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PHOENIX

Wolfgang
AMADEUS
PHOENIX

FOR YOUR CONSIDERATION

"the new tunes were relentless in their drive, careening from tightly woven verses to horizon-scanning choruses." - The New York Times

"the underlying vibe is both retro and somehow outside of time – like a memory made sweeter than the real thing it calls." (A-) - Entertainment

"...more musically confident than ever...an exuberant rush of guitar pop..sleek and clean.." ★★★★ - Rolling Stone

"Phoenix is...armed with hooks primed for a mainstream embrace. Best New Music - 8.5" - Pitchfork

"...blending retro and futuristic sounds with a panache shown by few contemporaries..sprightly rock rhythms and shimmering guitar licks intertwine beautifully with Thomas Mars' lead vocals..." - Billboard

"...unbridled displays of emotion. Their hooks are hypnotherapeutic." - FADER

"'Wolfgang Amadeus Phoenix' is a warmly inviting record, the rare record that successfully emerges ambient textures with exuberant melodies. There's a hypnotic quality to nearly all of these songs..." - Los Angeles Times

"...another keeper that will have listeners hitting the repeat button." ★★★ - USA TODAY

"...Phoenix establish(es) itself as one of the year's next breakout stars." (A) - Newsday

"fulsome bursts propulsive joy...both classy and classic." ★★★★ - AP

"The whole album vibrates with energetic addictive melodies...Phoenix is the perfect 'step-it-up' soundtrack" - New York

"...one would be hard-pressed to find a more succinct piece of musical perfection this year..." - relix

"...it's a lean, mean, groove-tastic machine...Play it again. And Again. And Again." - FILTER

Management: Simon White &
Chris Gentry/Coalition

wearephoenix.com
glassnotemusic.com

Kobalt LOYAUTÉ Glassnote



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No.1 ON THE CHARTS

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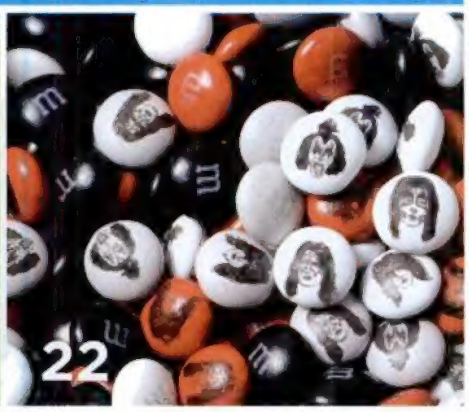
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360 DEGREES OF BILLBOARD

HOME FRONT

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NEW BILLBOARD.COM

The latest exclusive content on Billboard.com includes video interviews with Linkin Park and the cast of "Fame." Also, watch behind-the-scenes footage of Harry Connick Jr.

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MOBILE ENTERTAINMENT LIVE

This Oct. 6 conference at the Omni Hotel San Diego to be presented by Logic Wireless will feature keynotes from Pete Wentz, AT&T's Rob Hyatt and EMI's Syd Schwartz. More at billboardevents.com.

TOURING

At the 2009 Billboard Touring Conference—Nov. 4-5 in New York—Ozzy Osbourne will receive the Legend of Live honor during the Billboard Touring Awards. For more information, go to billboardevents.com.

REGIONAL MEXICAN

The music summit—Oct. 8-9 at Los Angeles' Hyatt Regency Century Plaza—will feature an industry panel with the Rivera family—Pedro, Jenni, Juan and Lupillo—and a Q&A with Alejandro Fernández. More: billboardevents.com.

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Small Stations

The CRB Needs To Protect Tiny Webcasters, Not Just Commercial Operations

BY JOHNIE FLOATER

Which radio platform provides airplay for the most acts? Jack FM? Sirius XM? Pandora? The answer may surprise you. It's the tens of thousands of small webcasters that make up the "long tail" of Internet radio. They may be small in size, but they are great in number.

In 2007, when the Library of Congress' Copyright Royalty Board (CRB) announced the 2006-2010 per-song royalty rates for online streaming of music—which were considered so high that many webcasters would have had to shut down—many companies and listeners complained. Congress eventually intervened, and a number of medium and large webcasting groups negotiated lower royalty rates with SoundExchange, the organization designated by the Librarian of Congress to collect royalties from webcasters. Pandora has even predicted profitability in 2010. But all is not well.

Live365, an aggregator of 6,000 user-created, small Internet radio stations, has not signed on to any of the SoundExchange alternative rate deals, which focused only on the needs of the large multimillion-hour-per-year webcasters. These deals fail to address the needs of tens, if not hundreds, of thousands of small webcasters.

Accurate tracking of every performance by these webcasters is the only way artists and copyright owners can be paid. This is complicated and costly, since webcasters must not only record which tracks were played, but also the exact number of people that heard each song—something terrestrial and satellite radio have never accomplished. Small webcasters also can't always generate enough revenue to pay royalties. Many small stations don't have money for an ad sales team, and even those that do don't have the scale to meet advertisers' minimum audience requirement. Tens of thousands of these small webcasters have found it easier to ignore the rules and not pay any royalties at all.

There is a solution: Thousands of other small webcasters have signed up with services like LoudCity and Live365 to leverage the benefits of aggregation. Although each station may webcast for just a few thousand hours per month, the combined hours provide enough of an audience to attract advertisers. Rather than have every station try to track and pay its own royalties, each benefits from a shared system that can track all their performances and pay the various royalty organizations. They can also purchase bandwidth in bulk to keep their costs down.



Even now, however, SoundExchange's percentage-of-revenue rates for small commercial webcasters (SCW) require an upfront $2,000-$5,000 annual minimum license fee for each webcaster. This in effect penalizes small webcasters, as the minimum fee is many times more than the normal per-performance rates they would pay. And aggregating thousands of webcasters into a single service results in total listening hours and revenue that exceed the SCW eligibility rules. This, in turn, deprives the participating small webcasters from he opportunity to take advantage of the percentage-of-revenue rates that Congress specifically intended for them.

Our proposal is to let aggregators pay a combined minimum for all their participating small webcasters and take on the reporting, compliance, administration and payment obligations similar to those that would apply to any large multiple-station webcaster—but allow the individual owners to pay royalties at the percentage-of-revenue rates provided under the Small Webcasters agreement. That would keep webcasting affordable for these small companies and allow many more performers and copyright owners to receive airplay—and appropriate royalties paid.

The aggregation of these thousands of stations into a single licensee would also benefit SoundExchange by reducing its overhead. In addition, many more artists and copyright holders will be given the chance to develop a fan base and make money from the sales of downloads, tickets and merchandise. Each month, thousands of individual small webcasters use the Live365 platform to stream music featuring more than 250,000 artists.

The next CRB rate-setting proceeding for the period 2011-2015 is about to begin in earnest, and Live365 and its webcasters are preparing to address these concerns in front of the Copyright Royalty Judges. But we first want to make sure that we are presenting our case to the proper rate-setting body. Recently, the validity of the appointment of the CRB judges has been challenged on constitutional grounds, and one appellate judge opined that this "raises a serious constitutional issue." Therefore, in early September, we filed a motion for preliminary injunction on behalf of all participating parties asking the court to rule on the constitutionality of the judges' appointments before the latest CRB proceeding continues. Millions of dollars will be spent for naught in these hearings if it is later determined that the judges were appointed erroneously.

Whichever agency or court we bring our case before, we sincerely hope that SoundExchange, the CRB, Congress and others that participate in the royalty-setting process see the benefits to all parties in our proposal. We believe that it will help the hundreds of thousands of artists deserving airplay, the tens of thousands of small webcasters spinning their favorite songs and the millions of listeners discovering the real depth and breadth of music.

Johnie Floater is GM of media for Live365, where he helps oversee thousands of Live365 webcasters. He has an MBA from UCLA's Anderson School of Management and 30 years of experience in various marketing, sales and management jobs in the online and radio businesses.

FOR THE RECORD

A story in the Sept. 26 issue should have reported that Mary Mary's 2009 hit "God in Me" was the duo's first Billboard Hot 100 hit in nine years, not that the pair had taken a nine-year hiatus.

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to **letters@billboard.com**. Include name, title, address and phone number for verification.

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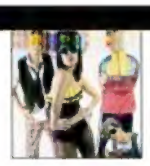
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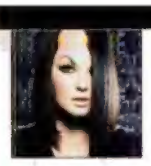
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>>>RESEARCH PREDICTS APP 'GOLD RUSH'
Research from the Yankee Group estimates that nearly 7 billion U.S. smartphone app downloads will produce $4.2 billion in revenue by 2013. The number of smartphone users is set to quadruple to 160 million during the same period, resulting in an app market "gold rush," Yankee Group says. In two new reports, the group recommends that consumer developers focus on RIM's BlackBerry and business app developers target Apple's iPhone and Google's Android platform.

>>>NEW JACKSON SONG, ALBUM COMING
A new Michael Jackson song titled "This Is It" will be released as a single Oct. 12. The song is part of a two-disc album of music inspired by the upcoming "This Is It" film, which chronicles Jackson's final days rehearsing for his comeback concerts before his death. The "This Is It" double-album will be released worldwide Oct. 26 and in North America Oct. 27.

>>> LIVE NATION, BET PARTNER
Live Nation has partnered with BET Networks to produce a series of U.S. tours that are set to visit Live Nation-owned House of Blues venues and other clubs and theaters across the country. The new partnership will launch this fall with the 106 & Park tour, which will feature co-headliners Trey Songz and Mario. The tour begins Sept. 29 at the House of Blues in Los Angeles and will visit major U.S. cities through November.

UPFRONT

TELEVISION | BY ANN DONAHUE

A 'Current' Affair

'Embedded' Provides A New Music Documentary Outlet On TV

Mos Def is in a Tokyo hotel room, wearing a bathrobe and smoking a cigarette. He's holding forth on the differences between Japanese and American culture, revealing how impressed he is by the intensity of the local hip-hop fans who have been filling clubs for a week to see him perform.

It's an intriguing look at the thought process behind his charismatic onstage persona—and it's all part of the debut episode of "Embedded," Current TV's new hourlong music documentary program that airs weekly starting Oct. 14.

Besides Mos Def, the initial run of six episodes will feature Common, Ben Harper, Thievery Corporation, Silversun Pickups and the Decemberists.

In an era when networks are slashing production budgets in favor of cheaper, quick-hit reality programming and when informative TV music segments are rarely more than two minutes long, Current TV's "Embedded" is a throwback to a time of pre-YouTube attention spans.

After the first run of six episodes is completed, the channel will debut a few "best of" compilations from all of the shows, and then plans to air another six-episode season in the coming months, according to Davis Powers, VP of music programming at Current TV.

"No one is committing to this type of music programming in the television space," Powers says. "We wanted to commit to doing real music journalism and documentaries—and that comes with working with the artists on the ground floor."

For the Mos Def episode of "Embedded," that meant spending seven days with him as he performed at venues in Tokyo and Osaka. Mos Def appears in clubs affiliated with Billboard through a licensing deal with Hanshin Contents Link.

"When we're talking to these artists," Powers says, "the things that they don't think will be compelling are actually the things we hang on the most."

In an episode featuring the Decemberists, the focus is on portraying a band in its hometown "and what they like to be surrounded by in the midst of them preparing for a very ambitious tour," she says. In another episode, Silversun Pickups are seen in the promotional whirl of the week before their album "Swoon" was released in April 2009.

The "Embedded" team that travels with the artists is intentionally small, usually consisting of Current TV senior producer of music programming Alex Simmons and executive producer Mark Rinehart. That intimacy gives them the flexibility to build "Embedded" documentaries around an artist's lifestyle, which has been the show's primary draw for labels, artists and managers.

"Instead of spending 10 minutes on the phone with someone, you can really see what their lives are like," Simmons says. "It makes them much more interesting subjects."

In addition to each episode's main artist documentary, "Embedded" features shorter segments that focus on emerging artists. The show has also partnered with Web site La Blogotheque, which is providing short videoclips of live performances by acts like Passion Pit, Amanda Palmer and K'Naan to close each episode.

Founded in 2005 with funding from former Vice President Al Gore, Current TV is available on select cable and satellite providers, including Comcast, Time Warner, DirecTV and Dish Network. It recently captured international headlines when North Korean authorities detained Current TV journalists Laura Ling and Euna Lee for nearly five months before releasing them in August. Former MTV Networks president Mark Rosenthal was named CEO of the channel's corporate parent, Current Media, in July.

To enhance the appeal of "Embedded" among Current TV's target demographic of 18- to 34-year-old viewers, the network's Web site will feature additional performances and outtakes of artists who appear on the show. The show's Mos Def episode will be available online to stream in its entirety. In addition, Current TV reached a deal with Virgin America for "Embedded" to air as part of the airline's in-flight programming on cross-country flights.

"What we're all really working for is definitive pieces that will be evergreen," Powers says. "You can come back and watch Mos in Japan three years from now and it will still be a true document of that time." ...









Scenes from 'Embedded': (from top down) **MOS DEF** performs in Tokyo; with 'Embedded' executive producer **MARK RINEHART** (left) and senior producer **ALEX SIMMONS**; at a Yomiuri Giants baseball game with Giants pitcher **MARC KROON** (left); strolling through Osaka with manager **NAHEEM KASSAM** (left).

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>>>MODERATTO ROCKS FOR MICROSOFT
Mexican rock band Moderatto will partner with Microsoft in October to promote the latest version of Windows in Mexico. The band wrote a new song, "Zodiaco," incorporating distorted versions of tones that are heard when computers running the operating system are booted up. The song will be included on an upcoming hits EP by the band. The band's manager, Federico Ponce de Leon, says Microsoft will sponsor a Moderatto concert at Mexico City's giant public square, the Zocalo, early next year.

>>>AMIE STREET TO OFFER SONY CATALOG
Online music retailer Amie Street will begin selling music from Sony Music. The deal covers both current and catalog tracks. Unlike other tracks on Amie Street, the Sony songs will not be priced using the site's dynamic pricing model, where prices vary based on sales. Instead, a song will retail for either $.69, $.99, or $1.29.

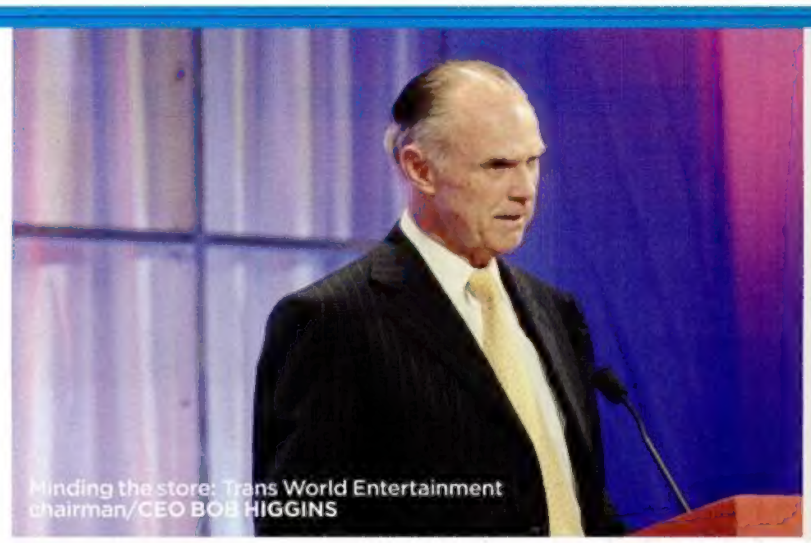
>>>INGROOVES LINKS WITH CHERRY PICKED
Ingrooves will digitally distribute Cherry Picked Records, the record division of Cherry Lane Music Group. In addition to its developing artists, Cherry Picked Records controls the master recordings for some of its well-known larger brands, such as Marvel Entertainment, NFL Films, NASCAR, Pokémon and Hello Kitty. Prior releases from Cherry Picked include the multiplatinum release "Pokémon: 2.B.A Master," as well as the collectible boxed set "Autumn Thunder: 40 Years of NFL Films Music."

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Ed Christman, Cortney Harding, Monica Herrera, Andre Paine and Mitchell Peters.

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Rock Steady

Despite Challenges, Trans World Looks Sound For Now


Minding the store: Trans World Entertainment chairman/CEO BOB HIGGINS

Amid the continued plunge in U.S. physical music sales, Trans World Entertainment hasn't had a profitable quarter since the three months that ended Feb. 1, 2007. But thanks to the company's efforts to reduce operating expenses and close unprofitable stores, the Albany, N.Y., retail chain could finally return to the black in its fourth fiscal quarter that ends Feb. 1, 2010.

During the company's annual employee conference in mid-September, Trans World chairman/CEO **Bob Higgins** struck a positive tone, saying he expects business to improve, citing what he sees as a promising slate of new releases. Higgins also touted the success of the company's recent pricing experiment in 54 of its stores, where it is selling every CD for $9.99. Industry sources say the pricing experiment, which has secured the participation of Universal Music Group, Sony Music Entertainment and EMI Music, has helped more than double unit sales in those locations.

Retail Track
ED CHRISTMAN



Of course, the sales gains in those stores are too small to have much impact on the overall financial results of the chain, which operates nearly 700 U.S. locations. Still, in his address to Trans World employees, Higgins stressed the importance of pushing ahead with the repricing plan.

"In the current environment, it is extremely important we give value to the customer and we are depending on everyone to support this initiative," he said. "The results speak for themselves —when you offer the customer the right product at the right price, they will buy."

According to Billboard estimates, Trans World was the seventh-largest music retailer in the United States in 2008, with about 3.8% share of the market, down from 4.2% in 2007 (Billboard, May 9).

Music accounted for 37% of Trans World's $357.2 million in net sales during the six months that ended Aug. 1 (the first half of its fiscal year), compared with 38% of the company's net sales of $447.8 million during the same period last year. Home video accounted for 42% of the company's net sales in the quarter, up from 40% a year earlier.

On a same-store basis, music sales were down 15% at Trans World during the six-month period, compared with a 21% decline in the year-earlier period. Meanwhile, home video sales were down 7% on a same-store basis, compared with an increase of 3% a year earlier.

While the competition remains strong for music and video, "as the last man standing any space reduction by our competition enables us to gain market share and grow our sales," Higgins said, pointing out that Wal-Mart recently eliminated DVD outpost fixtures in many of its stores, while Best Buy and Target have shifted their respective store layouts, with less prominent placement for music and home video.

Although second-quarter net sales fell 23% to $165.7 million from $215.2 million during the same period last year, the company's losses before interest, taxes, depreciation and amortization remained steady in the quarter, totaling $13.3 million, little changed from $13.2 million a year earlier. Gross margin in the second quarter was 35.5%, improving slightly from 35.3% a year earlier. Selling, general and administrative expenses fell 20% to $75.8 million in the quarter, from $94.5 million a year earlier, though it went up as a percentage of revenue to 45.7%, from 43.9% a year earlier.

While the major labels consider Trans World to be on sound financial footing well into 2010, some independent labels and distributors tell Billboard privately that they remain concerned about the chain's string of 10 quarterly losses.

But Billboard's analysis of the chain's balance sheet shows that Trans World won't be a credit risk during the holiday selling season. At the end of its fiscal second quarter, Trans World had $320.4 million in inventory and $7.1 million in cash. On the other side of the ledger, accounts payable totaled $94.7 million in the second quarter and the company had drawn down $28.3 million from its revolving credit facility.

That left $204 million in inventory overhang, a useful barometer of a company's near-term financial health. The absence of overhang would raise serious questions about the company's ability to meet its debt obligations. Moreover, Trans World had another $104 million available under the lending formula for its $150 million revolving credit facility at the end of the second quarter. Cash raised by store closures and credit for product returns helped boost Trans World's overhang and minimize how much it had to draw from the credit facility.

In other words, the company has plenty of liquidity despite its string of quarterly losses. Even if Trans World has a disastrous fourth fiscal quarter—which doesn't appear likely—Billboard believes it should still be able to meet its debt obligations. ••••

HOME FRONT

360 DEGREES OF BILLBOARD

MARY J. BLIGE TO KEYNOTE HOLLYWOOD REPORTER/BILLBOARD FILM AND TV MUSIC CONFERENCE

"Queen of Hip Hop Soul" Mary J. Blige will make a keynote appearance Oct. 30 at the Hollywood Reporter/Billboard Film and TV Music Conference.

Blige will discuss her career and contributions to film and TV music and preview a song she wrote for Lionsgate's "Precious," which is based on the novel "Push" by Sapphire. The film, directed by "Monster's Ball" producer Lee Daniels and adapted for the screen by Geoffrey Fletcher, stars Mo'Nique, Paula Patton, Mariah Carey, Sherri Shepherd, Lenny Kravitz and Gabourey Sidibe. Lionsgate will release "Precious" in theaters beginning Nov. 6. Blige's next album will arrive this fall.


BLIGE

The conference will also feature a panel titled "Fame: The Anatomy of a Film Score," featuring a discussion with Academy Award-nominated and Emmy Award-winning composer Mark Isham and "Fame" director Kevin Tancharoen about Isham's score for their modern retelling of the beloved 1980 hit movie about performing-arts students pursuing their dreams of stardom. ASCAP senior director of film and TV music Michael Todd will moderate the panel.

The Hollywood Reporter/Billboard Film and TV Music Conference will be held Oct. 29-30 at the Beverly Hilton in Los Angeles. For more information and to register, please visit billboardevents.com.

OZZY OSBOURNE, VANS WARPED FOUNDER KEVIN LYMAN TO BE HONORED AT BILLBOARD TOURING AWARDS

Ozzy Osbourne will receive the Legend of Live Award at the 2009 Billboard Touring Awards Nov. 5 in New York. Osbourne will attend the event to receive the honor.

The Billboard Legend of Live Award recognizes an individual who has made significant and lasting contributions to live music and the touring business and acknowledges the recipient's commitment to the art of live performance.


OSBOURNE

"Ozzy's impact on live music, including pioneering the multi-act rock festival touring with Ozzfest, will be felt for many years to come, and his efforts continue to shape the touring landscape in this century," says Ray Waddell, Billboard executive director of content and programming for touring and live entertainment.

The Billboard Touring Awards will also honor Vans Warped tour founder Kevin Lyman with the 2009 Humanitarian Award, which recognizes the philanthropic efforts of a touring professional.

"The scale of Kevin's involvement in charitable and environmental causes runs broad and deep," Waddell says. "Billboard is thrilled to recognize Kevin's ongoing dedication to ensuring that his various music platforms maintain a strong humanitarian purpose."

The Billboard Touring Awards will wrap the sixth annual Billboard Touring Conference taking place Nov. 4-5 at the Roosevelt Hotel in New York. For more information about the Billboard Touring Conference and Awards, please visit billboardevents.com. ••••

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Mary

An American Treasure

Your voice has
moved millions.

Thank you for
everything.



RHINO

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We Have The Technology

Apps Have Rejuvenated Mobile Music—Now It's Time For Carriers To Respond

The mobile music landscape is very much a study in good news, bad news.

The bad news is that mobile music has failed to live up to the expectations that the early success of ringtones had inspired. Combined ringtone and ringback tone sales have fallen almost 23% so far this year, according to Nielsen RingScan. And Forrester Research analyst Sonal Gandhi estimates that only one-third of U.S. mobile subscribers with music-capable phones use their devices to listen to music.

"That's not very big in the grand scheme of things, considering how long we've had MP3-capable phones," she says. "Compare that to iPhones users. Almost 60% of them are listening to music on their phones, and it's only been around two years."

But it's not all gloom and doom. The mobile content business is undergoing a dramatic sea change, evidenced by the introduction of downloadable applications for such devices as the iPhone, BlackBerry and Android-powered phones. This new app-based distribution model allows developers and service providers to create mobile-specific services and sell them directly to users without interference from mobile operators, which historically have restricted the flow of new services available on their networks.

This, combined with more sophisticated handsets and smart phones, has already had a positive effect on mobile music consumption. According to Gandhi, mobile music usage—while still low overall—doubled during the past year. She credits music apps like Pandora and Slacker as driving the bulk of that increase.

And there are more music apps coming. RealNetworks just released an iPhone version of its Rhapsody subscription music service, marking the first time U.S. music fans can access on-demand streaming music from their mobile phones. Spotify just launched a similar app in Europe as well.

Both require monthly subscription plans, which will certainly affect adoption. But it's only a matter of time before a U.S. mobile carrier decides to bundle a monthly music subscription into the cost of an unlimited mobile data plan to retain existing customers and attract new ones.

"Mobile companies have to be really serious about using music as a differentiator," Gandhi says. "They're the best people to do music subscription because they have a billing relationship. They can get people to pay a certain amount monthly without even thinking about it, [and] that can be used as a way to drive data adoption as well."

Carriers have avoided doing so because of network bandwidth capacity and cost concerns. But carrier sources say network improvements have addressed those concerns, adding that the remaining hurdle is getting labels to agree to a licensing rate low enough to offer a reasonable price to subscribers.

In the meantime, even Verizon Wireless—once considered the most difficult operator to work with—is now providing developers access to such sensitive network data as location data and messaging controls in hopes of discovering new, innovative services that will also appeal to customers.

The success of the iPhone App Store has served as a wakeup call to mobile carriers, which haven't focused much on developing new services around music. In their defense, the thin margins gained from mobile music services didn't result in the kind of revenue that inspires innovation on that front. So by partnering with music-focused companies that have the incentive to make their services accessible to mobile customers, carriers hope to discover new services and spur adoption.

"This is us saying we're going to be good at a few things . . . but there's a whole bunch of other stuff open to innovation," says Ed Ruth, director of strategic business development and partner management for Verizon Wireless. "Combine the ideas of the developer with the areas of expertise of the carrier, and you now have a brand-new offering with great consumer advocacy and interest meeting a need that's traditionally been a nascent space."

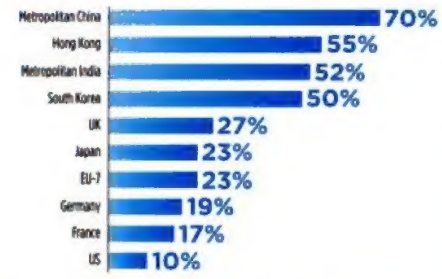
Of course, this could just be the beginning of yet another round of hype, something the mobile industry is no stranger to. How it responds to the early success of music apps could determine whether the industry will repeat its earlier disappointment with ringtones or finally succeed in developing a larger, more lucrative mobile music market.

"Ringtones and ringback tones have certainly been a really big business and caused artists and the music industry to really pay attention to mobile," says Rob Hyatt, director of premium content at AT&T. "The real challenge for us collectively is—what's next?"

••••

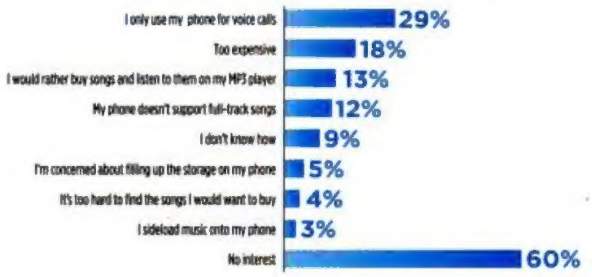
U.S. LAGS OTHERS . . .

Mobile customers who play or listen to music on their handsets at least once a month.



. . . FOR THESE REASONS

Reasons why U.S. mobile customers haven't purchased full-track, over-the-air downloads on their handsets.



SOURCE: Forrester Research



BOOB TUBE TUNES

Like the idea of Internet-connected TV but don't want to replace your TV set just yet? Sony has come out with a possible solution: a Blu-ray DVD player that also connects to the company's Bravia Internet Video platform.

The Bravia platform includes on-demand music from the Slacker digital music service, YouTube videos, streaming access to Netflix and other services. Included in the device is software designed to connect to Wi-Fi routers for wireless Internet connectivity and supports 7.1 channel Dolby TrueHD and Digital Plus surround sound, among other audio formats.

The BDP-N460, as it is officially called, is scheduled to go on sale in October for $250. —*AB*

Billboard mobile entertainment LIVE! CTIA

Verizon's Ed Ruth and AT&T's Rob Hyatt, along with other mobile and music industry speakers, will discuss these issues and more at Billboard's Mobile Entertainment Live conference, taking place Oct. 6 in San Diego. Go to billboardevents.com for more details.

BITS & BRIEFS

MEDIANET ADDS MUSIC STREAM LINKS

The digital music technology provider MediaNet introduced a new service that allows customers to add streaming music to their Web sites. The software automatically converts any mention of an artist, song or album into a hyperlink that will lead to an artist's Web page or open a media player to stream a sample of a corresponding track from MediaNet's catalog of 7 million songs. It also adds links to buy and download tracks. Customers include iLike, which used the technology as the back end of its new digital download service, and MOG, which is incorporating it into its soon-to-be-launched streaming music service.

NEUROTIC, CM2OLDIES LAUNCH MUSIC STORE

Neurotic Media and CM2Oldies have teamed to target the baby boomer crowd with iOldiesMusicStore.com, which sells song downloads, ringtones, CDs and DVDs from major and independent labels. Neurotic Media is providing the digital download capabilities, as well as the e-commerce features that allow the site to bundle digital products with physical goods. It's also handling all accounting and back-end functions.

NING ROLLS OUT NEW FEATURES

Ning has unveiled free applications from third-party developers that add new features of interest to recording artists who use Ning's technology to create their own social networks. Artists can use the apps to sell concert tickets, stream mobile videos, conduct live video chats and sell merchandise.

HOT MASTER RINGTONES™ — OCT 3 2009 — Billboard

Compiled by Nielsen MobileScan

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ORIGINAL ARTIST
1	1	5	#1 1 WK **RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST
2	2	17	**BIG GREEN TRACTOR** JASON ALDEAN
3	3	14	**I GOTTA FEELING** THE BLACK EYED PEAS
4	5	8	**DOWN** JAY SEAN FEATURING LIL WAYNE
5	4	10	**BEST I EVER HAD** DRAKE
6	6	11	**OBSESSED** MARIAH CAREY
7	37	2	**PAPARAZZI** LADY GAGA
8	9	8	**TOES** ZAC BROWN BAND
9	–	1	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS
10	8	8	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH



7

Lady GaGa's fourth chart hit of 2009 becomes her third top 10, as "Paparazzi" shoots 37-7 in its second week. Among female artists, only Beyoncé, with five, has charted more ringtones than Gaga this year. Michael Jackson and Lil Wayne are in the lead overall, each with 11 charted 'tones.

11	12	5	**PARTY IN THE U.S.A.** MILEY CYRUS
12	16	2	**SUCCESSFUL** DRAKE FEATURING TREY SONGZ & LIL WAYNE
13	7	14	**BREAK UP** MARIO FEATURING GUCCI MANE & SEAN GARRETT
14	11	18	**YOU'RE A JERK** NEW BOYZ
15	13	3	**WHATCHA SAY** JASON DERULO
16	20	16	**YOU BELONG WITH ME** TAYLOR SWIFT
17	10	11	**ICE CREAM PAINT JOB** DORROUGH
18	17	5	**WASTED** GUCCI MANE FEATURING PLIES OR OJ DA JUICEMAN
19	15	8	**HOTEL ROOM SERVICE** PITBULL
20	19	9	**THROW IT IN THE BAG** FABOLOUS FEATURING THE-DREAM

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum. MEF CTIA

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WHITNEY HOUSTON WOWS WORLDWIDE!

#1 USA #1 Canada #1 Germany #1 Italy #1 Switzerland

Over 550,000 U.S. Soundscan Sales in just 3 weeks!



The critics agree the album was worth the wait!

"Whitney Houston makes it clear which record-breaking diva is back on top. Although a new generation of R&B singers have since arrived on the charts, it's Houston who will close this decade with every note still touching gold"

Billboard

"Strong, confident and ready, "I Look To You" is loaded with tunes that are perfect for recapturing the magic that made her a transcendent star. Houston clearly hasn't forgotten how to sing, imbuing the material with emotional power without a lot of overly dramatic vocal runs." ★★★½

USA TODAY

"It is a modern soul record, a collection of spunky love songs that aim at something more immediate and tangible than nostalgia or catharsis, distinctively Whitney." ★★★½

Rolling Stone

"Whitney Houston re-emerges with full diva qualifications on *I Look to You*"

The New York Times

The comeback was worth the wait! The diva delivers an eclectic album that has the bleeding ballads ("I Didn't Know My Own Strength" is destined to become a classic) and club anthems she's known for but also flexes new musical muscles." ★★★★

In Touch Weekly

"It's sure great to hear that voice again."

People

ARISTA

© 2009 BMG/RIVE Label Group, a unit of Sony Music Entertainment

It Takes A Village

Latin Biz Needs To Redouble Efforts To Develop New Talent

Latin music faces many of the same issues as other genres: a tough economy, the impact of online piracy, the closing of music retailers, the liquidation of distributor Handleman and a loss of space at mass merchant stores.

But the biggest worry in Latin music has been a glaring scarcity of blockbuster hits and superstars. At least this is a problem with a potential solution.



If there are few new hits and stars, it's often because labels aren't investing enough in developing them. But the problem goes deeper than that: Even when labels develop new talent, radio, the news media and retailers often fail to rise to the challenge.

Although there has been significant growth in U.S. Latin radio, the format isn't as hit-driven as mainstream radio, which severely limits the slots open for new songs, much less new artists. Case in point: powerful pop station KLVE (107.5 FM) Los Angeles, which the Nielsen BDS Hot Latin Songs panel recently dropped because its playlist was more than 80% recurrent tracks.

The radio charts in turn drive much of the dwindling media coverage available to Spanish-language acts. Try convincing a top-rated show like "Don Francisco Presenta," for example, to feature an up-and-coming act without a hit song.

"It's been a long time since we had a new **Ricky Martin**, a new **Shakira**," says **Raymond Guadalupe**, Latin sales manager for Select-O-Hits. "And really, it's radio that needs to step up and create those artists."

But even other sectors of the industry turn a blind eye to the hitmakers of tomorrow. Regional Mexican singer/songwriter **Espinoza Paz** managed to top radio and sales charts earlier this year and won the Billboard and BMI songwriter of the year awards. And yet, he didn't garner a single Latin Grammy Award nomination for his solo work. Neither did emerging act **Da'Zoo**, although it cracked Billboard's Top Latin Albums chart, something none of the other new Latin artist nominees accomplished.

Perversely, it seems as though the industry punishes success at a time when it should be embracing a more urgent approach to fostering new talent. According to Nielsen SoundScan, Latin album sales in the United States year to date totaled 12 million through the week that ended Sept. 13, plunging 35% from 18.5 million during the same period last year. That's a far faster rate of decline than the 14% drop in overall album sales in the United States during the same period.



New faces on the album chart: DA'ZOO

Fortunately, there are signs of hope. TV shows like Univision's "Despierta América" and La Mega's "Esta Noche Tonight Con Alexis Valdés" are steadfast supporters of new talent. And award shows like the Billboard Latin Music Awards and Premios Juventud have been increasingly open to emerging artists, while cable channels like MTV Tr3s and mun2 cater to a younger, bilingual fan base interested in new faces.

Beyond that, it behooves Latin labels—major and indie—to forge closer ties with mainstream media and outlets, from Amazon and iTunes to ABC's "Good Morning America" and Sirius XM satellite radio (which has only two Latin channels in its lineup).

And it behooves everyone involved in the Latin music industry to stop criticizing labels for not developing acts, and rather, step up to the plate when these labels push their new wares. There may very well be something to cheer about. ••••

.biz For 24/7 Latin news and analysis, see billboard.biz/latin.

THE BILLBOARD ¿Q&A?

Earlier this year, Televisa Networks named Victor Manuel Moreno Valadez executive producer of its regional Mexican music and lifestyle channel Bandamax. The 23-year Televisa veteran spoke with Billboard ahead of his scheduled appearance as a panelist at Billboard's Regional Mexican Music Summit Oct. 9.



How do you decide what videos to program on Bandamax?

People call and make requests. Often what happens is that there are enormous fan clubs that call. We use instruments that give us measurements of TV and radio [ratings]. We analyze charts, but [sometimes] something on the Billboard charts doesn't exist as a videoclip. Jenni Rivera has a song right now on the charts called "Ovarios." But there's no video for it, so we have to adjust to what videos do exist because that's what we can show.

Should more money be invested in regional Mexican videos?

It's true that they don't invest as much money in a video as pop groups, and normally a regional Mexican video lacks some production values. [But] people listen to that music because they've listened to it their whole lives. People that listen to it aren't expecting a big display of production. They prefer the musical part to the visual part. They're interested in seeing their artist, but if you do a well-made video, it's like a plus.

But you can also make interesting videos without a big budget?

That's the challenge, to make good videos with minimal resources. There are very '80s formulas in which [directors] make the members of the group act in the video, when they don't have the slightest notion of how to act. So they miss a lot of narrative or interpretive elements. But you can make a good video with minimal budget.

Does YouTube popularity convince you to play a video?

YouTube is a reference as far as what these groups are doing. Some of the groups that come for [televised] interviews do so because Rafa Valderrama, one of our hosts, says, "This group is playing in Chihuahua [Mexico], check them out." We check YouTube and if they have quality music, we invite them to participate.

—Ayala Ben-Yehuda

.com EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! Billboardenespanol.com.

EN BREVE

RIVERA FAMILY TO GATHER FOR SUMMIT PANEL

The Rivera family—stars Jenni Rivera, Lupillo Rivera and Juan Rivera and their father, industry icon Pedro Rivera—will sit together for a unique industry panel during Billboard's Regional Mexican Music Summit in October.

The Riveras, considered the leading family of regional Mexican music in the United States, have never shared the podium before at an industry event. The family will discuss their history in the industry, from Pedro's launch of his indie label Cintas Acuario to the successful careers of Lupillo, Jenni and now, Juan.

Most recently, Jenni—one of the top-selling and most dynamic female figures in the genre—became the first regional Mexican artist to sell out two consecutive performances at Los Angeles' Nokia Theatre L.A. Live, drawing attendance of nearly 20,000 last month.

The Rivera panel will take place at 2:30 p.m. Oct. 8 as part of the Regional Mexican Music Summit at the Los Angeles Hyatt Regency Century Plaza Hotel. The family will be part of a roster of celebrity panelists, who will also include superstar Alejandro Fernández, featured in the star Q&A; corrido star Larry Hernandez (his album "16 Narco Corridos" is No. 7 on Billboard's Top Latin Albums chart); and singer/songwriter Espinoza Paz, who hit No. 1 on both the sales and radio charts earlier this year and has his "Yo No Canto, Pero Lo Intentamos" at No. 6 on Top Latin Albums.

For more information on the summit, go to billboardevents.com. *—Leila Cobo*

UNIVERSAL TO RELEASE NEW 'ATRÉVETE A SOÑAR' ALBUMS

The Mexican tween-focused telenovela "Atrévete A Soñar," whose cast album was No. 2 in Mexico at press time and has hovered either at or near the top of the Amprofon sales charts since April, will spawn several new titles. Universal Mexico will release the second volume of songs from the Televisa show Sept. 29, followed by a Christmas album and a live set. Universal expects the show to air in the United States beginning in March, after which the label plans to release the new titles stateside. *—Ayala Ben-Yehuda*

BIG NEW MUSIC WEEKEND

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>>>HMV'S XMAS EXPANSION

The entertainment retail chain HMV plans to open up to 15 temporary U.K. stores for the Christmas shopping season. Beginning in October, the company will temporarily lease retail space in towns lacking an entertainment retailer. HMV Group CEO Simon Fox says it will open stores in midsize towns that "may possibly not justify an entertainment presence all year-round but which certainly justify one for the 12 key [Christmas shopping] weeks." HMV hasn't yet announced the locations. The move follows the demise earlier this year of the Zavvi and Woolworths chains.

>>>GERMAN REVIVAL PREDICTED

Recorded-music revenue in Germany is expected to resume growing in 2013 as digital revenue compensates for the loss of physical sales, the labels group BVMI says, citing data from the market research firm Gfk. Digital revenue, including that from music subscriptions and online streaming, is expected to grow an average of 17% per year through 2013, while physical music sales are expected to fall 5% per year, according to Gfk. German recorded-music sales totaled €1.6 billion ($2.3 billion) in 2008, down more than 50% from a decade earlier.

>>>TORONTO BAND WINS POLARIS

The Toronto hardcore band Fucked Up won Canada's Polaris Music Prize with its second album, "Chemistry of Common Life" (Matador). The $20,000 Canadian ($18,650) prize honors the best Canadian album of the year, as determined by a jury of 10 Canadian music journalists, bloggers and broadcasters. Other nominees included Newfoundland's Hey Rosetta, Toronto's Metric and Canadian/Somalian rapper K'Naan. Ten acts performed during the three hour-plus awards show Sept. 21. A one-hour edited version of the program will air Sept. 26 on MuchMusic.

Reporting by Andre Paine, Wolfgang Spahr and Robert Thompson.

GLOBAL | BY LARS BRANDLE

I Want My MTV

Aussie Indies Seek New Video Licensing Deal

BRISBANE, Australia—Australia's indie labels say they're on the verge of a breakthrough in their long-running dispute with MTV over licensing rights for music video broadcasts.

The conflict has rumbled on since October 2007, when leading indie Shock Entertainment pulled its videos from Australia's three MTV channels (MTV, VH1, TMF) in protest over the lack of royalty payments, which Shock says dried up without explanation in 2004.

Indies organization the Assn. of Independent Record Labels (AIR) upped the ante in January when the Australian Competition and Consumer Commission granted permission for its 60-plus members to negotiate jointly without having to worry about breaking competition laws.

AIR has notified eight companies of its intent to negotiate licensing terms on behalf of all its members. Of these companies, MTV has been "the most resistant" to striking a deal, according to AIR chairman David Vodicka. Other targeted broadcasters and telecom companies are Telstra, Optus, BigPond, Austar, Foxtel, XYZ and Fuel TV.

"This is not about getting a better deal," Vodicka says. "It's about getting a deal. MTV point-blank does not have deals with anyone but the majors."

MTV Networks Australia managing director Dave Sibley doesn't dispute the charge.

"We simply can't administer deals with hundreds of indies on an individual basis," Sibley says. "But we've always been happy to do it with a collecting society."

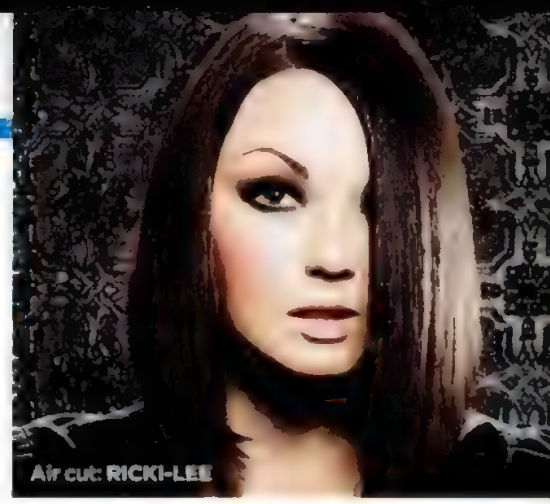
After more than a year of negotiations—AIR rejected an earlier MTV offer in 2008—Billboard understands the two sides are expected to reach a settlement before Christmas. Until then, the likes of Shock and Beggars Group-owned Remote Control Records will continue to withhold videos.

Shock managing director Marcus Seal went public in July with his frustration over negotiations. Seal says the "vast majority" of its international label partners—which include Cooking Vinyl and V2—also stopped submitting videos in 2007. The Prodigy, Bloc Party and rising home-grown acts Architecture in Helsinki and Ricki-Lee are among those affected by the dispute.

Other indies involved in the collective bargaining allow broadcasters to air their videos but declined to comment.

AIR says Aussie indie labels generate more than $50 million Australian ($43 million) in annual music sales. Indie-label sources estimate hundreds of thousands of dollars have been lost since 2004 in the absence of an MTV licensing arrangement.

Australian indies take heart from a similar 2004 U.K. dispute that ended when Video Performance Ltd., sister company to neighboring rights collecting society Phonographic Performance Ltd., struck a licensing agreement with MTV just hours before independent videos were due to be pulled from the network.



Air cut: RICKI-LEE

Alison Wenham, chairman/CEO of the United Kingdom's Assn. of Independent Music, says Australia's indies have a similarly strong case.

"Until all independent companies' videos are properly recognized and remunerated, the concerns expressed by the Australian indie community will continue," Wenham says. "I am sure MTV will do the right thing."

Assuming a deal is struck, the next hurdle would be to work out how to collect the royalties. Australia's major-label collecting society, Phonographic Performance Co. of Australia, has kept out of the dispute, leading some to speculate AIR might do the job itself.

Vodicka doesn't rule that out, but says, "We're not trying to set up AIR as a collecting society. If utilizing PPCA is a viable option to do the actual distribution, then that is an option we'd consider."

For now, both parties hope to resolve the dispute without a copyright tribunal, leaving the indies to move on to other targets.

"We simply want the indies to be paid a fair and equitable payment for the use of their content," Shock's Seal says. "And we won't back down." ••••

GLOBAL | BY RICHARD SMIRKE

Sharp Dressed Man

Tinchy Stryder's Apparel Line Is A Hit In The U.K.

LONDON—Diminutive U.K. urban star Tinchy Stryder is proving to be a big hit—not just with his music, but also his Star in the Hood clothing line.

The artist and his managers—Archie Lamb and Jack Foster of London-based Takeover Entertainment—originally envisioned the line as a tool to promote Stryder's independently released 2007 debut album, "Star in the Hood" (Takeover Entertainment). Specializing in T-shirts featuring the brand name in bright colors, Star in the Hood has generated sales of more than £500,000 ($824,000) so far in 2009, according to Universal's Island Records, which shares in Stryder's merch rights through a comprehensive 360 deal.

In the past six months, Star in the Hood has expanded to include high-end diamante-embossed items and women's and children's clothing. Island projects sales will hit £1 million ($1.7 million) by the end of 2009, up from £400,000 ($654,000) last year, according to his management.



Clothes make the artist: STRYDER

"It's been nuts," says Stryder (real name Kwasi Danquah), who cites Jay-Z's Rocawear brand as a business model. "The initial idea wasn't even to sell it. The plan was just to wear it and let people become aware of the album."

Ironically, the album "Star in the Hood" has sold only 6,000 copies, according to the Official Charts Co. (OCC). Following a one-off single, "Stryderman," in July 2008, Stryder's team signed a multirights partnership with Island that covers revenue from recorded music, touring, merchandise and public appearances.

Island Records Group commercial director David Hawkes declines to reveal exact revenue splits but describes the merch deal as "effectively a profit split between label, artist and manager," weighted "slightly in favor of artist and manager."

Hawkes says sales from the online store (starinthehood.net) stand at approximately 500 units per week, with T-shirts retailing at £15-£45 ($25-$74) and hooded tops at £35 ($57). Universal-owned merch company Bravado is the exclusive supplier of all Star in the Hood clothing.

The brand has also made inroads in the mainstream U.K. apparel business through the national fashion outlet Foot Asylum and HMV, the United Kingdom's market-leading entertainment retailer, which had two exclusive T-shirt designs on sale in the runup to the Aug. 17 release of Stryder's second studio album, "Catch 22" (4th & Broadway/Island).

HMV declines to reveal sales figures but says the clothing line has "performed well." HMV merchandise manager Maxine Lister says that Stryder wearing the product is a key factor in its popularity, helping "to highlight and promote [Star in the Hood] to his fan base and the wider public."

"When you've got an artist that's tiny and always wears a top with 'Star in the Hood' on the front, in pure marketing speak, it's a really cool identity," says Island marketing director Sarah Boorman, who credits Star in the Hood with boosting traffic to the artist's Web site and, in turn, building his fan base.

Having scored two U.K. No. 1 singles in 2009, "Number 1" and "Never Leave You," Stryder's "Catch 22" entered the U.K. albums chart at No. 2. It has sold 63,000 copies, according to the OCC.

Following Star in the Hood's success, Island is preparing a bespoke clothing line for alternative act Florence & the Machine. Other U.K. artists who have apparel lines include Universal's Taio Cruz, with his self-owned Rokstarr label. Meanwhile, Stryder plans to add accessories and footwear and expand into more retail outlets next year.

"It's very important to expand and see what other things are available for you to do," Stryder says. "Star in the Hood is a lifestyle that people can relate to. Even if they're not from the hood, everyone comes from somewhere and everyone's a star in their own way." ••••

Copyr

GLOBAL | BY ANDRE PAINE

Diving Into Digital

HMV Turns To 7digital For Download Boost

LONDON—HMV, the undisputed ruler of U.K. physical music retail, is hoping a deal with 7digital can extend its dominance to downloads.

HMV paid £7.7 million ($12.7 million) for a 50% stake in 7digital (Billboard.biz, Sept. 3). Having launched in 2004, the latter company runs download stores in 12 territories and also powers services for other retailers, labels and bands.

7digital will power all of HMV Group's digital businesses, which will retain their current branding but use 7digital technology and staff.

"Our customers are asking for a great digital service," HMV Group CEO Simon Fox says of the reasoning behind the deal. "We don't think we're providing it yet."

HMV has undergone numerous revamps of its download offering since launching as a subscription service in 2002, but it has failed to challenge iTunes' market dominance. Its initial a la carte offering, launched in 2005, was hampered by a lack of compatibility with iPods, although it finally switched to the MP3 format two years ago.

Last year, HMV had a market-leading 21.2% share by volume of combined physical and digital album sales in the United Kingdom but just 4% of the digital-dominated singles market, according to the BPI. iTunes took 71.8%. 7digital's market share figure isn't available.

7digital's first job for HMV will be to roll out a download operation in Canada during the fourth quarter.

"We need to move quickly over there," Fox says. "The physical [mail order] side of online has not taken off because of the huge distances and high cost of delivery, so it is absolutely ripe for digital."

In first-quarter 2010, 7digital will relaunch HMV's flagship U.K. digital download service, which Fox believes will benefit from 7digital's "flexibility, speed to market [and] the fact they are in tune with technology in a way we are not."

HMV projects 7digital will post a loss before interest, taxes, depreciation and amortization of about £1 million ($1.6 million) in 2009. HMV and 7digital declined to release 7digital's comparable 2008 financial results.

"We're scaling up to meet the demands of the HMV business," 7digital CEO Ben Drury says, adding that the 50-50 deal means it's in HMV's interest for 7digital "to be successful as a stand-alone entity."

Drury will also be encouraged to develop its business-to-business dealings, believed to provide the lion's share of 7digital's income. It licenses elements of its platform to clients like Spotify and Last.fm, enabling users to link to 7digital to purchase downloads.

"We've seen huge growth in that area," Drury says. "Our business has always worked because we've had a good blend of B2B and consumer. The margins are higher on the B2B side, because they are using our technology and skills."

All of 7digital's stores—including the U.S. store, currently in beta—will retain their existing branding.

Forrester Research VP/research director Mark Mulligan says the deal is a good one for the brick-and-mortar retailer, noting that while 7digital's download market share is "relatively small," it always "punches above its weight."

"They always push hard at striking the right partnerships, which help build exposure as well as straightforward revenue," Mulligan says.

However, the analyst warns that HMV will have to take an "incredibly aggressive approach" to gain digital market share, with in-store marketing directing shoppers to better digital offers, even if that "accelerates the decline of the core business."

Fox says it's "too early" to reveal details of its new digital strategy, but he expects it will include a move into video and computer game downloads.

"We have the brand and the customers—what we don't have is a joined-up, integrated offer," Fox says. "It's important that we are present in all our product markets both physically and digitally." ••••



Joining forces: HMV Group CEO SIMON FOX (left) and 7digital CEO BEN DRURY

The 41st NAACP Image Awards

CALL FOR SUBMISSIONS

The NAACP Image Awards is now accepting submissions in motion picture, television, recording, and literature.

The NAACP Image Awards recognizes exemplary works by, for, and relevant to people of color and individuals that promote diversity in the arts.

To be eligible, projects must have a national distribution date between January 1, 2009 and December 31, 2009.

SUBMISSIONS DEADLINE

Monday, November 16, 2009, at 6:00 PM (PT).

For additional information or entry forms, please call 323.938.2789, or visit www.naacpimageawards.net


Case


Patti Austin


GUY~reunion~

Marlena Shaw feat. Chuck Rainey,
David T. Walker, Harvey Mason, Larry Nash



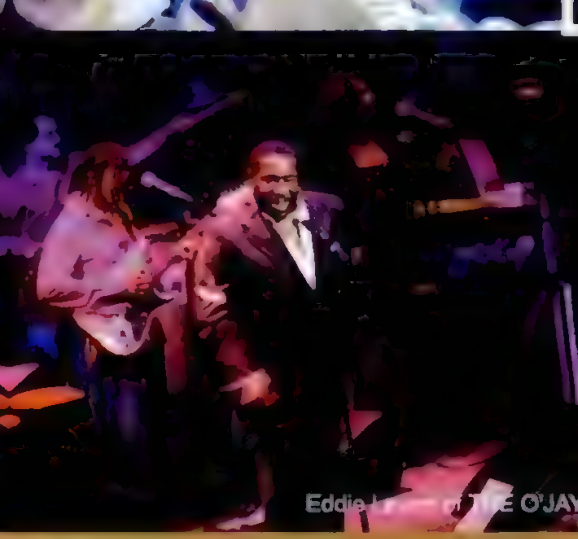
Billboard LIVE

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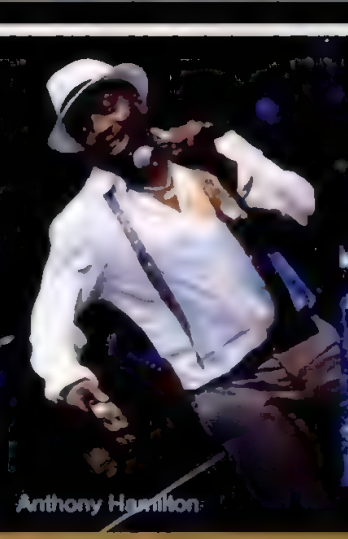
World's Premier Club & Restaurant


Montell Jordan




Eddie L[illegible] of THE O'JAYS


Laura Izibor


Anthony Hamilton



October-November 2009 Show Schedule

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HANSHIN CONTENTS LINK

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Email: billboardlivejapan@gmail.com

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Tokyo Midtown 9-7
Akasaka, Minato-ku
Tokyo, 107-0052
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BOXSCORE Concert Grosses

	GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
1	$3,047,912	DAVE MATTHEWS BAND, YONDER MOUNTAIN STRING BAND & OTHERS The Gorge, George, Wash., Sept. 4-6	57,718	Live Nation
2	$3,016,365	KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY & OTHERS Lucas Oil Stadium, Indianapolis, Sept. 19	45,178	The Messina Group/AEG Live
3	$2,686,497	BEYONCÉ, FLO RIDA, JESSICA MAUBOY Rod Laver Arena, Melbourne, Australia, Sept. 15-16	23,448	Michael Coppel Presents
4	$2,218,516	METALLICA, AVENGED SEVENFOLD, ALICE IN CHAINS, MASTODON Marlay Park, Dublin, Aug. 1	22,400	MCD
5	$2,166,736	LUIS MIGUEL The Colosseum at Caesars Palace, Las Vegas, Sept. 12-15	13,638	Concerts West/AEG Live, Caesars Palace
6	$1,969,981	FATBOY SLIM, DAVID GUETTA, DIZZEE RASCAL, CALVIN HARRIS Marlay Park, Dublin, Aug. 2	21,650	MCD
7	$1,940,062	SANTANA The Joint, Hard Rock Hotel, Las Vegas, Sept. 4-6, 9, 11-13, 15	19,536	AEG Live
8	$1,546,642	ME TO, KERI HILSON O2 Arena, London, July 11, 19	30,512	AEG Live
9	$1,087,484	PEARL JAM, GOMEZ O2 Arena, London, Aug. 18	19,402	ITB
10	$1,082,525	THE KILLERS, PSYCHEDELIC FURS Hollywood Bowl, Los Angeles, Sept. 16	17,041	Bill Silva Presents, Andrew Hewitt Co
11	$1,080,749	AC/DC, THE ANSWER Honda Center, Anaheim, Calif., Sept. 8	12,123	Live Nation
12	$1,065,946	INCUBUS, THE DUKE SPIRIT Hollywood Bowl, Los Angeles, July 13	16,820	Bill Silva Presents, Andrew Hewitt Co
13	$1,046,392	DANE COOK Trump Taj Mahal, Mark Etess Arena, Atlantic City, N.J., Sept. 4-6	15,103 three shows	Live Nation, in-house
14	$1,014,175	METALLICA, LAMB OF GOD, GOJIRA Sommet Center, Nashville, Sept. 14	15,311	Frank Productions, Outback Concerts
15	$1,002,073	DEF LEPPARD, POISON, CHEAP TRICK MGM Grand Garden, Las Vegas, Sept. 5	10,340	Live Nation, Andrew Hewitt Co., Bill Silva Presents
16	$965,379	AC/DC, THE ANSWER San Diego Sports Arena, San Diego, Sept. 6	11,033	Live Nation
17	$950,485	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL MGM Grand Garden, Las Vegas, Sept. 6	12,884	Live Nation, Andrew Hewitt Co
18	$947,128	KEITH URBAN, TAYLOR SWIFT Sprint Center, Kansas City, Mo., Aug. 8	13,632	AEG Live
19	$889,496	JEFF DUNHAM Great Allentown Fair, Allentown, Pa., Sept. 1, 6	19,073	Great Allentown Fair
20	$884,921	ROCKWELL, TOM JONES, ROBERT PLANT, RAZORLIGHT & OTHERS O2 Arena, London, Sept. 11	12,521	Kilimanjaro Live
21	$864,375	DAVE MATTHEWS BAND Greek Theatre, Los Angeles, Sept. 9-10	11,525 two sellouts	Nederlander Concerts
22	$816,112	TOOL, TWEAK BIRD Molson Amphitheatre, Toronto, Aug. 5	16,324	Live Nation
23	$806,360	LIL WAYNE, YOUNG JEEZY, SOULJA BOY TELL'EM & OTHERS First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 29	21,253	Live Nation, Haymon Entertainment
24	$795,039	DEPECHE MODE, PETER BJORN AND JOHN BankAtlantic Center, Sunrise, Fla., Sept. 5	12,665	Live Nation, in-house
25	$766,688	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Amphitheater in Clark County, Ridgefield, Wash., Aug. 28	16,027	Live Nation, in-house
26	$754,730	MARCO ANTONIO SOLIS, PEPE AGUILAR Madison Square Garden, New York, Sept. 5	7,649	Live Nation, Cardenas Marketing Network, Latin Entertainment
27	$754,529	LIL WAYNE, YOUNG JEEZY, SOULJA BOY TELL'EM & OTHERS Molson Amphitheatre, Toronto, Aug. 4	10,648	Live Nation
28	$753,048	NINE INCH NAILS, JANE'S ADDICTION, MEW O2 Arena, London, July 15	15,667	Kilimanjaro Live
29	$744,307	AMERICAN IDOLS LIVE Allstate Arena, Rosemont, Ill., Sept. 2	12,526	AEG Live, Jam Productions
30	$737,727	DEPECHE MODE, PETER BJORN AND JOHN Superpages.com Center, Dallas, Aug. 29	14,813	Live Nation
31	$732,564	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Superpages.com Center, Dallas, Sept. 12	17,604	Live Nation
32	$721,970	KINGS OF LEON, THE WHIGS The Forum, Inglewood, Calif., Aug. 22	16,105	Goldenvoice/AEG Live
33	$716,526	GREEN DAY, FRANZ FERDINAND The Forum, Inglewood, Calif., Aug. 25	15,531	Goldenvoice/AEG Live
34	$716,367	BLINK-182, FALL OUT BOY, PANIC! AT THE DISCO, CHESTER FRENCH Hersheypark Stadium, Hershey, Pa., Aug. 12	17,108	Live Nation, in-house
35	$705,885	DEF LEPPARD, POISON, CHEAP TRICK Fiddler's Green Amphitheatre, Englewood, Colo., Aug. 24	15,960	Live Nation



BY ANTONY BRUNO

Tim Schafer

DOUBLE FINE PRODUCTIONS PRESIDENT

The videogame veteran discusses the making of 'Brütal Legend' and working with Ozzy and Lemmy.



Amid the din of all the other music-based games being released this fall comes a decidedly unique twist on the convergence between music and videogames: "Brütal Legend."

Unlike the play-along focus of the "Guitar Hero" and "Rock Band" franchises, "Brütal Legend" offers a comedic fantasy homage to the world of heavy metal. It stars Jack Black as roadie Eddie Riggs and features appearances by Judas Priest frontman Rob Halford, Motörhead's Lemmy and Ozzy Osbourne. The game draws heavily on the imagery and lyrics of heavy metal albums at all levels—from plot to art direction to dialogue—and features a soundtrack of more than 100 songs.

The much-anticipated title is the brainchild of veteran game developer Tim Schafer, an unabashed heavy metal fanatic. The founder/president of Double Fine Productions has built a cult following in the videogame industry with such hits as "The Secret of Monkey Island" and "Psychonauts," leading to a great deal of hype and anticipation for the upcoming "Brütal Legend."

In an interview with Billboard, Schafer talks about how the title stands apart from the broader music-game genre, how music can rise above the level of a mere soundtrack and what he believes "Brütal Legend" has in common with Peter Jackson's "The Lord of the Rings" movies.

Did you set out to make an action/adventure game first or was it a music-led thing from the start?

It was a fantasy game inspired by the world of heavy metal album covers. When you look at those great illustrations on Iron Maiden or Diamond Head albums, there's an unbridled creativity there. They're not worried about something being too much, there's no worry about going over the top. They just threw everything on there that they thought looked awesome.

We wanted to create a world where you could go around every corner and see another heavy metal album cover. So then we wondered who we could drop into that world, and I always thought roadies were great characters that can do anything. At a moment's notice they can deal with unexpected situations and fix anything with duct tape.

Then the gameplay came out of what would satisfy that fantasy. You've got to have a broadax. Then give a guy a guitar for a ranged weapon and the combat just came out of that.

At what point did you start approaching artists and labels?

First we got Jack [Black] involved in the project. Early on when we were doing character design, we were inspired by Jack Black and the characters he plays where he just loves the music . . . just unironically loved rock for both its awesome side and its ridiculous side at the same time. He's just so sincere about it and we wanted Eddie Riggs to be like him.

We showed him our concept for the game and he agreed to do it on the spot. Once we had him, everyone could tell it was a legitimate thing. There have been a couple of heavy metal games but nothing that big. People could tell we were going to be the one to give a heavy metal game its rightful treatment. Then we got Lemmy and Rob Halford. We dealt with their management mostly for their name and likeness. Once you get the artist onboard, they can make things happen very quickly in terms of song approvals and stuff like that, because it was about them.

What do you mean by "rightful treatment"?

I feel like heavy metal games are like "Lord of the Rings" in a certain way, where for years people had done various versions of "Lord of the Rings" and it wasn't until Peter Jackson's version that someone decided to do it completely and do it right. I don't think anyone now wants to do their version of "Lord of the Rings." We wanted to be that ambitious with this.

What was it like working with icons like Ozzy Osbourne, Rob Halford and Lemmy?

Lemmy was pretty quiet at first and we were really intimidated because he was the first of the metal gods to come into the studio. It turns out he's really into ancient warfare and collecting swords and knives from old armies, and he's really into science fiction about alternative futures where modern warfare is fought with medieval weapons. He even invited me to his house to check out his knife collection. And it was awesome. He's just a really authentic guy. He's exactly what he appears to be like.

Then Ozzy just wanted to crack everybody up. He was really funny and good-natured. He had a lot of great stories about his album covers. I actually got to bring in my original vinyl copy of "Diary of a Madman"—which was the first album I ever bought—and have him sign it and ask him all these questions. If I knew when I was 14 that I would be having this conversation, I'd have died.

Did any of their ideas or feedback make it into the game?

I was talking to Ozzy because I hadn't written his character as one who swore that much. He plays the Guardian of Metal. So he'd say words like "bloody" instead, and I didn't think that sounded right. I just couldn't hold him back from swearing, and I didn't want to. So we just let it rip. And Ozzy was saying how he had watched the "Osbournes" show in the U.K., where they don't censor it, and it felt weird and wrong to him because he watched the American version so many times. He actually preferred the bleeped-out version because it makes the jokes funnier in some ways. So there's a thing in the beginning of the game where a pop-up asks you if you want the language or not.

At some point, Eddie flips off the camera and we put up a Parental Advisory warning right over the hand, which I think is another reference to heavy metal because of what we went through with Tipper Gore and the Parents Music Resource and the hearings.

How do you see "Brütal Legend" fitting into the broader convergence between the music and videogame industries?

You see a lot of interest by record labels in ways to get their songs in front of people in different ways, because they know videogames are stealing the attention of people who might otherwise be watching TV or listening to music. There's only 24 hours of the day and videogames are taking over more and more of those hours. So they want to get into that space and have their songs in there.

Is there room to make similar types of games based on genres other than heavy metal?

If I was doing one inspired by New Orleans jazz or something, I wouldn't necessarily make it an epic combat game. That just fits heavy metal.

You can showcase all kinds of music by making the right game for that music. [Videogames] tend to be a bit narrow in their focus and explore the same territory over and over again. Like World War II and space. Life is very broad and music covers all aspects of life. But videogames only cover a small portion of it. Videogames can only benefit by including more types of music and making more kinds of games that showcase that type of music. ••••

For a transcript of the full interview, go to billboard.biz/digital.

> You can showcase all kinds of music by making the right game for that music . . . Life is very broad and music covers all aspects of life. But videogames only cover a small portion of it.

NIELSEN BROADCAST DATA SYSTEMS

BDSCertified Spin Awards August 2009 Recipients:

800,000 SPINS

Unwritten/Natasha Bedingfield/Epic
Drift Away/Uncle Kracker/RRP

700,000 SPINS

Hey Ya/OutKast/LaFace/JLG
I'm Already There/Lonestar/BNA
Angel/Sarah McLachlan/Reprise

600,000 SPINS

Hemorrhage (In My Hands)/Fuel/550

500,000 SPINS

Buy U A Drank (Shawty Snappin')/T-Pain Feat. Yung Joc/Konvict/Nappy Boy/Jive/JLG
Holiday/Green Day/Reprise
Mr. Brightside/The Killers/Island

400,000 SPINS

You Found Me/The Fray/Epic
Single Ladies (Put A Ring On It)/Beyonce/Music World/Columbia
Can I Get A . . ./Jay-Z Feat. Amil & Ja/Def Jam

300,000 SPINS

My Life Would Suck Without You/Kelly Clarkson/19/RCA/RMG
Just Got Started Lovin' You/James Otto/Raybaw/Warner Bros./WRN
Cupid's Chokehold/Breakfast in America/Gym Class Heroes/Decaydance/Fueled By Ramen/Atlantic/RRP
Dance with My Father/Luther Vandross/J/RMG

200,000 SPINS

Best I Ever Had/Drake/Young Money/Cash Money/Universal Motown
Birthday Sex/Jeremih/Mick Schultz/Def Jam/IDJMG
You Belong with Me/Taylor Swift/Big Machine
Use Somebody/Kings of Leon/RCA/RMG
Love Game/Lady GaGa/Streamline/KonLive/Cherrytree/Interscope
Waitin' on a Woman/Brad Paisley/Arista Nashville
Hypnotized/Plies Feat. Akon/Big Gates/Slip-N-Slide/Atlantic
Take Me There/Rascal Flatts/Lyric Street
Come on Get Higher/Matt Nathanson/Vanguard/Capitol

100,000 SPINS

New Divide/Linkin Park/Machine Shop/Warner Bros.
No Surprise/Daughtry/19/RCA/RMG
Her Diamonds/Rob Thomas/Emblem/Atlantic
Every Girl/Young Money/Young Money/Cash Money/Universal Motown
Best Days of Your Life/Kellie Pickler/19/BNA
Alright/Darius Rucker/Capitol Nashville
Boots On/Randy Houser/Universal South

50,000 SPINS

Obsessed/Mariah Carey/Island/IDJMG
She Wolf/Loba/Shakira/Epic
Living for the Night/George Strait/MCA Nashville
Down/Jay Sean Feat. Lil Wayne/Cash Money/Universal Republic
Good Girls Go Bad/Cobra Starship Feat. Leighton Meester/Fueled By Ramen/Atlantic/RRP
21 Guns/Green Day/Reprise
So Fine/Sean Paul/VP/Atlantic
Pretty Wings/Maxwell/Columbia
Hotel Room Service/Pitbull/Mr. 305/Polo Grounds/J/RMG
Causa Y Efecto/Paulina Rubio/Universal Music Latino
Break Up/Mario Feat. Gucci Mane & Sean G./3rd Street/J/RMG
Big Green Tractor/Jason Aldean/Broken Bow
I Need a Girl/Trey Songz/Songbook/Atlantic
El Amor/Tito "El Bambino"/Siente
Never Say Never/The Fray/Epic
Fue Su Amor/Alacranes Musical/Agulia/Fonovisa
Epiphany (I'm Leaving)/Chrisette Michele/Def Jam/IDJMG
Panic Switch/Silversun Pickups/Dangerbird

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Standard Deviation

After Selling 20 Million Albums To The Housewife Demo, Michael Bublé Evolves Beyond Singing Slick Versions Of Classics On 'Crazy Love'

By Robert Thompson

Photographs By Ben Watts

Michael Bublé no longer wishes to be known only as "the new Sinatra." ¶ The 33-year-old Canadian crooner, best-known for his smooth takes on American pop standards, may reside in the shadow of Frank Sinatra and Tony Bennett. But the reality is, in many countries, he's equaled—or even exceeded—the popularity of his idols.

"I remember Tony Bennett coming up to me and saying, 'How did you break him in Italy? None of us—including Frank—managed that,' " says Dion Singer, London-based VP of international marketing for Warner Bros.

It's August, and the old/new Sinatra is in a downtown Vancouver conference room, surrounded by awards won by Bryan Adams, Martina McBride and Anne Murray, whose careers were guided by Bublé's legendary Canadian manager Bruce Allen, president of Bruce Allen Talent. He's here to talk about the release of his new album "Crazy Love" (143/Reprise)—due Oct. 9 in North America, Oct. 16 in Europe and Oct. 19 in the United Kingdom—and much else besides, from his love of ice hockey team the Vancouver Canucks to his recent high-profile breakup with British actress Emily Blunt.

Dressed casually in a dark T-shirt and jeans, unshaven and with his hair tousled, Bublé doesn't look like an international star. Yet he undoubtedly is one, one of the biggest Canada has produced. He's sold 20 million copies worldwide of his three studio albums, according to Warner Music. According to Nielsen SoundScan, he sold 1.9 million U.S. copies of his last album, 2007's "Call Me Irresponsible"; Canadian sales stand at 400,000. Since his 2003 self-titled debut, he's gone from housewives' favorite to the go-to guy for starlets in need of red carpet arm candy or talk-show hosts searching for a musical guest who gives good chat. He has hit No. 1 and sold out arenas everywhere from the Netherlands to Australia.

But none of that was enough for him. Bublé says he's taken more risks with "Crazy Love" than on his previous three albums combined. He talks earnestly and enthusiastically about embracing more soulful recording methods and selecting songs to fit his mood after the split with Blunt and about not playing things safe. If his last album was named "Call Me Irresponsible," the new one might well have been tagged "Call Me Introspective."

"I would definitely say I'm as nervous as I've ever been," he says with a laugh, as he takes off his jacket and tosses it on a nearby chair. "It would have probably been easier on me to have done the same thing. But if I can't grow, what am I going to do?"

"Crazy Love" diverges from his past work both thematically and sonically. The album offers a more eclectic, downbeat mix ranging from classics like "Stardust," through hits like Billy Vera's "At This Moment" and the Eagles' "Heartache Tonight," and a duet with soul singer Sharon Jones on the '60s hit "Baby (You Got What It Takes)." There are also two Bublé co-authored songs, including the poppy lead single "Haven't Met You Yet," written with regular collaborators Amy Foster-Gillies and Alan Chang.

"I went through a breakup," says Bublé, who's now dating Argentine actress Luisana Lopilato. "It was a tough year for me and there were songs I didn't even feel like singing. But I knew there were certain things in my life that inspired me, given the range of emotions I was going through, from sadness to anger to regret. So I looked at the songs I was thinking about and thought, 'I can totally dig into this.' "

But embracing less upbeat material wasn't the only shift for Bublé. He also wanted to break from the sound of his first three albums, all produced by David Foster and Humberto Gatica. Foster in particular wanted to continue the elaborate studio productions that made those records a success. But Bublé had other things in mind.

"I wanted things to be engineered differently," he says. "I wanted things to be mic'ed differently. I didn't want it to be sterile. I wanted it to have edge. I needed it to have soul because when I listen to Sinatra or [Count] Basie, that is rock. It may not have big guitars, but the drums bleed in and you feel it. David said, 'That's not what I do.' And I told him that was bullshit."

Bublé enjoyed working with Bob Rock on one song for "Call Me Irresponsible," so he brought the Metallica producer in to produce six tracks on the album, with Foster and Gatica helming the rest. The singer used a decidedly old-fashioned approach to recording with all three—cutting tracks with a live band to replicate the feel of playing onstage.

"I listen to Sinatra, [Elvis] Presley or the Beatles—well, those records feel good," he says. "They are not always perfect and I can hear some pitchy things happening, but this Auto-Tune generation, where everything has been made so perfect, has lost its feel."

Usually Bublé would head into the studio with Foster, work out the basic arrangement and sing "200 takes of a song," he says. The end result was perfect technically, but lacked the intangible qualities of his heroes' recordings.

"You can only hear so many times from people that you're better live than on record before you start thinking about it," he says. "Because I know in those shows I didn't hit all those notes perfectly, so what are they talking about? They are talking about a presence or a vibe they get."

Rock took Bublé to Brooklyn to record with Sharon Jones & the Dap-Kings, best-known for their work with Amy Winehouse. "We cut three songs in a day," Rock says. "Like all great artists, Michael seems to know what his audience needs."

Some would question why an artist with a run so far that has been as spectacularly unbroken as Bublé's would try to fix it. But the singer says he's been wrestling with the question of whether audiences will accept him throughout his career.

Inspired by '80s pop songs and classic big band and swing tracks he discovered in his grandfather's record collection, he was always decidedly out of step with the times, and few had high hopes for Bublé at the start. Foster helped finance his first album—which went on to sell 2.3 million copies in the United States, according to Nielsen SoundScan, and another 420,000 in Canada—but many still thought the guy singing "Summer Wind" and "Put Your Head on My Shoulder," was a fad.

"I understand why people looked at me and thought I was a one-hit wonder," he says. "But I was so happy to get my break that I didn't worry about it. I guess that's not true . . . I did worry about it, but it was the least of my worries after working for 11 years to get signed. Whoever it was at Warner that signed me figured I'd sell 100,000 records in my lifetime."

In fact, the follow-up, 2005's "It's Time," sold even better, selling 3.2 million stateside and 770,000 in Canada. But along the way, the singer found himself increasingly at odds with his public image.

"I was marketed in a way that was for the grandmas and the housewives," he says. "But it wasn't who I was. When the second and third records came out I'd talk to Bruce [Allen] and say, 'These people think I'm soft. But I'm not.' And Bruce would say, 'I know that, kid.' "

Reprise president/Warner Bros. Records COO Diarmuid Quinn says part of the issue was that Bublé's focus on standards wasn't exactly what radio was seeking.



Frequent flyer: MICHAEL BUBLÉ performs in Cape Town, South Africa, in 2007.

World Traveler

Staggered Release Dates Help Bublé Promote Internationally

In America, Michael Bublé's career has grown big enough that he can play New York's Madison Square Garden, but Warner Music Group says his earliest breakthroughs outside of North America came in Europe and South Africa. With that in mind, the major is staggering the international release for "Crazy Love" to allow the singer to make personal and TV appearances close to the release date across Canada, the United Kingdom, Europe, Australia and the United States.

Bublé has a global reach to rival any pop superstar, with his last album, "Call Me Irresponsible," hitting No. 1 in Ireland, Italy, the Netherlands and Australia. It was also No. 1 on Billboard's European Top 100 Albums chart.

From Oct. 16 to the end of the month, Bublé will make promotional trips to Germany, England, France and Italy. He'll visit Australia for TV appearances on "Today" and "60 Minutes."

"There's nothing that sells Michael's albums better than having Michael in person in these countries," says Dion Singer, London-based VP of international marketing for Warner Bros.

Canada will also enjoy access to its native son in the days prior to the album launch, with Bublé in the country Oct. 7, 8 and 10 for key media appearances, including TV slots on CBC, CTV and Canwest and print interviews with the Canwest newspaper chain.

"We've never had him around near the street date of the last two albums," says Warner Music Canada VP of marketing Dale Kotyk. "We're trying to touch every major media outlet in the country in some form." *—RT*

Additional reporting by Mark Sutherland in London.

"One of the reasons Michael probably feels that way is because his career wasn't built in the way of a normal pop star," Quinn says. "He was always a bit outside of the mainstream, a little bit outside of pop radio."

Instead, Reprise tapped into Bublé's reputation as an engaging live performer, a skill honed during his days as a struggling singer playing anywhere people would have him.

"It was through constant touring that people bought into him," Quinn says. "It was a gradual process, but he has built a career that will have longevity. I'd be surprised if he isn't around singing in 30 years."

TV also plays a key role in Bublé's enduring success, with his onstage charisma effortlessly extending to interviews and personal appearances.

"The audiences we found for Michael early on were the audiences that were available to us," Quinn says. "We used a lot of TV, and TV appearances on morning shows tend to skew a little bit to an older crowd."

Quinn says Bublé's audience demographic is now notably younger than in the past, but daytime TV remains a key part of the "Crazy Love" campaign. The album's off-cycle Friday release date is due in part to an appearance that day on "The Oprah Winfrey Show," while he'll also star on "Today" Oct. 13 and has a "Dancing With the Stars" slot booked. In the United Kingdom, he'll appear on "The X Factor," "Live From Abbey Road" and "The Graham Norton Show"; in Germany he's booked for "TV Total."

"He can sell as many albums sitting on a couch giving interviews as he can performing," Allen says.

Warner wants to improve his performance at radio, where things picked up when "Home"—which he co-wrote for "It's Time" with Foster-Gillies and Chang—hit No. 1 on Billboard's Adult Contemporary chart in 2005. Two Bublé co-writes, "Everything" and "Lost," were singles off "Call Me Irresponsible" that peaked at Nos. 1 and 2, respectively, on that chart.

"One of the main reasons the demographics for Michael's audience have changed is because of his songs," Quinn says. "As he's gotten more and more radio play, we've seen things change."

Now Warner wants "Haven't Met You Yet" to become a crossover success. Serviced to radio Aug. 31, it's made a strong start at AC formats in Canada and in the United States. It was the first track to debut atop Billboard's Adult Contemporary chart in Canada (Billboard.biz, Sept. 10), and in the United States, it debuted at No. 22 on the Adult Contemporary chart, No. 33 on Hot Digital Songs and No. 65 on the Billboard Hot 100.

Warner hopes to work the single to top 40 stations, with Warner Music Canada VP of marketing Dale Kotyk noting that many hot AC stations in North America have flipped to an urban/top 40 focus in recent years. Meanwhile, in the United Kingdom, Warner's Singer cites support from commercial top 40 networks Capital FM, Heart and Magic as proof the tide is turning.

"We're seeing a lot of uptake on stations that never played Michael before," he says. "It gives us that mass airplay of stations that was missing in the past."

Allen expects the singer's 2010 tour to also garner a new audience. "We're already very solid in women in their mid-20s all the way up," Allen says. "But the guys get taken to the show and they come out loving him as well."

"I want people to invite me in," Bublé says. "Especially now that my big fat head is on a 60-foot screen at my shows. I think of an arena show like the TV shows I've done. It's fun—and they can see everything. When my trombone player gives me the finger, they pick it up."

But don't expect Bublé to ditch the standards in favor of an album of all original material just yet. Neither Allen nor Quinn seems to provide much support for the idea, though Bublé says he could do it as "a concept."

"[Standards] are part of who I am," he says. "For me it is cool to be able to do both. Is it more important to be perceived as the best at what you do or the only one who does something?"

Few would pinpoint Bublé's career as being characterized by risk-taking. But, as other artists clamber aboard the standards bandwagon, he is—if not exactly jumping off, then at least contemplating an exit strategy. He does so buoyed by the knowledge that he's won the respect of the people who inspired him, with Allen recalling a recent encounter in London with former Warner Bros. president Mo Austin.

"He said, 'That Bublé kid is the real deal,' " Allen says. "That means a lot. After all, Mo is the guy behind Sinatra."

Of course, doing things his way undoubtedly has its risks. While his management and label are convinced that bigger opportunities and larger audiences are on the horizon, Bublé senses this album could yet polarize his audience.

"There's the nervousness and trepidation of wondering how people will react, that's for sure," he says, leaning back in his chair. "If I'm lucky enough to carry the torch of my idols and keep the Great American Songbook alive, then it is partly my responsibility to move forward. That's one of the things that excites me most." ••••




Soul mates: SHARON JONES and MICHAEL BUBLÉ at Brooklyn's Daptone Studios.





Star Kiss lovers: (from left) **SARAH CHALKE, NICK SIMMONS, DAVE KUSHNER** and **ADAM DURITZ**

THE HOTTEST BR

KISS HAS ROCKED MERCH FOR 35 YEARS—AND NOW THE BAND IS CONTINUING ITS DYNASTY WITH WAL-MART

BY RAY WADDELL

Kiss realized the power of merch from day one. At an industry coming-out party before they even had a record deal, band members made their own Kiss glitter T-shirts and made sure their female fans were wearing them in the front row.

Today, Kiss continues its reign among the merchandising elite—for decades, Kiss fans have been there, done that and got the T-shirts. As well as the mugs, comic books, condoms and coffins. Live Nation Merchandise, which oversees the band's merch and licensing business, says Kiss grossed more than $500 million in the past 35 years—more than any other rock band when tour merch, retail licensing, online and international sales are combined.

"There are four or five huge artists in rock merchandise: the Beatles, Kiss, AC/DC, the Rolling Stones and then sometimes it's Pink Floyd or Bob Marley," says Dell Furano, CEO of Live Nation Merchandise. Perhaps making the ubiquity of the band's merch even more impressive, Kiss' catalog album sales and touring revenue don't match competitors like the Beatles, AC/DC or the Stones.

So what do these top band brands have in common? "They're all a little bit different, but what they have in common is great artwork, great logos and their music goes from generation to generation to generation," Furano says. "We sell as many kids' shirts and toddler shirts as anything."

With Kiss, the focus on merchandising began in the band's earliest days, tapping into the makeup-wearing, fire-breathing theatrical panache that was arguably on equal footing with the music. It's hard to imagine a major rock concert today without tables of hoodies and shirts, but Kiss was definitely ahead of the curve with merch innovations, according to Furano, one of the founding fathers of the modern tour merch business.

"Kiss truly did understand the potential here," Furano says. "The music that came out of the San Francisco music scene in the late '60s was very noncommercial. But Kiss was always about theatrics and visuals, and the merchandise just fit with them naturally. It was a part of who they were."

"Why not our brand instead of something nondescript?" founding member Gene Simmons asks. "There's nothing like this. Thirty-five years later, believe it or not, the band is actually doubling in size. And I don't mean our weight, I mean our fan base."

That attention to merchandising remains a priority for Simmons (who has his own broad and diverse merch portfolio) and co-founder Paul Stanley. "Gene and Paul are the most savvy marketers we have ever dealt with," says Randy Phillips, CEO of AEG Live, producer of Kiss' current Sonic Boom North American tour. "They know their brand and why it is so resilient, and they are relentless workers."

Simmons, very much an entrepreneur for Kiss and his personal branding endeavors—and known for his sense of humor about the branding side of the industry—refers to the range of Kiss products on the market as covering "condoms to coffins. We get you coming and going," he's fond of saying. Today the Kiss portfolio includes more than 5,000 products and designs, including what Live Nation says is the largest selection of rock T-shirts ever offered.

Still, Simmons says there are places where Kiss won't go in terms of merchandising and licensing the Kiss name to products. "No crack. No cigarettes. No heavy booze," he says. "Otherwise, it's completely open. And why not?"

For decades, rock'n'roll purists have hammered Kiss as sellouts and money-mongers—Simmons' own line of merchandise is under the Moneybag banner—but Team Kiss could care less what detractors think. Basically, they say, if there wasn't demand, there wouldn't be products for sale.

"It's a brand. It's all about getting stuff to people that they want," Kiss manager Doc McGhee says. "We're not pretentious and we don't believe that we should be out there saving the world because we put together a rock band. We think it's fun. It's like Mattel."

Fun, sure, but "it's big business and they do it very, very well," says McGhee, a colorful veteran rock manager who joined Kiss when the band first reunited in the early '90s. "They had a huge catalog of merchandise when I came along. We just resparked it and tried to broaden it out a little bit and made sure that it kept the same strategic plan of Kiss, offering quality products."

When it comes to products, there are plenty and more coming (see story, page 24). McGhee says the band has licensed more than 2,700 items through the years.

Kiss is a brand that inspires loyalty and commerce on similar footing with the biggest sports teams and celebrities in the world. "If you go to a New York Yankees store and then a Kiss shop, you'll see they have the same products that people love," Furano says. "Every type of mug and wall art and skateboards, you name it."

The deal with Wal-Mart, built around the retailer's exclusive release of the band's new "Sonic Boom" album, will jumpstart the Kiss merchandising bus (billboard.com, Aug. 17). Beginning Oct. 6, there will be three Kiss merchandise kiosks in 2,300 Wal-Mart and Sam's Club stores across the country, according to McGhee.

In Wal-Mart stores there will be two endcaps in the Halloween season section; one endcap will hold the new CD plus catalog albums and the second will hold T-shirts and Halloween makeup. In all Wal-Mart locations, there will be an eight-foot side counter in the music department with the new CD plus catalog, fleece throws, Mr. Potato Head toys and Kiss M&Ms.

The Kiss M&Ms are part of a licensing deal between the band and Mars Snackfood U.S. Mars Snackfood spokesman Ryan Bowling says the Kiss relationship includes not only the My M&Ms personalized candies program, but the long-running "Inner M" advertising campaign as well. (While the tiny candies are steeped in rock'n'roll lore, particularly those of a certain color, the Kiss program embraces all colors, green included.)





ND IN THE LAND

The custom Kiss M&Ms blend—each representing a different band member's face—will be sold exclusively at Wal-Mart for a limited time until product runs out; the price is $6.99 per 7 oz. bag. "It's licensing from a formal sense, but it's mutual in that Kiss was very proactive about coming to us and expressing interest," Bowling says.

Along with the endcaps and side counters in various departments, Wal-Mart will also carry men's and women's T-shirts; Halloween masks, wigs and makeup; fleece blankets; trading cards; action figures; juniors' loungewear and sleepwear; and Mr. Potato Heads. The nonmusic merchandise is approximately a $10 million retail program, according to Furano.

"The Wal-Mart deal is a big play because it's not just about putting the record out, it's about putting Kiss out," Furano says. "The record is fantastic, it stands on its own, but I love the fact that we're doing an entire launch of Kiss at Wal-Mart, with merchandise and records."

The Kiss merch array includes a combination of tour, retail and online sales and cross marketing through all three distribution channels.



Always low prices and long tongues: a Kiss-branded Wal-Mart endcap

"I live maybe a half mile from Paul and a half mile from Gene, so I do merchandise house calls all the time," says Furano, who has worked with the band since the Lick It Up tour in 1983. He lobbied Stanley and Simmons for eight years before convincing them to sign with what was then Furano's Winterland Productions. "They're both highly involved in everything Kiss and Kiss merchandise."

And while rock'n'roll may be a young man's game, history has its advantages. Retro is definitely in when it comes to merch, and melding the old with the new is highly effective. "A bigger trend is going on, and Kiss is a great example, where we're developing new artwork tied to 'Sonic Boom,' and we're going back through all the images of the past and essentially giving them different looks for 'Destroyer,' different looks for 'Rock and Roll Over,' re-creating the whole line of merchandising from past albums and tours," Furano says.

The first line of attack with the merch catalog is online, "because each artist now is essentially their own online emporium that sells all of their products," Furano says. "The fans now know that they can go there to get the best selection. They know to go there if there's an announcement of a new tour or record."

In a market that includes a Kiss fragrance; a Kiss Coffeehouse in Myrtle Beach, S.C.; Kiss bingo games; Kiss motorcycle helmets; pool cues; dart boards; mobile device covers; and M&Ms, the possibility of oversaturating the marketplace with Kiss stuff doesn't worry Simmons, who believes that there isn't any law of diminishing returns when it comes to offering up Kiss products.

"The world is such a big place, whenever you go into a supermarket, look at all the Kellogg's products that are out there," Simmons says by way of example. "Are they saturating the market? There's so much stuff in the world you can create an entire lifestyle brand from the first suckle of mama's milk to the last gasp of air in your Kiss Kasket and never overextend yourself. You can't name a single product of any kind that's overexposed." ••••

KISS AND SELL

THE BAND HAS LICENSED MORE THAN 5,000 ITEMS. HERE ARE SOME RECENT SELECTIONS, FROM PENS TO POTATO HEADS



KISS GEMS LOGO KEY BLANK

Whether it's the key to the city or the key to the highway, everyone will know it belongs to a star. (Hy-Ko, $3.77)



SOLO ALBUM ALARM CLOCK

How else would you know whether it's time to rock'n'roll all night or party every day? (Licensing Essentials, $34.95 AUS)



SMOKIN' CHIPOTLE KETCHUP

It's hot in the shade - but tasty whatever the weather. (Galvin Group, $7.95)



SOLO ALBUM POOL CUE

You know the saying: Never play pool with a guy who brings his own cue—and this stick looks tougher than most. (Licensing Essentials, $89.95 AUS)



TRUNK TANK TOP

KISS T-shirts are a category unto themselves, with the kind of fire-breathing iconography beloved by high school ne'er do wells everywhere. Here's a real Trunk show: High-end shirts with cool, retro graphics. Camaro sold separately. (Trunk Ladies Tank Top, $35; Trunk Mens Short-Sleeve Crew, $49)



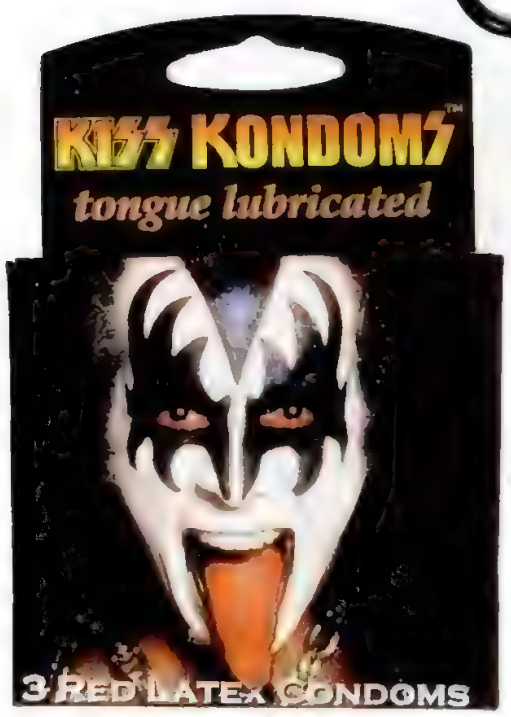
ROCK AND ROLL OVER MUG

For when those crazy, crazy nights turn into tired mornings. (ICUP, $7.99)



KISS MR. POTATO HEAD

Starches never looked so good! But could he take DarthTater? (Promotional Partners Worldwide, $16)



KISS KONDOMS

When you put the 'X' in sex, give that love gun the respect it deserves. (Condomania, $3 for a pack of three)



BLACK ICONS PEN

When you're on the road with the band, trying to find the sound, write a note to that special lady—let's call her "Beth"—with this stylish, branded pen. (Kiwi, $4.50)



LOGO FLIP-FLOPS, HOTTER THAN HELL SLIP-ON SHOES

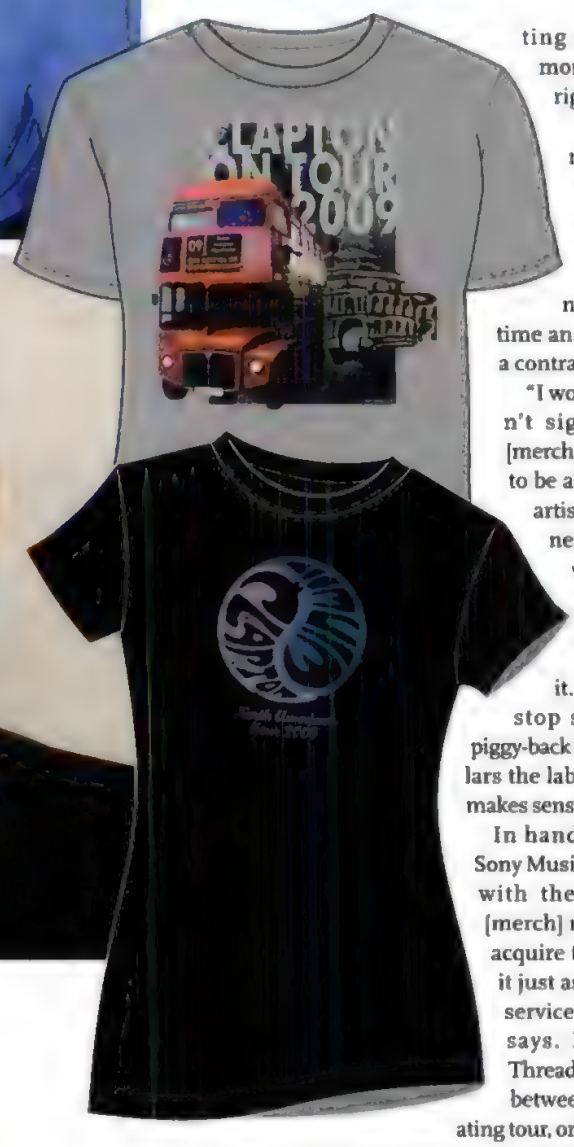
Don't walk near the hottest band in the land in your bare feet—protect you feet with sandals or sneakers. (Flip-Flops: Licensing Essentials, $19.95 AUS; Slip-On Shoes: Vans, $70)

Copyrighted mat





Merch men: top, **MAT VLASIC**; bottom, **STEVE GERTSMA**. Right: Eric Clapton shirts



THE RIGHT STUFF

AS MUSIC SALES FALL, MERCHANDISING RIGHTS TAKE CENTER STAGE IN 360 DEALS

BY RAY WADDELL

Some see 360 deals as the saviors of the industry, allowing an artist to counterbalance falling album sales with solid touring revenue. And while touring often serves as the lynchpin of such contracts, merchandise is becoming more important.

The merch business used to be based at concerts. But sales in retail outlets and online are growing, providing new opportunities for revenue. This growth means merch rights is getting more attention as more artists sign multirights deals.

Mat Vlasic, VP of merchandising for a division of Sony Records known as the Thread Shop, says merch rights now come up every time an act signs or extends a contract.

"I wouldn't say we wouldn't sign an act without [merch rights], but obviously to be able to work with our artists on all of their business endeavors is what we want to do," Vlasic says. "We're not just sharing in [merch], we're doing it. We want to be a one-stop shop for them. To piggy-back off the marketing dollars the label is going to spend makes sense in this day and age."

In handling merch for all Sony Music imprints, "we work with them to acquire the [merch] rights, and when we acquire the rights we service it just as a product manager services the music," Vlasic says. He notes that the Thread Shop roster includes between 30 and 40 acts, creating tour, online and retail merch for Legacy artists like Johnny Cash and Miles Davis to contemporary artists like T-Pain and Pitbull.

But labels are jockeying with international promoters like Live Nation and AEG Live—as well as mega managers like Front Line and Red Light—as to who can negotiate the terms of the best multirights deal.

Live Nation is on the leading edge in making merch a key component of multirights deals with such acts as Madonna, Jay-Z, U2, Shakira and Nickelback. The global promoter has been highly aggressive in the merch game, acquiring all or part of companies that create, sell and distribute it like Trunk, Anthill Trading and Signatures Network, along with fulfillment/direct-to-fan leaders MusicToday and UltraStar.

This kind of deal dates to promoter Michael Cohl's 1989 deal with the Rolling Stones, which included merch along with global promotion rights. "The advantage to the artist then as now is that they feel they are getting guaranteed top dollar, much of it upfront, and only needing to deal with one party," independent merchandiser Steve Gerstman says.

Merch trailblazer Dell Furano is CEO of Live Nation Merchandise and says three components drive the trend: merch is a promotional tool—"There's no better promotion than people walking around years later wearing that same Grateful Dead shirt"—it generates a solid profit margin for artists, and it's an opportunity to cross-promote across developing platforms like social networks.

"Today you bundle," Furano says. "That's the biggest thing that's really changed here. The artist managers really understand the value of the cross-promotion of these franchises. It's all one entity—music and live performance and publishing and merchandising and online—they're all spokes of the wheel."

When the promoter is also the merchandiser, the process is "more collaborative," Furano says. With a U2 or Madonna tour, "we can work with the other divisions of Live Nation," he says. "When you're promoting the tour, you get another level of cooperation across the board in terms how to get out what's available on a more timely basis, making certain we have the proper amount of merchandise stands at the venue, making certain the security the promoters will hire will help us with the bootlegging."

On Madonna's record-setting Sticky & Sweet tour, her first under the 10-year Live Nation deal, such collaboration made everything work more efficiently, Furano says. "A big part of the sales are online, and we use the same e-mail list for the ticket buyers at Live Nation to also promote the merch at her Web site."

Increasingly, merch, branding, licensing and ticketing are orchestrated through the rapidly expanding music Web portal LiveNation.com—and the proposed merger with the Irving Azoff-led Ticketmaster Entertainment puts this Internet strategy on steroids.

Vlasic says Sony has taken a different path than Live Nation or Universal Music Group (see story, page 26). "We didn't go out and buy Bravado or Signatures," he says. "The nature of our business is little different. As the labels break acts, then we'll be in a great position. Our foremost priority is getting all the current acts we're signing into these broader deals so we can help them in different ways."

So where do these deals leave independent merch firms? In a tough competitive position. "I believe you can analyze what a big company can bring to bear on a merchandise offer by simply looking at advance and guarantee, perhaps even more than royalty rate," says Gerstman, founder of the new model merch firm Cut Merch and longtime vendor for Eric Clapton. "With deeper pockets than the indies, and a stronger stomach for gambles, the majors have an advantage with many artists."

For an artist, a big merch deal may mean paying too much to control market share; this is a charge often levied by independent promoters when that business consolidated.

Such a dynamic can lead to a bidding situation for merch rights, and "oftentimes, the desire for an advance and guarantee will mean that the only bidders in this situation will be the majors," Gerstman says. "Whether a major or an indie gets the tour, most of the money will favor the artist, and the merch company will have to get by with minimal margins. With less competitive tours, the merch companies can frequently improve their margins, due to lesser competition."

Independent merch companies get and keep their clients by nurturing key relationships with artists or offering a different model, "one that emphasizes bigger back-end earnings and better service," Gerstman says. "The argument that the indies make over and over is that the big companies will not make them as much money as they can earn, though not upfront, and that they can't possibly get the same level of attention by a bigger company running dozens of tours at one time in a more impersonal way."

Pinky Gonzales, director of marketing for Goodletteseville, Tenn.-based merchandiser Richards & Southern, says that it can be challenging to win new business when labels and promoters are including merch arrangements in their deals.

Richards & Southern, whose clients include Taylor Swift, Kenny Chesney, George Strait and Sugarland, now compete by complementing their traditional tour merch business with ramped-up digital marketing efforts, including launching a retail Facebook application that gives each R&S client a storefront featuring select items from their merch catalog.

"Our job is to make sure that they are aware of us in the first place and to demonstrate our ability to provide a more personalized service faster and usually for a better price than the default alternatives," Gonzales says. ••••





YOU CAN ALWAYS G

BRAVADO PREPARES A MERCH BLITZ FOR THE ROLLING STONES AND MICHAEL JACKSON'S ESTATE

BY RAY WADDELL

The mere mention of two particular acts illustrates the type of year it has been for the international merchandising/licensing firm Bravado: Michael Jackson and the Rolling Stones.

Bravado inked exclusive, wide-ranging deals with both acts in recent months in what CEO Tom Bennett calls "the biggest year not only in our history, but probably in music merchandise history."

Nailing down these two acts speaks volumes about Bravado's role as Universal Music Group's (UMG) global merchandising division. Bravado is Live Nation's closest merch competitor in terms of size, geographic scope, experience and financial resources. The company has offices in London, Los Angeles, New York, Berlin, Paris, Tokyo and Sydney and has a presence in more than 40 countries. Traditionally, merch deals are set up as advances versus royalties, with the bigger artists rating the heftiest advances and most favorable royalty rates. That's still the case today for most artists.

But Bravado, like other merch companies today, is structuring a wide range of deals, individually attuned to each artist. For competitive reasons, details of these deals are proprietary.

Bravado—which was acquired as part of UMG's purchase of Sanctuary in 2007—does merch for Paul McCartney, Kanye West, Beyoncé, No Doubt, Nickelback, Lady GaGa, Katy Perry, Elton John, Guns N' Roses, Metallica, Led Zeppelin, Iron Maiden, Green Day and the Killers, among many others, making it far more than the merch arm of a label.

"We basically are a stand-alone company," Bennett says. "The fact that we're owned by Universal and have the ability to use resources we wouldn't be able to use before is fabulous. But fundamentally, Universal wants to build us as a really strong, independent, stand-alone business."

The diversity and high profile of the roster, which tilts more toward non-UMG acts, creates leverage in the aggregate. "When you go through it all, there's a real opportunity to put together a real body of rights here," Bennett says. "And that means when we go out to retailers we've got a great offering, which means we can put together a bigger retail program, which only helps us get into more of the right places and hopefully generate more income, which ultimately is the endgame."

Like most major merch companies, Bravado represents artists on the road, at retail through third-party agreements and by overseeing and fulfilling e-commerce for the artists' merch online. The difference—beyond the geographic scope of Bravado's influence that the UMG relationship brings—is the company's still-to-be revealed plan to change how merch is cross-promoted and bundled with music content.

These changes will come into play as soon as the fourth quarter with the Rolling Stones. The recent pact between UMG and the band, which covers future albums by the group and one of the most important catalogs in rock, opened the door for the merch deal.

During a nine-month period, multiple meetings took place on combining music and merch on a worldwide basis with retail and direct-to-consumer online. "We all believe—Universal, Bravado and the band—that for a band like the Stones, opportunities exist that have never happened before," Bennett says. "We were also able to back up and show them that on the traditional merchandising we're second to none, and we've got very wide retail reach and distribution worldwide." Because of the UMG connection, Bravado is now in business in 44 territories.

Given that a tour isn't currently scheduled, the



BENNETT





Bear necessities: (from left) Kanye West teddy bear, Stones swag and Michael Jackson merchandise

T WHAT YOU WANT

Bravado/Stones deal is limited to retail and direct-to-consumer, though if the band does go on the road, specific touring merch could be a part of the deal in the future. The pact is exclusive and supercedes a longstanding merch deal the band had with Anthill Trading that came about through the Stones' equally longstanding promoter deal with Michael Cohl.

Bennett calls the Stones "the perfect band" to launch new products and areas of distribution. "They have a huge business in apparel stores as varied as H&M and Bloomingdale's and JCPenney, and there's an awful lot of interest in their products," he says. "We believe that by marketing and putting the products together—and coming out with some unique and different combinations of stuff—that we can not only sell more merch but we can also sell more music in nontraditional retailers."

Calling it "bundling" is an oversimplification, Bennett says. "It's bundling, but in a slightly hipper and more fashionable way, not just the idea of throwing a T-shirt in with a CD," he says. "It's a great way for kids that have historically connected with the band, the logo and the merchandise to connect the dots—a way for them to hear some of the great music that this band has made for more than 40 years."

The ideas that will be implemented with the Stones, some of which come from the band, are "model-changing," Bennett says, although he declines to give specifics. "They've always done things differently. I think that's what excites them," he says. "There's no dragging the horse to water here. They're right there—all they did was find a willing partner."

AND THEN CAME JACKSON

The merch/licensing relationship with the Michael Jackson estate springs from Bravado's earlier designation as official merchandiser for the artist's ill-fated 50-show This Is It run at London's O2 Arena produced by AEG Live. "We were just starting to get into business with them, and then there was the sad occurrence of [Jackson's] demise," Bennett says. "At that point in time, I think everybody, including the estate, felt that we were best poised to be the merchandising party because we had the opportunity to meet with Michael a couple of times and he had approved a lot of our products."

Bennett believes Jackson would have delivered "big time" at the O2 had the shows taken place and done huge merch business in the process. "We were more than excited to be doing the deal before, and in a weird way we're honored we've been selected by the estate," he says.

The team at Bravado is convinced Jackson's worldwide appeal could make his licensing as popular and international as Elvis or Marilyn Monroe. "Quite possibly Michael in this era is the first of the music stars who has died that is that huge, who has traveled and played in pretty much every country in the world," Bennett says. "He is massive in Japan, massive in Australia, massive everywhere in Europe and in Asia—a very big worldwide superstar."

Now, working with the Jackson estate is a legacy-based enterprise. "We have some great licensing deals already that are very interesting and also some that are being pulled together right now and finalized," Bennett says. "There is going to be the right amount of licensing opportunities that will be executed totally based not on money, but on product, and making sure the product suits the image Michael had."

Bravado has been named the exclusive worldwide merchandiser by Sony Pictures Entertainment for the Jackson film "This Is It," out Oct. 28. Each Bravado office around the world is partnering with local retailers for a number of marketing initiatives. In the United States, Bravado is partnering with Hot Topic, which will do window displays and ticket giveaways leading up to the film's release; in London, Bravado is partnering with HMV, which will set up Jackson boutiques within its stores, as well as signage and window displays.

Bravado also will be providing the Jackson merch to other key retailers including Target, Old Navy and JCPenney.

While Bravado historically was a tour merch company, its retail influence is broad and deep, and Bennett believes the company is now poised to revolutionize the direct-to-consumer model. "The whole [direct-to-consumer] space is a huge opportunity, and thus far most people have made mistakes there [in connecting the dots]," he says. "And I do think this coming year we're going to make a real concerted effort to maximize the growth and opportunities for artists in that area. I think we have a lot of clever ideas and unique new products."

In general for Bravado artists, it's about synergizing the music with the merchandise, as with the Metallica boxed set that came out last year that included the album, a "making of" DVD and merch. "We've got products coming out this fourth quarter going further with vinyl, T-shirts, unique packaging, a very collectible piece," Bennett says. "And the initial reach into retail [shows] they love the product. They're going at it quite big, very aggressively, buying more of this combined package than they probably would have of a vinyl [record] or a T-shirt separately. They see the added value there."

Bravado also plans to market its merch initiatives in unique ways. In London the company hired Tony Harlow, a veteran of the UMG international marketing department and former CEO of V2 as managing director for Bravado in the United Kingdom and Europe.

"With his whole outlook at life and understanding retail and marketing, we're poised to do some great things," Bennett says. "Retail is a different environment than concerts, where merchandise is almost an impulse buy. At retail, the better you can make the product, the more correct places you can put it, the better position, the better it looks, the better the business is." ...

Masters of Merch

BEHIND THE LOGOS

IF THE CLOTHES MAKE THE MAN, DO THE SYMBOLS MAKE THE MERCHANDISE?

For a band that never sold more than a million copies of a single album, the Ramones have a lot of very public fans. Beachgoers roam the shore in Ramones flip-flops, babies get carried around in Ramones onesies, and college kids and yuppies alike can be found in the band's ubiquitous black T-shirts. A former Ramones merch manager told Spin that between 1996 and 2008 the band sold 1.5 million T-shirts—and that's not counting onesies, flip-flops or other items, or any of the bootleg shirts circulating in concert arena parking lots all over the country. By then, of course, the band's modest commercial heyday was already behind it, but its take-off of the presidential seal— with an eagle holding an olive branch and a baseball bat—had become iconic. ¶ "At a certain level, the logo becomes less about the band," says Michael Bierut of Pentagram Design, "and more about a series of lifestyle choices." ¶ A logo can't make or break a band, of course—it might not even help sell albums or concert tickets. But the right logo can take merch revenue to the next level—and provide valuable viral promotion when it's carved into middle-school desks. ¶ In that spirit, Billboard presents the origins of some of rock's most memorable logos, as well as expert opinions on why they've rocked audiences for decades.

—Cortney Harding

RAMONES

BACK STORY: New York artist Arturo Vega created this logo based on a self-portrait in which he wore a belt buckle with an image the presidential seal. On a trip to Washington, D.C., Vega decided to play off the presidential symbol, substituting the members' names for the official text.

EXPERT OPINION: "It has such an irony about it," says Brett Kilroe of design outfit Runner Collective. "It feels so authoritative and also has such a familiarity in its aesthetic, while in actuality it does a great job mocking all that it represents in just the right way."

TATTOO POTENTIAL: Medium—unless you're willing to get it large enough to make sure all the names are legible.

ROLLING STONES

BACK STORY: Though many fans assume the Stones' lips logo was based on Mick Jagger's mouth, designer John Pasche says he was inspired by an image of the Hindu goddess Kali. When he designed the logo in 1971, he was paid £50; the band gave him £200 more a few years later. Even though the Stones copyrighted the image, Pasche made £400,000 in 2006 when he sold the original artwork.

EXPERT OPINION: "I've worked with Mick Jagger, and he knows a lot about branding and marketing," says designer Stefan Sagmeister, who has worked with the Talking Heads and Lou Reed. "This is something that looks good on baseball caps and jackets. They do a different set of lips for each tour, so they keep the concept, but do enough to make it different each time."

TATTOO POTENTIAL: High—and recognized worldwide.

AC/DC

BACK STORY: Designer Gerard Huerta riffed on the band's original, Australian logo and his design work for Blue Öyster Cult when he created this image. He has said the style was influenced by Los Angeles barrio graffiti as well as the heavy metal aesthetic of the day.

EXPERT OPINION: "From a design perspective, this is very one-dimensional," Sagmeister says. But that may be the point: The logo is simple enough that Kilroe says he was able to draw it blindfolded in middle school.

TATTOO POTENTIAL: High—and easy for anyone to draw.



PUBLIC ENEMY

BACK STORY: Chuck D says he was influenced by rock groups and sports teams when he created his group's logo of a B-boy in the crosshairs of a rifle. "I took a silhouette of E-Love, LL Cool J's right hand man, and put the crosshairs over him," he says. "A lot of people thought it was a silhouette of a state trooper, but it's meant to symbolize the average black male. It was important for us to have a logo. I wanted our logo to be as recognizable as Batman."

EXPERT OPINION: "From a basic visual point of view, it is by design, a target, which certainly attracts attention," Kilroe says. "Targets are symbols that are widely used in visual communication and often suggest danger, and it seems to me the that the intent of this logo was just that. It is aggressive and confrontational in the same way the music is."

TATTOO POTENTIAL: Medium.

BLACK FLAG

BACK STORY: Another band with unremarkable sales (none of its albums ever sold more than 200,000 copies, according to Nielsen SoundScan) but an instantly recognizable logo, Black Flag has inspired endless graffiti. Designed by artist Raymond Pettibon, brother of songwriter Greg Ginn, it was meant to contrast sharply with the white flag of surrender.

EXPERT OPINION: "It's a very clever visual hierarchy," Sagmeister says. "It's catchy—you see the stripes immediately. It's a case where a single visual artist defined the visual presence of a band."

TATTOO POTENTIAL: High, unfortunately. There's only one Henry Rollins—get over it.

Additional reporting by Kelly Staskel.



KISS

THE TOURING AND MERCHANDISING POWERHOUSE IS BACK WITH 'SONIC BOOM'

BY RAY WADDELL



Rock the vote: For North American dates on the Kiss Alive/35 tour, Kiss invited its fans, the members of the Kiss Army, to vote for shows in their town on Eventful.com. The band will play 16 of the top 30 cities chosen by Eventful voters.

THE LOYAL LEGION

KISS FANS FUEL BAND'S ENDURING GLOBAL SUCCESS

THEY'RE CALLED THE Kiss Army and they are legion. ■ Kiss co-founder Gene Simmons specifically dates the origins of the rabid fan base known as the Kiss Army to 1975 in Terre Haute, Ind., of all places (see Q&A, page 34). ■ Regardless of when and where it began, this army has legs and its loyalty is unquestioned. This is a dedicated fan base that packs concerts around the globe and has created an unparalleled marketplace for some 5,000 licensed Kiss merchandise items.

"You can try to explain it, we can talk about the games and the toys and this and that," Simmons says, "but if it's as simple as that, then everybody would try to do it. It's not a paint-by-numbers sort of thing. Either they connect with you somehow or they don't."

They connect with Kiss. Thirty-five years after the release of the band's self-titled debut album, the Kiss Army marches on. It continues to build, weathering changes in popular culture and all sorts of musical trends.

"And if critics have a problem with it, they're going to be crunched up and become fertilizer," Simmons says. "Our fans number in the millions. You have something to say to us, you better talk to the bosses first. They call themselves the Kiss Army. Good luck with that, by the way."

However hard it is to pin down the reasoning behind it, Kiss hasn't generated this sort of dedication by accident, according to those who work with the band.

"The loyalty of the Kiss Army is in direct relationship to the care and attention that Gene and [co-founder] Paul [Stanley] have paid to them over the years," says Randy Phillips, CEO of AEG Live, promoter of Kiss' current tour, Kiss Alive/35. "They stepped up big time on this tour and were really felt in the viral Web marketing campaign," Phillips says.

The tour opened in March 2008 in Australia, continued through that summer in Europe, began a South American leg in April and its U.S. leg starts Sept. 25 at Detroit's Cobo Hall.

Kiss on Oct. 6 releases "Sonic Boom," a three-disc set that includes new material, a rerecorded 15-track greatest-hits CD, a live DVD shot in Buenos Aires during the band's recent South American tour and a 20-page booklet. The set will be available exclusively at Wal-Mart and its affiliated Sam's Club stores.

The early growth of the Kiss Army surely was fueled by an "us against them" mentality among fans. Radio didn't play Kiss in the early going, critics lambasted the band, and the music business elite ignored it.

But word-of-mouth about the act's shows began to spread with its first national tour in 1974, and the band was selling out stadiums before it had its first hit with the live version of "Rock and Roll All Nite" in 1975, which peaked at No. 12 on the Billboard Hot 100.

A potent blend of greasepaint, fire, blood, pyro and hydraulics led to more sold-out shows and eventually platinum-level success for the "Destroyer" album in 1976. (In the years since, according to Kiss, the band has cumulatively sold more than 100 million albums worldwide.)

By 1980, Kiss was everywhere or, as Simmons puts it, "We owned your children."

The bond between Kiss and its fans survived solo projects, lineup changes, and the disappearance and subsequent return of the trademark makeup.

Kiss manager Doc McGhee witnessed this unique fan/band relationship firsthand in the '80s when bands he managed at the time like Bon Jovi and Mötley Crüe faced the daunting task of opening for Kiss. When McGhee became manager of continued on >>p32

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Familiar faces: Fans display their allegiance wherever Kiss plays, including, clockwise from top, the 2008 Download Festival at Castle Donington in the United Kingdom; with mom at the Outdoor Arena At Harveys in Lake Tahoe, Nev.; and with the crowd at Harveys.

from >>p30 Kiss with the reunion tour in 1996 he learned even more about the Kiss Army. "The loyalty of the Kiss Army is phenomenal," he says. Thanks to the makeup and costumes and the characters they portray, Kiss onstage today look pretty much the same as the band did in 1974. The Kiss Army "grows generation by generation by generation, and probably the biggest reason for it is they've never changed," McGhee says. "They're like Mickey Mouse. He's never changed—he looks the same as he did 100 years ago. That identification of the brand and the makeup of Kiss doesn't get old, so young kids are into it just like young kids were into it in 1974. It's a timeless type of band."

Mitch Rose at Creative Artists Agency has been Kiss' agent for 22 years and was a fan before then.

"They have an incredible fan base that has remained loyal over the course of their career," Rose says. "And they've grown their fan base, because 'Rock and Roll All Nite,' one of the greatest rock'n'roll songs ever written, is being discovered by 12- to 14-year-olds, and the parents want to share that concert experience."

Ah, the experience. In his 1978 song "Mañana," Jimmy Buffett memorably sings, "Don't try to describe a Kiss concert if you've never seen it," and today the band's live shows still defy description.

"It's a spectacle, it's a theatrical show, an amazing experience," says Rose. "There are explosions, there's fire. No one goes home from a Kiss show saying they weren't entertained."

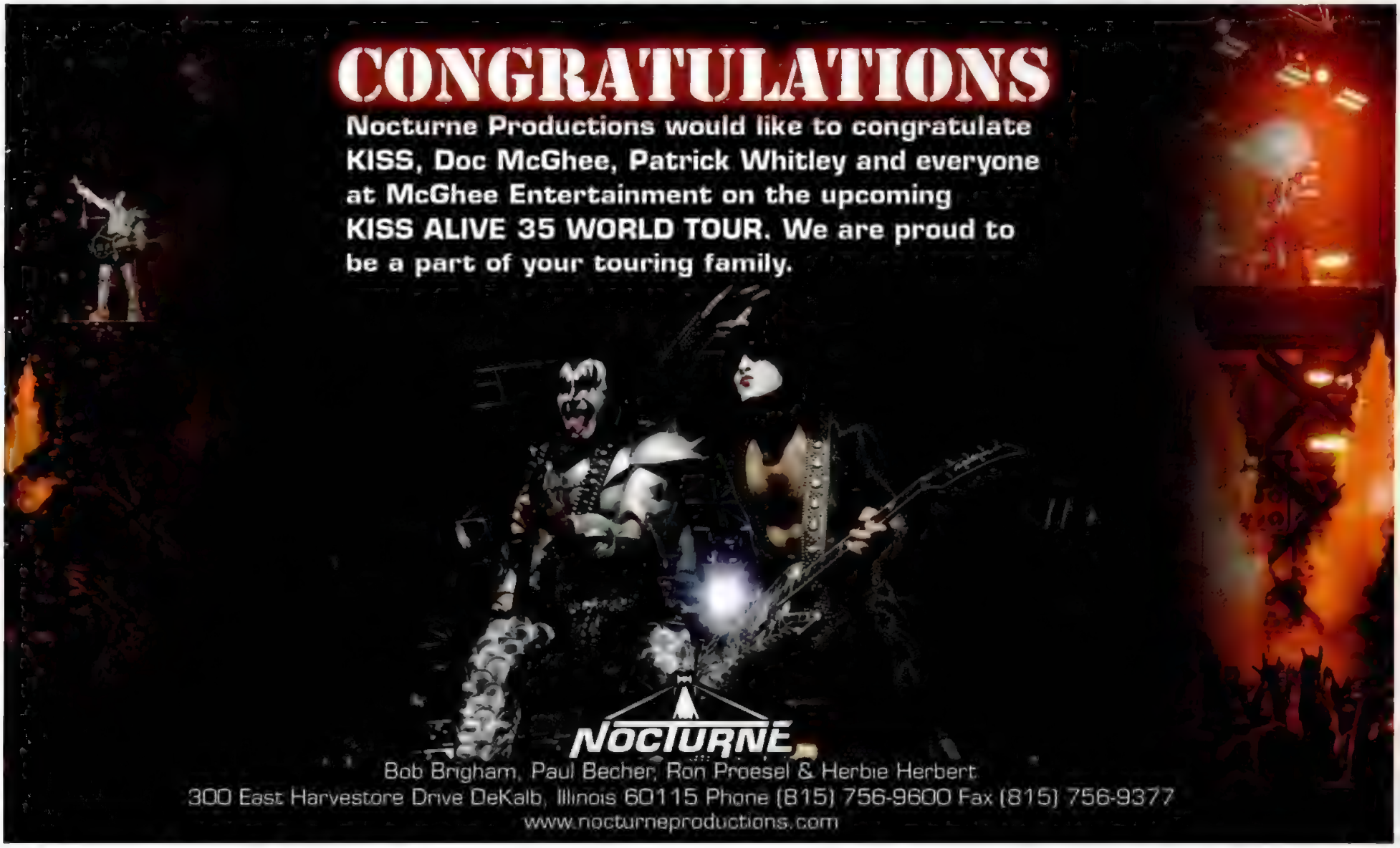
McGhee says, "Kids are going on the Internet and seeing this band onstage, and they don't look like their grandfather onstage. They're Kiss."

Kiss gave a nod to the digital age by working with the live-music social network Eventful in routing the Kiss Alive/35 tour. "Eventful's Demand It! competition enabled Kiss to create anticipation among fans for the upcoming tour and get critical data regarding which markets have demand for shows," Eventful CEO Jordan Glazier says. "Perhaps most important, Eventful helped Kiss identify hundreds of thousands of people who self-identified themselves as future ticket buyers, and now we're successfully marketing tickets to the demanders."

And if Kiss crowds are starting to skew younger—and fan photos from Simmons show they very much are—the faithful are still around.

"The audience is young, but also there are still plenty of the older true fans that still come out," McGhee says. "It's 6-60."

Just like Mickey Mouse. ••••



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GENE SIMMONS TALKS ABOUT HIS BAND, HIS BRAND, HIS FANS AND A WHOLE LOT MORE

It would be hard to come up with a more prominent rock'n'roll bassist than Gene Simmons of Kiss. ■ The Kiss co-founder, reality TV star and entrepreneur has his fingerprints on virtually all segments of the music industry. ■ Born Chaim Witz in 1949 in Haifa, Israel, and the only child of a Holocaust survivor, Simmons ignited the Kiss explosion in 1972. The band remains a touring, licensing and merchandising powerhouse, and it launches the U.S. leg of the Kiss Alive/35 tour Sept. 25 in Detroit. The group will release "Sonic Boom," its first album of new material in 11 years, Oct. 6 exclusively through Wal-Mart and Sam's Club. ■ Of course, Simmons aggressively pursues other business interests outside of the band. His Simmons Abramson Marketing is the worldwide marketing/branding entity for the IndyCar Series, and he and co-CEO Rich Abramson's NGTV.com (No Good TV) is a YouTube sensation. His other businesses include a line of T-shirts and accessories called Gene Simmons Moneybag, the Simmons Comic Group, Simmons Records and his publishing imprint Simmons Books, which published his best sellers "Sex Money Kiss" and "Ladies of the Night." ■ As was demonstrated last year in his keynote at Billboard's Touring Conference, when Simmons deigns to impart his worldview it's a wild ride, and his Billboard Q&A is definitely no exception. Spiced with a series of nearly unprintable (but admittedly funny) jokes, Simmons offers his unique take on merchandising, branding, professionalism and owning our children.



What is the biggest myth about Kiss?

That there's some grand master plan. That we're brilliant beyond belief, that we're masters of merchandise and all that stuff. That's giving us a lot more credit than we deserve.

It's a simple idea. When you love something, and people use the word "passion," you tend to look at every rug and pick it up and see what's under it.

For argument's sake, if you're a stamp collector worth your salt, you'll know every minutia about it, you'll spend all the free time you have, above and beyond your job, because you love it. And you'll know every obscure stamp, which date it came from, what condition it's in, what's the marketplace. You'll know about it because you care about it. So everything begins with a tug of the heart.

People see this cold business savvy and it starts the other way around. It starts with, "Wow, I'm in Kiss";

continued on >>p36



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we got the best!



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from >>p34 everything else is the what-if, could-it-be, what could it be? You start with a dream without limitations. It's only when we wake up that we say, "It's not going to happen, it probably won't." Never listen to people, and believe in your own dreams.

My point of view is "Earth," that's not such a cool name for the planet. "Planet Kiss," now you've got something. If every inch of ground is Kiss ground, and the air you breath is Kiss air and the food you eat is Kiss food, then we've got something. Brand everything. And you should pay us for every step along the way.

Was there any sort of creative objective when you started?

Well, before Kiss there was no template. There was Disney off on the left-hand side, with their cartoons and lifestyle branding. If you were a little kid, your life was filled with Disney, you covered yourself in Disney clothing and wrapped yourself in Disney sheets, and the Disney movies had some kind of Good Housekeeping seal of approval.

And over on the right side you have the world of rockers, which is inhabited by morons. There but for the grace of God we'd all be asking the next door neighbor, "Would you like some fries with that?"

We never went to school, we never learned to read or write music. We still can't, none of us. [Paul] McCartney to this day cannot write a single shred of music. Nor can [Mick] Jagger or [Jimi] Hendrix if he were alive, and so on. We all do what we do by the seat of our pants, except some of ours are made out of leather and are tighter.

Musically was there an objective for Kiss?

The template was the Beatles. Kiss always fashioned themselves as the Beatles on steroids, with lots more makeup and higher shoes. The idea was everybody sang, everybody was a star, instead of the Stones kind of model or the Temptations or those kinds of bands where there's one singer and everybody else is in the background.

The thing that I loved about the Beatles is they all looked like they came from the same Beatle mother. It was like the perfect band in terms of look, merchandisable, eternal. Except they never trademarked their haircuts or anything much about their faces. Kiss was the first band of any kind to ever trademark their faces. It's in the Library of Congress. Which is why 35 years later there are literally thousands and thousands of things with our faces on them, anything from Kiss M&Ms to Kiss Mr. Potato Heads and Kiss Visa cards. We have Kiss Kondoms and Kiss Kaskets. We'll get you coming, we'll get you going.



'Idol' time: **GENE SIMMONS** (left) and **PAUL STANLEY** (right) performed with 'American Idol' finalist **ADAM LAMBERT** during the show's finale in May.

Why aren't we talking today about merchandise from Wicked Lester, the band that first brought together Kiss' original members?

Because Wicked Lester never had the legs, it just didn't have the right spin. Wicked Lester was kind of like the United Nations—you had one of everything in it. You had a Norwegian, an Italian, two Jews and a partridge in a pear tree. It was a Doobie Brothers kind of band, where if you take a look at it there's one of everything, but you can't quite put your finger on what it is.

The perfect bands for me were bands that had a sound you could instantly recognize, and you could not take a member of the band and put them in another band.

I love U2 and the Stones, but I could take the Edge and stick him in the Kings of Leon and nobody would know. You could take Charlie Watts and stick him in Dave Matthews Band and nobody would know. There's a kind of facelessness to most bands.

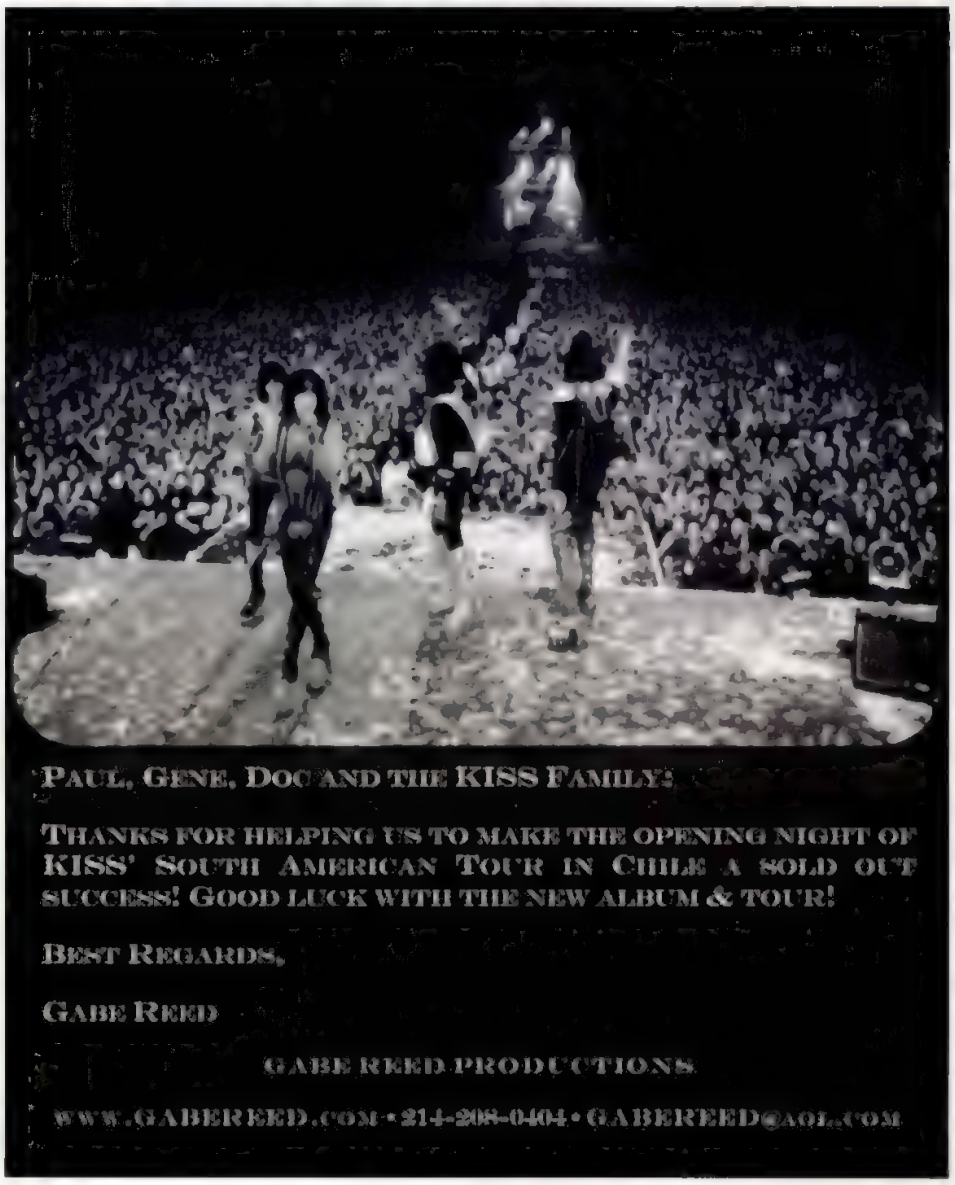
We wanted an audiovisual band, because as kids we went to see all of our favorite bands because we loved the music. And then we went to see them live and they turned their backs on us and stared at their shoes. It was such a big visual disappointment.

So the idea with Kiss was, "Let's put together the band we never saw onstage." Because there was plenty of good music. Every band was making good music. There was lots of great music going on and there still is. And with most of these bands there's either one guy you care about or they're just boring.

So the visual elements, including the big productions and the makeup, were always part of the presentation?

Everything. A concerted effort was made to explode like a cluster bomb, not just one explosion but every piece of the explosion explodes again. In point of fact, continued on >>p38





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from >>p36 we promoted our own shows, we paid for it, we advertised ourselves, put up our own posters, before anybody did. We had a logo and trademarked it before anybody knew what that was.

When we played the Diplomat Hotel [in New York on July 13, 1973] and took over the ballroom, we were second on the bill and we rented out the whole place, paid the headliners the Brats and some other local bands to play. But when we invited people, we just positioned ourselves as "Kiss, 9:30, Masters of Metal," before there was such a thing as "heavy metal."

I used the offices of the Puerto Rican Inter-Agency Council, where I was the assistant to the director, and after they left I mailed out a photo and a one-pager and an invitation for everybody in the music business to come down and see us—managers, agents, producers—at the Diplomat Hotel, and they did.

Windfall Records, Mountain's label, came down, a few other people, and this guy named Bill Aucoin, who became our manager. When they got there the entire front row was filled with girls wearing black T-shirts with "Kiss" in glitter. [Co-founder/guitarist] Paul [Stanley] and [drummer] Peter [Criss] had stayed up all night the night before and literally glued the shirts and hand-poured glitter on them, and gave the T-shirts out to girls and put them in the front row.

You only get the respect you demand. We created our own buzz. So when people came to see us at the Diplomat Hotel, they saw the place was completely sold out—although they weren't there to see us, they were there to see the headliner—but the people we invited didn't know who was the headliner. They came there to see the 9:30 show; the headliner went on at 11.

So they saw us and the entire front row was Kiss girls; it was our show. It cost $5 to get in, you saw three bands, we had about 350 people there, it cost $1,000 to rent the place. We probably made two grand.

It seems very early on you placed a lot of importance on touring hard.

There was no choice, because we weren't the Starland Vocal Band. We didn't do singles. We wrote songs like "Strutter" and "Deuce" and "Black Diamond," and that wasn't a radio staple. "Torn Between Two Lovers" was not Kiss.

But your first album recorded on the road, "Alive!" in 1975, got you a lot of traction.

The history is pretty well-known. The whole live record thing was started by Kiss. Before Kiss, nobody did live records as a career choice. Then after "Alive!" came "Frampton Comes Alive"; everybody used the "alive" thing, they even used our engineer. And they all did double-albums because we were out of our minds.

The first three records kind of floated, though we were huge live. By the third record we were playing Anaheim [Calif.] Stadium and Atlanta Braves Stadium, but we still hadn't sold records because we didn't have singles. This was 1976, and by '77-'79 we were the No. 1 Gallup Poll group in all of North America. No. 2 was the Beatles, No. 3 was the Bee Gees or Led Zeppelin, depending on which year you're talking about.

"Kiss mania" is not even a description of it. We owned your children. We owned them. They looked like us, they painted their faces like us, they walked like us, they knew our songs, and they tattooed their bodies. And eventually they had children and they named them after our songs.



Game point: Dozens of dancers, dressed like the members of Kiss, performed during the pregame show for Super Bowl XXXIII at Miami's Pro Player Stadium in 1999.

When did it start to become the Kiss Army?

That started in 1975 in Terre Haute, Ind. A guy named Ray Sharkey, I think, was a fan who wanted his local radio station to play Kiss in Terre Haute, but they wouldn't do it because it wasn't the Bee Gees or Pablo Cruz. And he threatened them; he said, "Me and my friends, we call ourselves the Kiss Army. We're going to come down there and surround the station," so the radio station gets nervous and calls the cops.

The radio station refuses to play Kiss, the newspapers send over a photographer, the next day a big photo of thousands of fans surrounding this little station, which looks like an outhouse in the middle of a cornfield outside of Terre Haute. [The] headline [was] "Kiss Army Invades Terre Haute," something like that, and there and then the Kiss Army was born.

Did you trademark it?

Immediately. And 35 years later, the Kiss Army still exists, but it's cer- continued on >>p40

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Hot licks: "We will never take it for granted, ever, not one single show," says **GENE SIMMONS** (left) onstage at Sydney's Acer Arena during the Kiss Alive/35 tour with **PAUL STANLEY** (center) and **TOMMY THAYER**.

from >>p38 tainly a volunteer army. Everybody proudly belongs and marches. Jagger or [Jimmy] Page or anybody out there would give their left nut to have Kiss fans. Are you kidding me? What are you going to do, tattoo Michael Jackson on your ass?

The army has been amazingly loyal to Kiss, even through lineup changes.

We had to [make lineup changes]. We had to, because there's an ethical and moral commitment that we made to ourselves and our fans: We treat the stage as holy ground. This is electric church. And when we get on that stage, our call to arms starts off with "you," our fans, not "our" or "we." "You wanted the best, you got the best, the hottest band in the world, Kiss!" We say our name last, you come first. And the vow we made to ourselves was, "Dear God, if you ever give us the chance, we will never take it for granted, ever, not one single show, at any time. And if any one of us doesn't deserve to be out there, we will kick his ass off that stage." And if you use drugs or alcohol in Kiss, you're out. If you can't respect yourself and your body, how the hell can you respect the band, and especially the fans who put you there in the first place?

[Guitarist] Ace [Frehley] and Peter, in the beginning, belonged in the band, and later on they did not. They belonged home so they can save their lives and try to turn their lives around, not onstage. This is not a babysitting service, this is the Olympics and if anybody catches anything in your bloodstream, you should be thrown out on your ass. Your medals should be stripped, you're gone. And [current drummer] Eric Singer and [guitarist] Tommy Thayer are professional, they love it.

What did you like about the exclusive Wal-Mart deal with your new "Sonic Boom" album, and why did the band decide to go that way?

The world's a different place. I'm not a fan of downloading for free. I don't believe in anything for free. The kids next door that we think are sweet and have freckled faces were never punished for stealing everything. You can literally point to a million people out of work—the truckers that truck the records to the stores, the stores themselves that used to hire people, the gasoline they used, the warehouses—an entire industry is wiped out because some college kid didn't want to pay for songs. And who's to blame? The record industry, for never having a repercussion.

If you try to break into my house, I'll shoot your head off. Are you out of your fucking mind? But fans were allowed to break into stuff that people created and simply take it without paying for it, and that is nobody's fault but the record industry. It was lax.

Wal-Mart is a real company. We met the Walton people—they're fine upstanding people, we're big fans of them, and they give millions of people jobs and we're all for it. And they're willing to charge for the product. Last time I checked, Kiss is not a charity. I will let you know when I want to give my stuff away for free. I don't want you to determine that.

Does it bother you when people say you're just in this for the money?

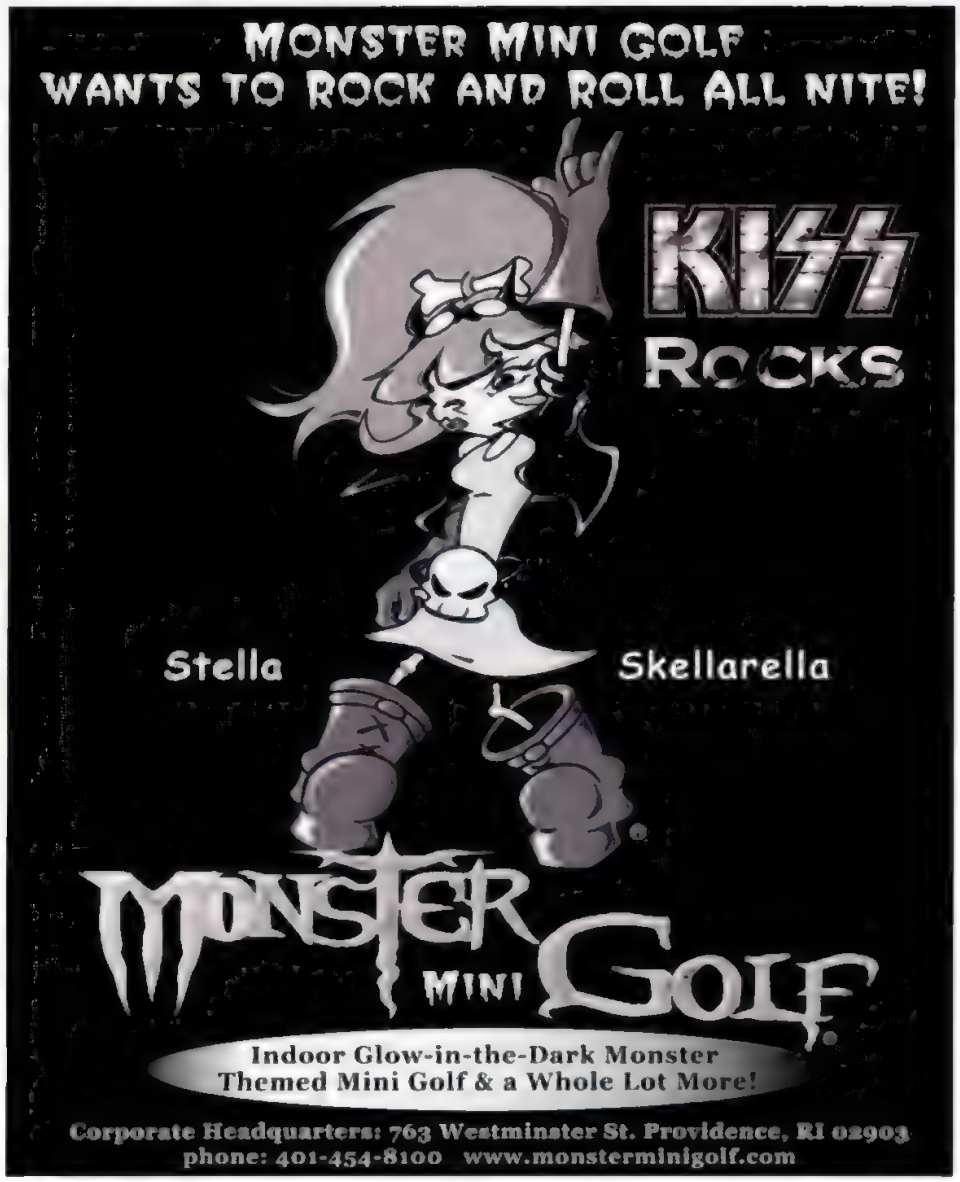
Anybody who simply wants to do it for free should give me any dollar they don't want. They're all full of shit. Everybody lies, but we don't. Of course we want to get paid for what we do, but there's also a tug of the heart, of pride. We created this thing—this ain't the Monkees, baby. We're the mother and we gave birth to Kiss and I'll be damned if anybody's going to tell me what it is, how it walks and how it talks. And do I want to get paid for that? You bet your ass I do.

But you still have fun when you get onstage, right?

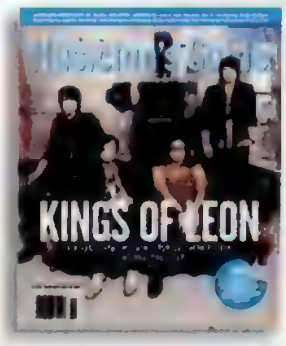
Beyond that. Of course. It's a thrill, an honor and a privilege, but who says you have to enjoy it? That's not a prerequisite. How about treating it like craftsmanship? Whatever you can do, do it well. Most of the people on planet Earth, if they're lucky enough to have a job, they go to a job they probably hate. They go to work and all they want is to get paid at the end of the week. We consider that the salt of the earth. Why is that any less valid than what I do? Forget the thrill of it, you like getting paid. And the better job you do, the more money you make. Even God passes the fucking hat around.

You made a memorable point at Billboard's Touring Conference last year about professionalism and being on time for shows.

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system, get rid of that. Excuses are for the next guy that winds up in jail and becomes very popular there, becomes somebody's girlfriend.

Do you care what critics say?

Of course. But that will still never get them laid. They were ugly bastards before who never got laid, and no matter what, they still look like Bob Lefsetz. They shine my shoes. I bury them in my backyard. You guys are just jealous that we get seas of pussy and you get nothing. I go to see movies or a band when somebody that I know says, "I just saw this." I trust his word. Not somebody who gets free tickets who's a failed human being.

When it comes to building a career, what do a lot of bands get wrong?

They don't listen to Gene Simmons. When you're dishonest with yourself and your fans and sugarcoat everything you say, you're full of shit—you can smell that a mile a way. Be who you are.

It's difficult for me to accept someone who's worth $100 million—and I am—who gets up and starts talking about rain forests and whales and acid rain. Shut the fuck up. Play your songs, and if I want information, I'll go to people who are qualified to talk about it. I don't want rock stars talking about the environment in the same way I don't want environmentalists talking about rock.

What's your take on the Rock and Roll Hall of Fame?

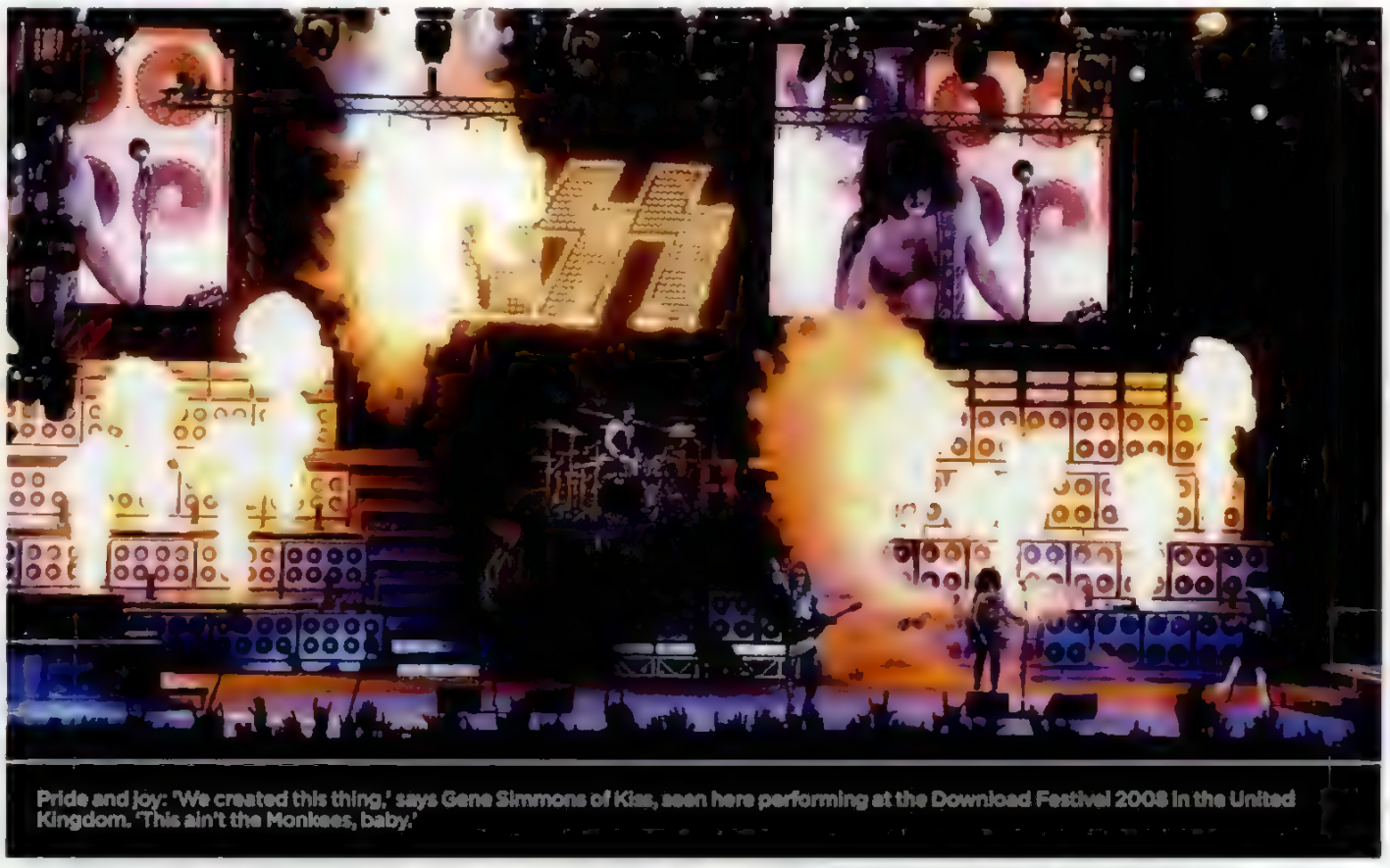
I think it was a good idea, but it's clearly political. It's Boss Tweed, it's the old New York rotten system, where you get 10 guys in the back room who decide who's going to be in the Rock and Roll Hall of Fame. I want nothing to do with that. It's a sham and those guys mean nothing. You should take a look at the photo of the guys that vote on it. Fucking scary.

What would you still like to accomplish with Kiss?

There's nothing we can't do. We're developing a Kiss animated show, like a superhero, X-Men kind of show. We have a Las Vegas Kiss show that's being planned. I just came back from Singapore. There's nowhere we can't go and nothing we can't do.

This is the weird thing. There's something going on here that even we and I don't pretend to understand. All I know is we are not going to take it for granted. We take it deadly seriously. And we intend to live up to our own legend. We intend not to let the fans down, the fans that have been there for 35 years and are probably in their 50s, some in their 60s, and the new 15-year-old fan who's heard about the legend of Kiss.

So many things in life are not real. Santa is not real. Superman is not real. Kiss is real. And we're going to make sure that when you leave that show, your first Kiss show or the 100th, you'll walk away, whether you love the band or not, and say, "That is the best fucking thing I've ever seen on planet Earth." That's a vow we make to ourselves and anybody who's willing to come out there and see us. ••••



Pride and joy: 'We created this thing,' says Gene Simmons of Kiss, seen here performing at the Download Festival 2008 in the United Kingdom. 'This ain't the Monkees, baby.'



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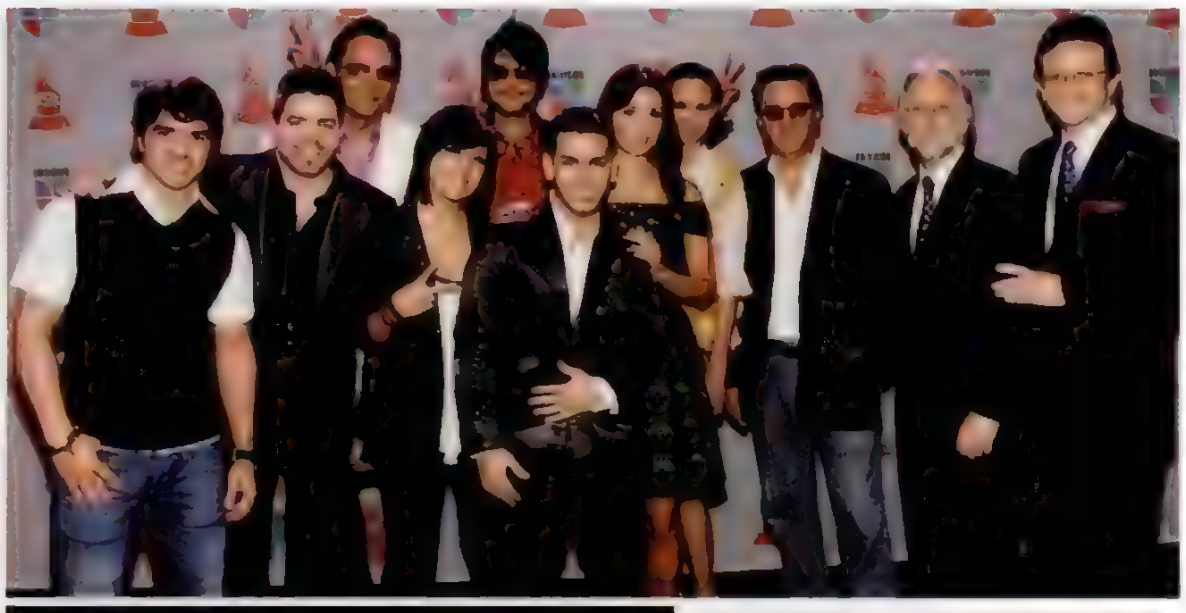
MEDIA PARTNERS

Betting On A Good Time

The 10th Annual Latin Grammy Awards Return To Las Vegas

By Ayala Ben-Yehuda

With "crisis" the word on everyone's lips these days, what better way for Latin music's finest to escape than by going to Las Vegas? ★ That's at least partly the thinking behind the selection of the city's Mandalay Bay Events Center as the site of the 10th annual Latin Grammy Awards Nov. 5. ★ The city, which has become a magnet for Latin performers and is synonymous with an overall good time, is also a proven ratings draw. The 2007 broadcast of the event from Las Vegas on Univision, which incorporated signature Vegas shows into the musical performances of the nominees, won industry acclaim. It also scored huge ratings: 12 million viewers, according to Nielsen Media Research, a sister company of Billboard.





Come together (from left): LUIS FONSI, LUIS ENRIQUE, JIMMY SMITS, LUZ RIOS, BETO CUEVAS, TITO 'EL BAMBINO,' GISELLE BLONDET, SHAILA DURCAL, ANDY GARCIA, Recording Academy president NEIL PORTNOW and Latin Recording Academy president GABRIEL ABAROA during the 10th annual Latin Grammy Awards nominations held Sept. 17 at the Conga Room at L.A. Live in Los Angeles. Left: The eighth annual Latin Grammys in Las Vegas, held Nov. 8, 2007.

"We were very happy with the feel of the show in '07," says Otto Padrón, senior VP of programming and promotions at the Univision Network.

But when the show broadcasts live at 8 p.m. ET Nov. 5, don't expect a rerun from two years ago. "We know that Vegas brings so many ideas to the table," Padrón says. "One of the things we like so much about Las Vegas is that it's a growing Hispanic market that we need to reach out to."

In a recessionary time, the Latin Recording Academy was also looking for a place that would be "attractive and affordable to everyone," academy president Gabriel Abaroa says, citing the city's wide range of hotel and dining options in close proximity, from low-cost to luxurious.

"We already have experience [presenting the show] in Las Vegas. Are we prepared under the current financial constraints to go to a new city? I don't think so."

The location was just about the only thing nailed down at press time, with the performance plans to be largely solidified following the nominations announcement Sept. 17.

But going into the 10th installment of the awards show, Abaroa says viewers will be reminded of the impact that the Latin Grammys have made in their first decade. That celebration will continue into next year, Abaroa says, with ideas in the works for commemorative items that could include books and DVDs.

For now, the Latin Recording Academy and Univision will use the powerful tools at their disposal to get the word out about Latin Grammy night.

That includes related coverage on Univision's other media properties, including Galavision and Telefutura, as well as Univision.com. Video interviews and behind-the-scenes footage began appearing following the nominations announcement and will include coverage of the Person of the Year gala honoring Juan Gabriel as well as arrivals footage during the preshow.

Univision.com's mobile site will feature Latin Grammy updates, photos and videoclips highlighting past awards shows.

Univision.com boasted big gains from its Latin Grammy coverage in November 2008, with the site's music vertical scoring more than 71 million page views that month—a 28% increase over November 2007. The day of the Latin Grammys, the awards' microsite on Univision.com increased more than 100% from the year prior.

Increasingly, in recent years, another strategy to get viewers excited about the event is the Latin Grammy street parties, put on by Miami-based Eventus Marketing. The parties are hitting six cities this year, including Las Vegas, up from five in 2008.

Since they began in South Florida in 2003, the parties have attracted top acts to perform the free shows because of the heavy attendance and media exposure that goes with them.

In addition to the street parties, the Latin Recording Academy is presenting a series of singer/songwriter showcases at Los Angeles' Grammy Museum leading up to the awards. The series began with Colombia's Marta Gómez. Abaroa says the inspiration for the series came from an unusually high number of entries in the singer/songwriter category this year (though the showcase participants aren't among the nominees).

Singer/songwriters Kany García and Jesse & Joy have been the last two best new artist winners at the Latin Grammys; those wins proved to be important turning points in the acts' careers, says Yamile Fernández, WestWood Entertainment/Day 1 director for North America. The company manages García and the brother-sister duo Jesse & Joy.

García's win led to sponsorships with Dove soap and Ford, Fernández says.

For Jesse & Joy, "it opened a lot of doors that normally wouldn't have opened so quickly," Fernández adds. A performance on the show, seen in countries around the world, "puts you in the living room of millions of people and gets you to brands and people in the industry . . . when you go to different countries, that can always be used to your advantage."

It isn't always a given that the Latin Grammys will have a significant impact on the sales of performers and winners. Last year only one artist, multiple-award winner/performer Juanes, saw a boost in album sales of more than 1,000 copies during the week after the awards, according to Nielsen SoundScan.

A Latin Grammy performance timed to a major album release, as Ricky Martin has had in the past, can lead to a strong release week. But since many of this year's nominees have little name recognition in the United States, the impact is likely to be small in terms of total albums sold, but higher as a relative percentage gain.

Abaroa observes that in a world of niches, it helps to have a universally recognized mark of excellence.

"In the past, multinational companies and big independents were able to suddenly create international superstars," Abaroa says. With that task becoming more challenging, "a Latin Grammy really helps you." ••••

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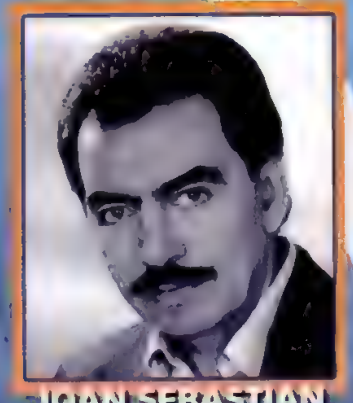

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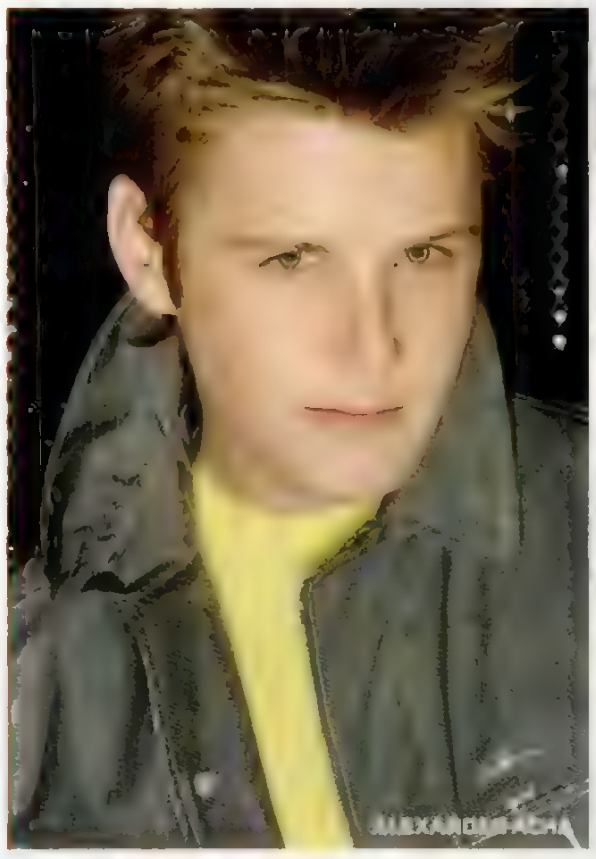
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On The Rise

Nominees For Best New Artist Span Regions And Styles

By Ayala Ben-Yehuda

This year's best new artist nominees are a wildly varied group, musically and geographically. They include independent and major-label artists based in Spain, Mexico, Colombia and the United States and represent everything from straight-up pop to flamenco fusion.



[redacted]

The son of pop star Emmanuel, the pianist/songwriter was introduced to audiences when he performed on his father's Retro En Vivo tour. He subsequently scored a platinum album in Mexico with his Warner debut, "Voy." Produced by Loris Ceroni with a combination of ballads, pop rock and light funk, Acha's accessible, pleasantly retro-in-some-places sound is complemented by smartly employed strings, his unsappy yet tender delivery and his golden-boy good looks. The single "Te Amo" went to No. 10 on Billboard's Hot Latin Songs chart. In a move usually reserved for veteran stars, "Te Amo" was used as a telenovela theme in Argentina.

[redacted]

The Afro-Colombian trio won critical acclaim and festival awards for its enticing fusion of hip-hop, dub, electronica, funk and rhythms from Colombia's Pacific coast. Its debut album, "Somos Pacifico," is peppered with marimbas, tambora, congas and traditional vocal stylings combined with modern rapping. It was produced by Ivan Benavides, known for his fresh take on traditional Colombian music. The U.S.-based indie label Nacional Records will release a compilation of tracks from the group's two albums.



Luz Rios

After more than a decade of playing local gigs, radio festivals and county fairs, Mexico-born, Southern California-based pop artist Luz Rios self-released her album "Aire" and had two radio singles in the United States. One was the title track, a country-style duet with legendary regional Mexican artist Joan Sebastian, and the other, "No Me Da La Gana," a pop song. The singer/songwriter, managed by former Balboa Records national promotions director Frank White, opened for Balboa artist Sebastian on tour, giving her even more visibility.

Claudio Corsi

Quirky, folky acoustic pop artist Claudio Corsi hails from Venezuela but is based in Miami, where he recorded his album "Aire Y Mar" on the indie Cacao Music. The label is co-owned by Anaheim Angels baseball player Bobby Abreu. Corsi has been a singer, arranger or producer on more than 20 albums, and his songs have been recorded by the likes of Ismael Miranda. Counting everyone from Joan Manuel Serrat to Iron Maiden as influences, Corsi's music incorporates sharp observation and literate humor with a mellow, bluesy feel. His music was featured in the Venezuelan feature film "A Mi Me Gusta."





India Martinez

Spain's India Martinez performed at flamenco festivals all over the world before releasing "Despertar" on Warner. The album is a fusion of Martinez's husky flamenco vocals with big world-music sounds, from sweeping Middle Eastern strings to jazz and ballads. Part of Spain's new flamenco movement, Martinez has shared the stage with other popular artists in the genre, such as Chambao and Pitingo.



INDIA MARTINEZ

Repeat Performance

Producer Of The Year Nominations Echo Past Nods

By Leila Cobo

★ No Latin Grammy Award category is as consistent as producer of the year. Here, the same names reappear again and again. This year, three of the five nominees have been previous winners or nominees. ★

Aureo Baqueiro

Mexico's Aureo Baqueiro won Billboard's producer of the year award last April at the Billboard Latin Music Awards. He brings to the table great versatility and the ability to produce straight-ahead pop as well as tracks infused with more traditional Mexican elements. Baqueiro is up for tracks produced for Beto Cuevas' solo project (Cuevas is the former lead signer of the Chilean rock group La Ley), Brazilian duo Victor & Leo, Spaniard Chenoa and Mexican artists Yahir and Aleks Syntek.

Sergio George

Sergio George won last year's producer of the year Latin Grammy Award. This time around, he has a single production under his belt, Luis Enrique's "Ciclos." But that album has made great waves because it's marked Enrique's comeback as well as the launch of George's own label, Sop Spot Music.



Julio 'Chaboli' Jiménez Borja

Julio Jiménez Borja, aka "Chaboli," is married to Spanish neo-flamenco chanteuse Niña Pastori and also produces her emblematic albums. A percussionist, Chaboli is the son of Juan Antonio Jiménez Muñoz, the late founding member of the popular Spanish trio Los Chichos. Chaboli is up for this year's award on the strength of Pastori's "Esperando Verte," which is nominated for best flamenco album.



Cachorro Lopez

Argentine Cachorro Lopez has won this category in the past, thanks to his command of pop fusion and his ability to work with different acts. It's ironic that on this occasion, many of the tracks considered are from Paulina Rubio's album "Gran City Pop," which didn't garner any nominations despite its eminent appeal. Lopez is also up for songs produced for the Argentine pop group Miranda, introspective Spanish singer Alex Ubago, Argentine rockers Los Pericos and party band Los Amigos Invisibles, among others.

José Lugo

Puerto Rican arranger/producer/pianist José Lugo is a respected salsa bandleader who's worked with a variety of big names, from Gilberto Santa Rosa to Elvis Crespo. He gets this nod for two albums: "Así Soy," by Cuban singer Isaac Delgado, and "Guasábara," from his own José Lugo Orchestra, featuring many of the singers he's produced and arranged through the years, including Santa Rosa.

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Grabación del Año - "Aquí Estoy Yo"
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Name That Tune

Song Of The Year Nods Include Hits, Lesser-Known Gems

By Leila Cobo

'Aqui Estoy Yo'

Songwriters: Claudia Brant, Luis Fonsi, G. Reuben
Artist: Luis Fonsi with Aleks Syntek, Noel Schajris and David Bisbal
Album: "Palabras Del Silencio" (Universal Music Latino)

The second single off Luis Fonsi's breakthrough pop album, "Palabras Del Silencio," is a midtempo ballad in 6/8 time performed as a quartet with Aleks Syntek, Noel Schajris and David Bisbal. The vocal quartet format is a departure for the artist, and the track spent two weeks at No. 1 on Billboard's Hot Latin Songs chart and 19 weeks in the top 10. Fonsi, who regularly writes with friend Claudia Brant, says he conceived the song years ago but never recorded it. "One day I said, 'Why don't I invite three guys, three friends I can get in touch with easily,' " and pitched the notion to Bisbal during a fishing trip. "This would have never happened if we all weren't very good friends," Fonsi says.

'Día Tras Día'

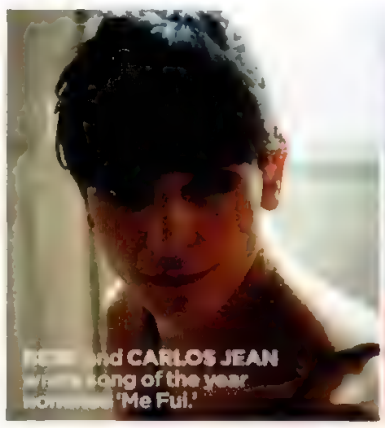
Songwriters: Yoel Henríquez, Jorge Luis Piloto
Artist: Andrés Cepeda
Album: "Día Tras Día" (FM Discos & Cintas)

The versatile Jorge Luis Piloto garners two nods in the songwriter category, the first with this track co-written with Puerto Rico's Yoel Henríquez for Colombian Andrés Cepeda. The artist, who was working with Piloto on other songs, liked this one in particular because it was reminiscent of his days with the rock/pop band Poligamia. The song hit No. 1 on the Colombian chart and the video features members of Poligamia, with whom Cepeda last recorded in 1997. Cepeda had previously worked with Piloto on the album "Para Amarte Mejor." As a songwriting team, Piloto and Henríquez garnered a Latin Grammy nomination in 2007.

'Me Fui'

Songwriters: Bebe, Carlos Jean
Artist: Bebe
Album: "Y." (EMI Music Spain)

The Spanish singer Bebe came out with a bang in 2004 with her album "Pa' Fuera Telarañas," which received five Latin Grammy nominations. Following that, Bebe literally disappeared from sight. The artist's new album, "Y."—which translates to "and, period"—was produced by Carlos Jean, who also worked on Bebe's debut set. "Me Fui," the first single, peaked at No. 49 on Billboard's Hot Latin Songs chart and No. 26 on Latin Pop Airplay.



'Verte Sonreir'

Songwriter: Alejandro Lerner
Artist: Alejandro Lerner
Album: "Enojado" (El Pie Records)

Argentine singer/songwriter Alejandro Lerner now records as an indie artist after many years working with majors. Lerner, who composes on the piano, wrote this evocative tune after waking up one morning and watching his wife, Marcela, asleep beside him. "Verte Sonreir" is an homage to her and an acknowledgement of her support and love through the years. "Verte Sonreir" is the first single off the album "Enojado," which has been released in Argentina, Mexico, Colombia, Chile, Uruguay, Paraguay and Ecuador.



'Yo No Sé Mañana'

Songwriters: Jorge Luis Piloto, Jorge Villamizar
Artist: Luis Enrique
Album: "Ciclos" (Top Stop Music)

Nicaraguan singer/songwriter Luis Enrique became a salsa star in the '90s with his brand of romantic salsa. But he has evolved, deciding to go pop, then delving into world music. His sales petered out and his last foray onto Billboard's charts was in 2002. Last year, Enrique signed with an indie label, producer Sergio George's Top Spot Music, and went back to salsa. His return was one of the big success stories of the year, with the single "Yo No Sé Mañana" reaching No. 1 on Billboard's Tropical Airplay chart and No. 6 on Hot Latin Songs. Enrique turned to the writing skills of Jorge Luis Piloto—who has written hits for a broad range of pop and tropical singers—and Jorge Villamizar, the former lead singer of Bacilos who has penned hits for Paulina Rubio. ••••

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MUSIC



ng at the moon: WOLFMOTHER

ROCK BY LARS BRANDLE

Hungry Like The Wolf

Wolfmother Fights Back After Lineup Change

Like all animals, Wolfmother faced two choices: evolve or die.

Citing "longstanding frictions," keyboard/bassist Chris Ross and drummer Myles Heskett left in 2008. But frontman Andrew Stockdale wasn't about to give up after achieving so much—the band sold 537,000 U.S. copies of its self-titled 2006 debut, according to Nielsen SoundScan, and won a 2007 Grammy Award for best hard rock performance.

"The Beatles lasted seven years, we lasted four," Stockdale says from the band's temporary Los Angeles base. "We toured our arses off around the world. We did 300 shows. It takes a certain type of person to want to continue to live that kind of life."

Stockdale replaced his departed bandmates with drummer Dave Atkins—a veteran of Brisbane, Australia, bands Resin Dogs and Pangaea—guitarist Aidan Nemeth and Ian Peres on bass and keys.

Together they crafted the epic blues rock of "Cosmic Egg," due Oct. 23 in Australia on Modular Recordings/Universal, Oct. 26 in the United Kingdom on Island and Oct. 27 in the United States on Interscope.

Also new to the project is manager Cory Brennan, founder of New York-based 5B Artist Management, and British producer Alan Moulder. But despite all the changes, Wolfmother's trademark rock sound remains intact, with standout tracks like "In the Morning" and "California Queen" likely to more than satisfy fans of the first album.

"I can listen to the whole record without cringing, which is a good sign," Stockdale says. "I wanted to take it back to an old-school hi-fi sound."

"It's a difficult situation to come back from," Modular A&R manager Glen Goetze says of the split. "But [Stockdale has] worked his way through it. It's like starting from scratch on a debut record all over again, but we already have a sizable fan base out there."

The band has been re-engaging those fans for several months now, with a carefully plotted live return involving a mix of high-impact shows, festival dates and intimate secret gigs. The group was one of only two acts to play both of the Sound Relief bushfire benefit concerts held March 14 at Melbourne Cricket Ground and Sydney Cricket Ground. It also closed out the March 27 MTV Australia Awards, performing the appropriately titled "Back Round," a non-album track that was a free download on Wolfmother's Web site and the site for "Guitar Hero 5," which features the band.

In the United States, the group opened for the Killers on six dates in August and September and—after Australian and European shows—will start its own monthlong U.S. headline theater tour Oct. 29 at Dallas' House of Blues.

"They'll be touring a lot," Modular managing director Steve Pavlovic says. "A third of 'Wolfmother' album sales were in America, two-thirds in the rest of the world. You'd have to think there's a pretty decent market outside America. They'll spend two-thirds of their time addressing it."

Interscope reports considerable support from U.S. media, with appearances on "Late Show With David Letterman" and "The Late Late Show With Craig Ferguson" already taped and more TV spots in the pipeline, according to marketing director Dyana Kass. At radio, Kass says the lead track, "New Moon Rising," has had good early reactions since it went to modern rock, college and active rock formats Aug. 14.

The band also continues to make friends in the right places and will play to 600,000-plus Australians when it opens AC/DC's March 2010 homecoming stadium tour. The band will appear in drinks brand Absolut's upcoming global Rock Edition ad campaign, and Stockdale has collaborated on a track for Slash's next album.

"We might do a few shows or some surprise guest appearances. I'd love to have him play at some Wolfmother shows," Stockdale says.

All the signs are that Wolfmother can build on its debut success, despite the changes in personnel. But Stockdale says he's taking nothing for granted.

"At the start when people were saying, 'Wolfmother returns,' I was like, 'Don't say it's a comeback,' " he says. "But maybe a comeback is a good thing. A bit of a struggle, a challenge, is a healthy thing to have in life. Every time I do a gig now, I think, 'Wow, this is incredible.' "

LATEST BUZZ

>>>'NEW MOON' SOUNDTRACK REVEALED

The soundtrack to "New Moon"—the second installment in the "Twilight" film series—will feature songs by Thom Yorke, Grizzly Bear, Bon Iver, Lykke Li and the Killers, according to an official track list released Sept. 21 on "Twilight" author Stephenie Meyer's Web site. Death Cab for Cutie scored the soundtrack's lead single, "Meet Me on the Equinox." Other acts that appear in the credits include Band of Skulls, OK Go and Editors. "New Moon" hits theaters Nov. 20; the soundtrack is due Oct. 20 on Chop Shop/Atlantic Records.

>>>COHEN BACK ONSTAGE AFTER COLLAPSE

Singer Leonard Cohen returned to the stage Sept. 21 in Barcelona after he collapsed during a concert Sept. 18 in Valencia, Spain, and was rushed to the hospital. The Canadian was halfway through his song "Bird on a Wire" when he fainted. His manager later told media that the singer had suffered a bout of food poisoning but had been reluctant to cancel the show. Cohen was released from the hospital and recovered over the weekend. The artist has been on tour since May, performing in Canada, Europe, New Zealand and Australia, after coming out of retirement. After Spain, Cohen is due to perform Oct. 17 in Sunrise, Fla.

>>>LIVE NATION, BET PAIR UP FOR CONCERT SERIES

Live Nation has partnered with BET Networks to produce a series of U.S. tours that will visit Live Nation's House of Blues clubs and other venues across the country. The partnership will launch this fall with the 106 & Park tour, featuring co-headliners Trey Songz and Mario. The trek begins Sept. 29 at the House of Blues in Los Angeles and will visit major U.S. cities through November. Other acts featured on the tour include Day 26, Sean Garrett and RydazNRtist. BET will serve as the tour's exclusive media partner.

Reporting by Belinda Goldsmith, Monica Herrera and Mitchell Peters.

ROCK BY CORTNEY HARDING

The Lips Have It

The Flaming Lips Keep On Truckin'



On fire: THE FLAMING LIPS

In the wee hours of the morning on Monday, Sept. 14, Flaming Lips frontman Wayne Coyne was signing autographs after his band performed at upstate New York's All Tomorrow's Parties festival when a burly young fan approached him with a length of an industrial strap. Coyne recognized it as one of his own, used for tying down equipment like the large cannons that shoot confetti into the crowd throughout the band's stage show. The fan told Coyne the strap had been shot out of the cannon and hit him in the chest, but he calmly handed it back, got his shirt signed and walked away.

This isolated incident symbolizes a few things about the Lips—their fans love them with a devotion that borders on insanity, the group's live shows are such spectacles that flying straps might very well be part of the festivities, and they're one of the luckier bands around.

The group started in the early '80s and has survived addiction, infighting and a holdup at a Long John Silvers seafood restaurant; had an alt-rock radio hit, "She Don't Use Jelly," in 1993; and played the Peach Pit on "Beverly Hills 90210." Critics love them, audiences adore them, and they sell albums. 2002's "Yoshimi Battles the Pink Robots" has sold 570,000 copies, according to Nielsen SoundScan, while follow-up "At War With the Mystics" has sold 220,000.

Now the band is preparing to roll out a new album, "Embryonic," due Oct. 13 on Warner. The 18-track set was initially conceived as a double-album but will be sold in one- and two-CD packages. "We realized that as much as we wanted to do the double-album, all the songs fit on one disc," Lips manager Scott Booker says. "We wanted to keep the costs down for our younger fans, and we'll also be releasing a double-disc with added content, a fur-covered double album for collectors and a vinyl version."

Coyne describes "Embryonic" as "slightly disturbed, but pleasant," adding, "We tried to make it feel like, 'If you like two songs, you'll like the whole record' and 'If you don't like two songs, you probably won't like any of this.' " The record has echoes of acts like Can and Joy Division and sounds cooler and less whimsical than previous efforts, especially on the opener "Convinced of the Hex."

While the album might sound calmer, the live show remains frenetic, complete with dancers dressed in yeti costumes, Coyne rolling across the audience in what can only be described as a man-sized hamster ball and confetti—lots and lots of confetti. "We have the confetti shipped out to us," Coyne says. "If we were to take it all and go out for a month of shows, it would fill a truck. It's a lot of confetti."

Warner marketing director Tom Osborn says the live show is the band's calling card. "Q magazine in the U.K. said the Flaming Lips were one of the 50 bands you had to see before you die," he says. "They've had some of the core elements of the live shows in place for a while, but Wayne is constantly trying to do new things and updating the visuals. They want it to be much more of an experience than just a rock show."

For a recent string of dates, fans also had the chance to preview the new album. "We gave away three tracks from the new album digitally when people bought tickets to the last tour," Osborn says. "Then, a week before the show, fans got digital copies of three classic B-sides sent to them. Finally, they could go to a Web site after the show and download a live version of the concert they had attended. It was all built seamlessly into the ticketing so fans didn't have to do extra work."

Concert attendees could also listen to the entire album at stations set up next to the merch table. "I don't know if anyone missed the show and listened to all 18 tracks, but the idea was to give them a taste," Osborn says.

"Embryonic" was streamed live on the Web site for "The Colbert Report" to coincide with Coyne's Sept. 16 appearance on the show. "I wanted to stream the last record, too, but Warner was more cautious," Booker says. Osborn adds that at this point, "we know records leak, it's just going to happen. The Lips have a very loyal fan base and we think they'll buy the record anyway."

> 'It became a lot more fun to be in a group whether you succeeded or you failed. It opens up a world.'
>
> —WAYNE COYNE, THE FLAMING LIPS

The Lips are planning to spend some time in Los Angeles around the release date, doing TV shows and playing events. They also will play one-off dates at festivals like Treasure Island in San Francisco and Voodoo Fest in New Orleans, and they're planning to return to their hometown of Oklahoma City to participate in the annual March of 1,000 Flaming Skeletons on Halloween. "Last year CNN covered it and 30,000 people came to the parade," Booker says.

The Lips will then head to Europe and the United States in November, and they're planning U.S. tour dates in the spring.

"The live show is the path in for a lot of new fans," Booker says. "When they play festivals, people come over to watch them and get drawn in. It's the best way to reach the kids. I also think this album will appeal to the kids, because it has a rawer sound."

Booker says the band also gets plenty of exposure from licensing opportunities. "We never got 'Do You Realize??' on the radio, but it was in a VH1 commercial, and that turned a lot of people on to us," he says. "After Dell Computers used 'The Wand,' we saw an increase in single sales. And the Lips have songs that can work anywhere in the world; we put 'The Yeah Yeah Yeah Song' in an ad for soda in South Africa, because everyone understands 'Yeah yeah yeah/no no no.' " He adds that as of yet, there aren't licensing deals in place for "Embryonic," due to the label's desire to keep the album under wraps.

Warner and the Lips won't be actively pursuing radio airplay with the new album. "We serviced a three-song EP to radio and we're planning on sending the full album out, too," Osborn says. "It will go to multiple formats, and we'll welcome airplay, but there is nothing in the sense of a traditional radio campaign for this band."

"Radio has never really been available to us," Booker says. " 'She Don't Use Jelly' was a happy accident that happened at a totally different time."

"We were on tour with groups that were selling millions of records, like Stone Temple Pilots and Candlebox," Coyne says of the early '90s. "They were having a lot of success, but I don't know if we really ever would pursue that type of success on our own. We were starting to be like, 'We're just taking whatever comes.' So when we got asked to be on 'Beverly Hills 90210,' if it would've been six months earlier, we probably would've still had some control issues left over from what we thought our group's manifesto meant. But by then we knew that if we were lucky, there were going to be a lot of absurd things that you could experience if you just let shit happen. Once we did that, I think it became a lot more fun to be in a group whether you succeeded or you failed. It opens up a world." ••••

6 QUESTIONS

with ROSANNE CASH

By KEN TUCKER

A consummate Renaissance woman, Rosanne Cash has eschewed genre conventions throughout her long career. Of course, she had an excellent role model, being the eldest daughter of the late Johnny Cash. She scored her own string of country hits in the '80s and continues to record, as well as write books and contribute fiction and essays to such publications as the New York Times and Rolling Stone.

Her latest album, "The List," due Oct. 6 on EMI's Manhattan Records, is a collection of covers based on a list of 100 essential country songs that her father gave her when she was 18.

Produced by Cash's husband, John Leventhal, "The List" includes Hank Snow's "I'm Movin' On" and Hank Williams' "Take These Chains From My Heart," as well as duets with Bruce Springsteen, Elvis Costello, Rufus Wainwright and Wilco's Jeff Tweedy.

1 How did you react when your father first presented you with his list of essential country songs?

I was thrilled. I know people think, "Oh, 18 years old, you wouldn't have sense enough to know what you were getting." I did, because I had just started playing guitar. Helen Carter was teaching me all the Carter Family songs. I was really steeped in rock and pop music but it was a whole other landscape that I didn't realize existed except for the most obvious things—Patsy Cline and Ray Charles and my dad's music.

2 How did you narrow down a list of 100 songs to 13?

Some songs were clearly not suited for me to do—they were either too gender-specific or I couldn't do another version of "This Land Is Your Land." Then there was the vetting of which songs were suited to my voice. There was also a sonic and emotional balancing so that it wasn't all "Motherless Children" and "Bury Me Under the Weeping Willow"; it was also "Heartaches by the Number."

3 What role did your husband, John Leventhal, play in your interpretation of the songs?

John did all the heavy lifting; these are his arrangements. It was a pure joy for me to get to sing them, but it was a pure joy for him to get to this. This is the dream project for him that he's been waiting his whole life to do. He's the only New Yorker I know who has such a deep and extensive knowledge of roots music and country music.



4 These are some of the best and biggest songs of the last 100 years. Was it intimidating to cut them?

"She's Got You" was a little bit because I knew Patsy Cline's record so well, and "Girl From the North Country" was because it seemed like a watershed moment in musical history. I have these pictures of my dad and Bob [Dylan] together. But John said, "No, we're going to go to Bob's original version; that's the doorway into the song," and it was. Bob's original version is a classic folk song. The rest of them, no, I wasn't intimidated. I've been singing "Silver Wings" in the shower for 30 years.

5 On your blog you wrote that this was the only record you could have made at this point in your life. Why?

Because my parents are dead, and I had a pretty serious face-off with my own mortality. You think about the things you want to do most of all in the world. It felt like the perfect and the only thing to do.

You look back at your ancestry. You want to know where you come from, who you are and what you're going to pass on to your kids, and "The List" is the perfect cohesion of all of that.

6 Do you feel any connection with today's country music?

I don't listen to country radio but I often hear things that I think are fun and exciting and good. I don't know who a lot of the young people are or what they sound like, but the other day I was flipping through the channels and I saw Taylor Swift. I'd heard so much about her, she's sold millions and millions of records, but I'd never heard her sing. I saw her on a George Strait tribute and I thought, "Wow, this little girl is really good, she's really got something." That's always exciting, when you see somebody who is so young and you can see that spark in them. ••••

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>BLAKE'S BACK

Two years after launching a five-album deal with Universal Classics & Jazz, the British classical crossover quartet Blake is out on its own. Its third album, "Together," will be released Oct. 12 in the United Kingdom on Blake Records, the act's EMI-distributed startup with the production house MPP.

Blake's 2007 self-titled debut album has sold 113,000 U.K. copies, according to the Official Charts Co., while its 2008 follow-up, "And So It Goes" (Decca/Universal), has sold 58,000.

While manager Steven Howard says the act subsequently departed Universal by mutual consent, MPP cofounder Nick Patrick says its new arrangement gives Blake creative control—and much more. "With a major-label deal, you have to sell up to 200,000 copies to see a profit," he says. "Here, they sell 30,000 copies and immediately see the money."

The album mixes classical material like "Ave Maria" and "Nessun Dorma" with more contemporary songs like U2's "With or Without You" and Charles Aznavour's "She." According to member Stephen Bowman, "There is enough for our existing audience to get their teeth into, but I hope it steps away from samey crossover."

"Together" appears in Denmark in late November, with other international releases scheduled for 2010. Blake plays U.K. shows Nov. 7-10, then Danish dates Nov. 23-Dec. 20 with further international touring planned, booked by the Agency Group, accompanying the album's international rollout. *—Hazel Davis*



Classical gas: BLAKE

>>>THINK PINK

Having been featured prominently in U.K. critics' tips for the coming year in January, it's perhaps predictable that London-based alt-rock band the Big Pink is garnering critical acclaim for its debut album, "A Brief History of Love" (4AD).

Mixing droning feedback, anthemic choruses and dark electronica, the 11-track album was released Sept. 14 in the United Kingdom and Europe ahead of its Alternative Distribution Alliance-distributed U.S. bow Sept. 22.

"This album will last a long time," 4AD managing director Simon Halliday says, describing the act's atmospheric mix of gritty electronica and psychedelic rock as "powerful stuff that connected with us straight away."

"A Brief History" was streamed on the band's Web site for one week (beginning Aug. 3), which Halliday says immediately generated heavy blog chatter, boosting the band's profile internationally.

Booked by London-based EC1 Music, the Big Pink launches a U.K. tour Oct. 8, followed by European dates. A U.S. tour booked through New York-based the Agency Group runs Nov. 13-Dec. 6. Halliday anticipates additional European and American treks to take place next year.

The Big Pink is published by Chrysalis Music, which scored a breakthrough U.S. synch deal when its album track "Dominos" was used to trail a recent run of the British TV teen drama "Skins" on BBC America. *—Richard Smirke*

>>>LISA LISA

Teenaged Aussie folk-pop singer/songwriter Lisa Mitchell is looking to export her domestic success to the United Kingdom this fall.

The national modern rock radio network Triple J championed Mitchell's music Down Under, helping her debut album, "Wonder," hit No. 6 on the Australian Recording Industry Assn. chart following its release July 31 on Warner Music.

Although she initially emerged as a finalist on the 2006 season of "Australian Idol," Mitchell has shrugged off any "reality TV" stigma. "Lisa is such a unique artist," says her London-based manager Stuart Clarke. "We've never felt any need for any smoke and mirrors; it's been about finding the right platforms for exposure and leaving people to it."

Ironically, though, it was TV that stirred international label interest in Mitchell, whose publishing is handled through Sony/ATV—her song "Neopolitan Dreams" was placed in a U.K./Europe ad for Surf detergent, which has been airing since October 2008. Further synch deals followed for Kraft (United States), Vodafone (Iceland) and 3G (Australia).

RCA/Sony Music duly signed Mitchell for the world outside Australia. A full release is due Oct. 26, with international releases being planned. Clarke says Mitchell will focus her attention on the United States in 2010. The singer will play 14 U.K. shows Oct. 9-27 supporting singer/songwriter Newton Faulkner, booked through Helter Skelter. *—Jen Wilson*

ALBUMS



RAP

GHOSTFACE KILLAH

Ghostdini: The Wizard of Poetry in Emerald City

Producers: *various*

Island

Release Date: *Sept. 29*

In the past decade, Ghostface Killah has moved away from the esoteric beats of his Wu-Tang Clan cuts to explore buttery soul rhythms. On his new album, "Ghostdini: The Wizard of Poetry in Emerald City," the rapper dives head-first into R&B and the results are more mixed than his hip-hop output but nonetheless intriguing. On the first single, "Baby," Ghostface spits come-ons between a soaring chorus by Raheem DeVaughn, while "Guest House" showcases a moody tale of betrayal with Fabolous popping up as the other man. As always, Ghostface's penchant for storytelling is the main attraction, with each verse displaying impeccable detail and confidence that commands attention. While the album's softer instrumentation and thematic preoccupation with romance may initially frustrate some diehard rap fans, its silky hooks begin to sink in with repeated listens. "The Wizard of Poetry" represents a curious departure in Ghostface's discography, but after his heavy-handed past work, the set is an entertaining breather.—*JL*

FOLK

KRIS KRISTOFFERSON

Closer to the Bone

Producer: *Don Was*

New West Records

Release Date: *Sept. 29*

As the title suggests, Kris Kristofferson's newest album, "Closer to the Bone," is an attempt to reach new depths of vulnerability—a portrait of an old man, laid bare following his 2006 opus, "This Old Road" (which was his first recording after a 12-year hiatus). Folk relies heavily on the willingness of the artist to be confessional. Now, considering himself near the end of his life, Kristofferson is exposing himself more than ever before, exploring death and love from this new mortal perspective. On the song "From Here to Forever," Kristofferson sings tenderly in his familiar bear-like smoky growl, "Here's one I wrote for my kids"; and on the title track, "I'll love you from here to forever." Kristofferson returned to veteran folk molder Don Was to helm the recording and also to contribute bass to the intimate, live-feeling instrumentation. With "Closer to the Bone" Kristofferson digs deep into his long and troubled past to bring listeners one of his most beautiful moments.—*LJW*



TOBY KEITH

American Ride

Producers: *Toby Keith, Mark Wright*

Show Dog Nashville

Release Date: *Oct. 6*

There's a little less bluster and bravado on Toby Keith's latest album, "American Ride," and it's a welcome turn. Keith has always understood how to connect with his loyal fans, and he may have sensed their need for a break from the in-your-face feel of his most recent albums. The track "Are You Feelin' Me" is a rare show of vulnerability from the Oklahoma native, while "Woke Up on My Own" finds the singer facing his own limitations. Dave Koz's saxophone is a perfect accompaniment to the tender and touching "Cryin' for Me (Wayman's Song)," a tribute to former NBA star/jazz musician Wayman Tisdale, who died in May. The fiddle- and steel guitar-laden "You Can't Read My Mind" and the I'm-a-lug-but-you-love-me-anyway "Tender As I Wanna Be" are destined to be dancefloor favorites. But "American Ride" isn't completely chutzpah. The first single/title track is the only song on the set that Keith didn't have a hand in writing—it's a look at America and all its foibles. Meanwhile, the rocking and rousing tune "Loaded" celebrates the workingman's night on the town.—*KT*



JOSHUA BELL

At Home With Friends

Producer: *Steven Epstein*

Sony Classical

Release Date: *Sept. 29*

The Grammy Award-winning violinist Joshua Bell returns with "At Home With Friends," a star-studded album of marquee-level duets with guest artists like Sting, Josh Groban and Chris Botti. If the term "classical crossover" sends you running for cover, fear not: This is one duets album that packs a sonic—and celebrity—punch. The new album finds Bell's virtuosic violin amid a wide array of musical genres—a jazz-inspired reading of George Gershwin's "I Loves You Porgy" (alongside trumpeter Botti), the bluegrass-drenched "Look Away" (featuring Nickel Creek's mandolin master Chris Thile) and even a foray into Argentine tango on Astor Piazzolla's "Oblivion." Other standout sparring partners include pianist Dave Grusin (on Tom Jobim's "Chovendo Na Roseira") and perennial favorite Sting on "Come Again," from his classical album "Songs From the Labyrinth." Much more than just a publicity vehicle, "At Home With Friends" is an inspired, moving musical affair.—*JR*

ELECTRONIC

ZERO 7

Yeah Ghost

Producers: *Sam Hardaker, Henry Binns*

Atlantic Records

Release Date: *Sept. 29*

What is Zero 7 without its unofficial, clear-voiced frontwoman Sia Furler, who left amicably last year to pursue a solo career? The answer: something very different yet unmistakably Zero 7. Singer/songwriter Eska takes over the alpha woman role on "Yeah Ghost," the fourth studio album from production masterminds Sam Hardaker and Henry Binns. From her first appearance on the overtly funky song "Mr McGee," Eska diverts the duo from its usual path of heady atmospherics into earthier sounds and tones. The first single, "Medicine Man," struts like Sam Sparro's "Black and Gold" and calls out a lover's lies as "simply outrageous," while the more adventurous "Sleeper" is half hooky pop refrain and half minimal synth smudges. The music on "Yeah Ghost" is still Zero 7—but after a few cans of musical Red Bull. For proof, check out the lush textures and brushed snares on "Pop Art Blue," which features wide-eyed vocals from Martha Tilston.—*KM*

POP

SELENA GOMEZ & THE SCENE

Kiss & Tell

Producers: *various*

Hollywood Records

Release Date: *Sept. 29*

"Tell me, tell me, tell me something I don't know," Selena Gomez sings on the final cut on her debut album, "Kiss & Tell." Considering how closely the new set follows similarly situated tween-pop efforts by Miley Cyrus and Demi Lovato, Gomez's fans might share the sentiment: It's not always easy to tell what distinguishes the work of this "Wizards of Waverly Place" TV star from that of her fellow Disney-factory females. That doesn't mean "Kiss & Tell" doesn't deliver its required payload of electro-rock delights. The song "Naturally" (produced by Mouse House regulars Tim James and Antonina Armato) has a juicy and instantly memorable vocal hook, while the pop-punk title track expertly channels the good-natured sass of the Go-Go's (no surprise, given drummer Gina Schock's co-writing credit). But if Gomez wants to outlast her current context, her music could use more of her in it.—*MW*

ROCK

OWEN

New Leaves

Producers: *Mike Kinsella, Brian Deck*

Polyvinyl

Release Date: *Sept. 22*

An album about settling down and being a new husband and father has strong



AFI

Crash Love

Producers: *Joe McGrath, Jacknife Lee*

DGC/Interscope

Release Date: *Sept. 29*

AFI's eighth studio album, "Crash Love," remains faithful to the arena-ready pop noir that made the rock band a multiplatinum superstar earlier this decade. Singer Davey Havok once again puts on his best Smiths-esque strut while dancing his way through glammy new wave beats, bouncy rhythm sections and first-pumping choruses. The track "End Transmission" is dressed up in '80s charm, bolstered by a punchy bassline and pounding keys, while gang chants and pulsating synths pepper "I Am Trying Very Hard to Be Here." Listeners will be hard pressed to find a single screamed vocal; it's as if AFI has finally made the transition from "Nightmare Before Christmas"-like spook punk to polished goth-pop. Even though "Crash Love" isn't terribly progressive in scope and the band's '80s idolatry might one day run its course, the set is ultimately another highlight in a discography that's as consistent as it is expansive.—*EL*

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THE BILLBOARD REVIEWS

SINGLES

potential of being viewed by some listeners as boring. But Owen brainchild Mike Kinsella manages to avoid both fates on his latest effort, "New Leaves." Kinsella (who now records as a solo artist under the name Owen, following a long career in such indie rock bands as Cap'n Jazz, Joan of Arc and Aloha) plays the same sort of soft ballads found on his previous albums. But don't mistake the softness for weakness. While nothing is as biting as the aging hipster takedown "Femme Fatale" (from his 2006 set "At Home With Owen"), he pulls out the knives and slices pseudo-intellectuals on "A Trenchant Critique." Elsewhere, he accepts domesticity on "Amnesia and Me," giving up his past and declaring, "I know who I am/A housebroken, one-woman man."—*CH*

MUSE
The Resistance
Producer: *Mike Sapone*
Warner Bros. Records
Release Date: *Sept. 15*

British rock act Muse's fifth album, "The Resistance," shows growth from the band's previous releases and proves that it's primed for a global musical takeover. The album opener, "Uprising," carries a pulsating bass and drum groove, while the band's singer/guitarist Matthew Bellamy provides call-to-arms lyrics ("Rise up and take the power back/It's time that/The fat cats had a heart attack"), which hypnotize the listener into a revolutionary-like state. The song "United States of Eurasia" opens with a docile verse but quickly progresses with a falsetto vocal line and accompanying guitar riff that break open a larger-than-life chorus and a Middle Eastern-sounding bridge reminiscent of Queen. The three-part rock symphony "Exogenesis" closes the album, combining elements of piano and the band's dramatic flair. The evolution of Muse is likely far from over, and "The Resistance" teases what the band still has up its sleeve.—*ECJ*

ANDREW W.K.
55 Cadillac
Producer: *Andrew W.K.*
Skyscraper Music Maker
Release Date: *Sept. 8*

Hard rock fans itching for Andrew W.K. to release a new single like his 2001 hit "Party Hard" will be sorely disappointed by the musician's fifth album, "55 Cadillac," which consists entirely of piano improvisations. The wordless set will likely be perceived as too abstract by some fans, but comparisons to Andrew W.K.'s previous work fail to recognize the virtuoso performance he delivers on these eight tracks. The song "Seeing the Car" is an uplifting composition, while "City Time" is much more manic, with a quiet beginning slowly giving way to a racing arrangement. For Andrew W.K.—who has also released two albums of Japanese pop covers—the departure from the muscular rock anthems isn't exactly jarring; more surprising is the daring attitude with which he approaches these winding, free-form songs. "55 Cadillac" offers a fun, technically exciting journey that paints Andrew W.K. as an artist unafraid of risks.—*JL*

HIP-HOP

50 CENT FEATURING NE-YO
Baby by Me (3:37)
Producer: *Polow Da Don*
Writers: *C. Jackson, J. Jones, S. Smith*
Publishers: *50 Cent Music (ASCAP), My Diet Starts Tomorrow/Songs of Universal (BMI), Super Sayin Publishing (BMI) Shady/Aftermath/Interscope*

On the heels of Ghostface Killah and Raheem DeVaughn's "Baby," 50 Cent's "Baby by Me" is another shout-out to lucrative childbearing, as the pragmatic Queens rapper offers a woman the chance to "have a baby by me, baby, be a millionaire." This is 50's fourth try at a lead single for "Before I Self Destruct," now set for release Nov. 17. With its club synthesizers and Ne-Yo-aided chorus, the track is far more radio-friendly than his past attempts. But it's also the least distinctive. A song like "Baby by Me" that overtly reaches for a pop audience may put 50 Cent back on the airwaves, but it won't necessarily energize the rapper's core fans. At this point, they might be more receptive to hearing something outside the box.—*JS*

POP

HONOR SOCIETY
Over You (3:04)
Producers: *John Fields, Jonas Brothers*
Writers: *various*
Publishers: *various Jonas/Hollywood*

Honor Society wraps post-breakup angst into a cathartic, three-minute package on "Over You," the opening track from the group's just-released debut album, "Fashionably Late." The song is delivered with fierce precision by band members (and Jonas Brothers protégés) Michael Bruno, Jason Rosen, Andrew Lee and Alexander Noyes. Its production is taut and unabashedly pop but also offers some added spice with a driving backbeat, pulsing synths and guitar licks worthy of arena rock. The lyrics are about stewing over an ex-girlfriend and the vocal riffs are short and smart, leaving space for the music to breathe. In those gaps of silence, inhale shifts to exhale and romantic frustration becomes fun. If this is what a breakup sounds like, it just might be worth the pain.—*SG*

ROCK

QUEENSRŸCHE
Home Again (4:41)
Producers: *Jason Slater, Kelly Gray*
Writers: *various*
Publisher: *Queensrÿche Publishing (BMI)*
Rhino

"Home Again," the new single from Queensrÿche's powerful "American Soldier" album, could recapture the mainstream glory that the band achieved with its 1991 dream ballad, "Silent Lucidity." The lyrics—an exchange between a military man and his daughter who miss each other—are sung by frontman Geoff Tate and his own 10-year-old daughter Emily, who gives a rich vocal performance for her age. In less capable hands, the interpretation would have felt overdramatic; instead, a profound sense of sadness and hope intermingle among wavering guitar lines, gritty drum beats and gliding strings. The universal theme of separation from a loved one pairs well with the melody, which flows like soothing water over a wound. "Home Again"—and Queensrÿche—rightfully command a strong radio salute.—*CLT*



KRIS ALLEN
Live Like We're Dying (3:32)
Producers: *Steve Kipner, Andrew Frampton*
Writers: *various*
Publishers: *various 19/Jive*

"American Idol" winner Kris Allen has wisely chosen to scrap his Kara DioGuardi-penned coronation song, "No Boundaries," in favor of this impressive new single about seizing the day. "We only got 864 hundred seconds in a day/To turn it all around or to throw it all away/Gotta tell 'em that we love 'em while we got the chance to say," he sings. "Live Like We're Dying" was originally intended for Irish band the Script, but Allen improves on the unreleased version with a nuanced vocal and a nimble, rhythmic delivery. The tongue-twister verses work in spite of themselves, and even when Allen does his best Bob Dylan impression on the bridge, he emerges safely on the other side. It seems Allen is still emboldened by the risks he took on "Idol," and those who voted for the singer/songwriter in May should be feeling the same after hearing the first track from his Nov. 17 debut.—*MH*



ALICIA KEYS
Doesn't Mean Anything (4:28)
Producers: *Alicia Keys, Kerry "Krucial" Brothers*
Writers: *A. Keys, K. Brothers Jr.*
Publishers: *Lellow Productions/EMI, Book of Daniel Music/EMI (ASCAP)*
J Records

A truly confident woman lets herself be vulnerable at the right time. This is the message that Alicia Keys' latest single exudes, as she lets her guard down and admits that she's incomplete without the man she loves. "From afar, it seems I had it all," Keys belts on the midtempo track's chorus, "but it doesn't mean anything since you're gone." It's not the first time she's wrought inspiration from love-stricken lyrics. In fact, "Doesn't Mean a Thing" is just the latest addition to a lengthy list of her empowering tracks, and it can easily be compared to previous hits like "Wonder Woman" and "No One." But the comparisons are more than welcome, because—as Keys understands so well—everyone needs love, no matter how independent they may be.—*MC*



LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

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DANCE | BY GAIL MITCHELL

A Musical Milestone

Gloria Gaynor Celebrates 30th Anniversary Of 'I Will Survive'


Happy anniversary: GLORIA GAYNOR

To Gloria Gaynor, it seems like only yesterday that she recorded the iconic disco/pop hit "I Will Survive." Now she's celebrating the anthem's 30th anniversary.

"How is that possible?" she asks with a laugh during a concert stop earlier this week in Bologna, Italy. "I'm only 29."

Still averaging 100 to 150 concert dates per year, Gaynor is currently overseas performing shows in Moscow, Amsterdam and Spain. After that, she will return stateside to promote the Oct. 27 digital release of an updated recording of "Survive" in English and Spanish plus a self-penned gospel ballad, "He Gave Me Life (I Will Survive)." The songs will be released through the singer's own Glolo label (her childhood nickname) in association with digital distributor INgrooves. In turn, all three songs will be available on CD through Gaynor's Web site, GloriaGaynor.com.

"I Will Survive" survived its own challenges in the beginning. Written by Freddie Perren and Dino Fekaris, the track was initially pegged as the B-side to a song called "Substitute" that Polydor brass wanted Gaynor to record. Perren agreed to produce "Substitute" in exchange for choosing the B-side.

"Freddie and Dino said they'd been looking for someone to record 'Survive' for a long time," recalls Gaynor. "I'm reading the lyrics and saying, 'Are you kidding me? This is a hit song.' But when we took it back to the label execs, they wouldn't listen to it."

Gaynor was confronting personal challenges as well. Her mother had recently passed away and the singer had to record "Survive" in a back brace owing to surgery on her spine a month earlier. "That's why I was able to sing the song with so much conviction," says Gaynor.

After a Studio 54 DJ got wind of the song, other club DJs began flipping the single over to play "Survive." Then radio chimed in and the label's hand was forced. While "Substitute" languished at No. 107 on pop, "Survive" danced all the way to No. 1 on the chart in 1979.

Since Gaynor earned a Grammy Award for best disco song in 1980, "Survive" has taken on a life of its own. Morphing from disco hit to empowerment anthem, "Survive" has been covered more than 200 times by everyone from Dame Shirley Bassey and Diana Ross to Cake and assorted "American Idol" wannabes. Gaynor's favorite covers? Those by Gladys Knight and Chantay Savage.

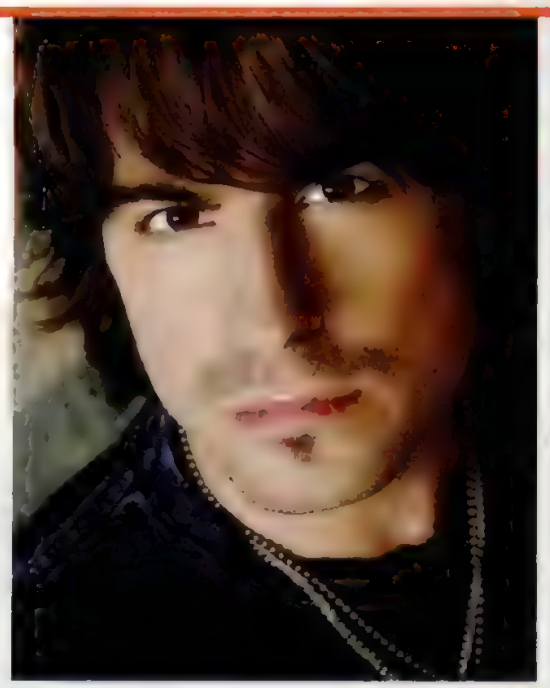
Not too long ago, Gaynor performed the song on Capitol Hill in support of the Performance Rights Act. "This should have been done a long time ago," she declares. "Writers get paid and rightfully so; publishers get paid and rightfully so. But what about the singers? It's the fair thing to do."

Five days prior to the "Survive" rerelease, Gaynor will participate in a Q&A and a live performance at the Grammy Museum Oct. 22 in Los Angeles. That will be followed by a guest stint on "The View" and a performance in this year's Macy's Thanksgiving Day Parade. On tap for 2010: The release of Gaynor's yet-untitled gospel album and a symphony tour in Australia. The former will feature traditional selections as well as "He Gave Me Life" and other original Gaynor compositions. "After 30 years of telling people I will survive, it's time to tell them how," she says.

Although Gaynor has rung up a string of hits including "Never Can Say Goodbye," "I Am What I Am" and "I Never Knew," she will forever be tied to her signature ode. And that doesn't bother her in the least.

"From the beginning I recognized it was a timeless lyric that everyone could relate to," says Gaynor, "so I don't get tired of singing it. I'm always freshening it up; changing the beat, the lyrics, modernizing the arrangement—I've even stuck a hip-hop section in the middle of it. I become 295% grade A ham when I do this song because people still love it." ...

CROSS COUNTRY



With a little help from his friends, Valory artist Jimmy Wayne enters Hot Country Songs at No. 51, snaring the chart's Hot Shot Debut with "Sara Smile." His friends are none other than the song's featured guests, Hall & Oates: The singers and songwriters who originally took "Sara Smile" to No. 4 on the Billboard Hot 100 in 1976. (The entire 60-position Hot Country Songs chart is viewable at billboard.biz/charts.) ¶ Wayne's performance of the ballad during an audition helped secure his first record deal. The singer/songwriter has since become friends with John Oates, collaborating with the music vet on various projects. When Wayne claimed his first No. 1, "Do You Believe Me Now," on Hot Country Songs last year, Oates traveled to Nashville and performed with Wayne onstage at a celebratory industry bash. ¶ With its debut on Hot Country Songs, "Sara Smile" becomes the ninth former Hot 100 hit to land on the country tally in an updated version that also includes the original artist. The accompanying chart lists those aforementioned covers that have appeared since Hot Country Songs converted to Nielsen BDS-monitored data in 1990. *—Gary Trust*



STILL SMILING

These covers have appeared since Hot Country Songs converted to Nielsen BDS-monitored data in 1990.

ORIGINAL ARTIST	YEAR	HOT 100 SONGS PEAK	TITLE	HOT COUNTRY SONGS PEAK	YEAR	WITH NEW ARTIST
Sting	1996	94	"I'm So Happy I Can't Stop Crying"	2	1997	Toby Keith
Kelly Clarkson	2005	7	"Because of You"	2	2007	Reba McEntire
'N Sync	1999	8	"God Must Have Spent a Little More Time on You"	3	1999	Alabama
Dolly Parton	1982	53	"I Will Always Love You"	15	1995	Vince Gill
Huey Lewis	1982	41	"Workin' for a Livin' "	19	2008	Garth Brooks
John Waite	1984	1	"Missing You"	34	2007	Alison Krauss
DARYL HALL & JOHN OATES	1976	4	"Sara Smile"	51 (to date)	2009	JIMMY WAYNE
The Bellamy Brothers	1979	39	"If I Said You Had a Beautiful Body (Would You Hold It Against Me)"	60	2005	Dolly Parton
Jimmy Buffett	1977	8	"Margaritaville"	63	1999	Alan Jackson

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LATIN BY AYALA BEN-YEHUDA

Step By Step

Jesse & Joy Spark Top 20 Stateside Hit With 'Adios'

Mexican brother-and-sister duo Jesse & Joy's sophomore set, "Electricidad," debuted at No. 14 on the Billboard Top Latin Albums chart this week. And while that represents less than 1,300 copies these days, the singer/songwriters are busy spreading their music around in a lot more places than just retail.

Jesse & Joy won a Latin Grammy Award for best new artist in 2007 on the strength of their 2006 debut Warner album, "Esta Es Mi Vida." It went platinum in Mexico with sales of more than 100,000 copies. Jesse & Joy's music has since been used in campaigns for Verizon's VCast music store, JC Penney and Old Navy; the pair even composed the theme song for the hit telenovela "Las Tontas No Van Al Cielo," a Televisa-produced soap that aired in the United States on Univision. Jesse & Joy also appeared in "High School Musical: El Desafío," Disney's Spanish-language film production of the franchise in Mexico.



Stateside connection: JESSE & JOY

Though promotion of Jesse & Joy in the United States was slow to take off at first, the siblings have now scored their biggest stateside radio hit so far with "Adios," which holds at No. 17 this week on Billboard's Hot Latin Songs chart. The 26-year-old Jesse and the 23-year-old Joy will perform this month in New York and Houston as part of the Latin extension of the Grammy Celebration Concert Tour series presented by T-Mobile Sidekick.

"If you sit down and listen to the first album, you feel like there's a band playing live for you," says Joy Huerta, who wrote much of the new album with her brother while they were on tour. "Electricidad" possesses a bigger, more textured pop-rock sound with touches of British and glam rock, but "it's still that same feeling," adds Joy.

Featured in Wal-Mart's "Soundcheck" series, Jesse & Joy are also integrating a green message into their promotion of "Electricidad." The duo linked up with the Natural Resources Defense Council's "La Onda Verde" campaign to create a viral video with Earth-friendly tips. Visitors to AdiosGlobalWarming.com can submit their ideas on how to fight global warming to win an acoustic concert by Jesse & Joy at a school, university or park; tree-planting activities are also in the works.

The Latin Grammy win "made us push ourselves," says Joy. "It helped people get to know us from different parts of the world that hadn't heard us yet." The bilingual Huertas, who have an American mother, would eventually like to record in English. "But," Joy notes, "we're trying to go step by step. We're trying not to eat the world in one bite." ••••

TREE CLIMBING



Loyal following: PORCUPINE TREE

On paper, Porcupine Tree is a band whose success is a little puzzling. The progressive rock act's songs are lengthy, complex works that almost defy commercial arplay. Band leader Steven Wilson refuses to give away his music and ensures his CDs are experienced as complete albums by wrapping them in elaborate packaging instead of offering them as digital bundles.

Despite these uncommmercial proclivities, Porcupine Tree has been amassing a loyal following since 1987. The latest evidence: Fans snatched up all 10,000 limited-edition copies of its new album, "The Incident" (Sept. 22, Roadrunner). They contained two CDs, a DVD and two books (one of photos, one of illustrations) that complemented the record for $109, according to manager Andy Leff. (Double-CD and three-disc vinyl sets are also available.)

Why has Porcupine Tree developed such a rabid following? Wilson believes that despite the "dumbing down" of culture by entertainment like reality TV, "there is definitely an equal and kind of opposite reaction against that by people who still want something with a little bit of emotional resonance, emotional depth . . . something they can immerse themselves in and kind of appreciate over many listens."

"The Incident" is a loose, semiautobiographical collection of songs "under this umbrella of being incidents of significant points in life, life-changing events," Wilson says. The most poignant example is the lead single, "Time Flies." In it, Wilson reflects on his mortality and celebrates his birth year, 1967—a milestone year for rock music.

Leff says that to market "The Incident," Porcupine Tree is repeating the strategy used for 2007's "Fear of a Blank Planet" (53,000 sold, according to Nielsen SoundScan), which "privatized" the album's marketing by hiring the independent publicity firm Shore Fire Media to contact critics like Rolling Stone senior editor David Fricke, who's become a fan. "We'll always support the people who supported us," Leff says, "but we want Jon Pareles of the New York Times. We're looking for artistic validation, not just genre-specific press."

To that end, Porcupine Tree hosted two listening sessions in 5.1 surround sound this summer for journalists. "We take everyone's BlackBerries and cell phones away, give them a pad of paper and a pen, and make them sit for an hour and listen," Leff says. "And they love it."

Besides debuting the "Time Flies" video on AOL Spinner, Porcupine Tree hosted a listening party Sept. 24 at its Terminal 5 performance in New York. The band started a two-week U.S. tour Sept. 15 in Seattle and will launch a European leg Oct. 5 that will run through December. The band's Web site, PorcupineTree.com, acts as the focal point of the group's universe, where people can stream music and purchase it from the site's download store.

"This whole album cycle is almost like a cycle of disengaging from the mainstream and becoming a self-contained enterprise," Leff says.

—Christa Titus



MUSIC FOR EVERYBODY

It's a long way from Possum Kingdom, S.C., to Disney's Hollywood studios and Boston's Paradise Rock Club. But NeedToBreathe is accustomed to covering a lot of territory geographically—and musically. Buoyed by extensive touring and key film and TV placements, the Atlantic mainstream rock band's third album, "The Outsiders" (released Aug. 21), has spun off two chart-climbing songs: "Something Beautiful" and "Lay 'Em Down."

The former, which moves 21-20 this week on Triple A, is the act's second top 20 single on that chart. Meanwhile, "Down" rises 11-8 on Hot Christian Songs, the band's third top 10 on that tally. "The Outsiders"—the follow-up to 2007's "The Heat" and 2006's "Daylight"—debuted at No. 20 on the Billboard 200 and has sold 37,000 units, according to Nielsen SoundScan. It debuted at No. 2 on Billboard's Top Christian Albums chart and holds the No. 3 slot this week.

Though signed to Atlantic, NeedToBreathe is also being marketed and distributed to Christian consumers through Word Records. But the band is quick to note it shouldn't be classified as just a Christian rock act. "We appreciate that there are many ways to get our music out to the public," says lead vocalist Bear Rhinehart, speaking for drummer Joe Stillwell, bassist Seth Bolt and guitarist/brother Bo Rinehart. "And our faith is really important to us. But one thing we don't appreciate is people calling us a Christian rock band. The implication is that you have to share our faith to like our music and that's not true. We make music for everybody."

The group's musical diversity has opened the door to various TV and film placements. "Something Beautiful" will appear in the new film "When in Rome," due in January 2010. Another "Outsiders" track, "These Hard Times," was featured on NBC-TV's new drama series "Mercy."

The band's live appeal is another success-building factor. "One of the greatest assets we have with this band is their power live," notes Anthony Delia, Atlantic Records senior director of A&R and marketing. "They are great, both electrically and acoustically. We'll win if people just see them play."

—Deborah Evans Price

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Billboard CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



GOOD FAREWELL

Following the death of ...ter, Paul & Mary's Mary ...avers Sept. 16, the act's 2005 ...t "The Very Best Of" debuts ...n Top Pop Catalog Albums at ...o. 29 (5,000 copies; up ...96%). It's the first time the ...t has been on a Billboard ...bums chart since 1987.

BRICK'S HOUSE

Jim Brickman garners his ...th No. 1 on Top New Age ...bums (viewable at billboard ...om/charts) as "Beautiful ...orld" bows atop the list. He ...s Nameless Stranger for ...e most No. 1s in the chart's ...-year history.



MORE MOORE

Newcomer Justin Moore is ...e first solo male artist to ...ke a track from a debut ...bum to No. 1 on Hot Country ...ongs in more than three ...ears, as "Small Town USA" ...es 3-1. That hasn't ...appened for a new male ...tist since Jason Aldean ...ached the summit with ...Why" in May 2006.

Jay-Z Holds At No. 1 While VMAs Shine On Charts

Jay-Z remains at No. 1 on the Billboard 200 with "The Blueprint 3," which sells 298,000 copies (down just 37%) in its second week. The Roc Nation set bowed atop the chart last week with 476,000. Traditionally, No. 1 debuts that start with huge sales weeks have a steeper second-week decline.

However, Jay-Z's drop was fairly soft for a couple of reasons. Last week was the album's first proper week of availability, as the set had its off-cycle Friday, Sept. 11, release pushed up to Tuesday, Sept. 8, at the last minute, and many retailers didn't have the set until later that week. So, its 476,000 start could have been much bigger.



Also, the set probably got some sales traction from its placement in Target's circular last weekend, where it was advertised for $9.98. Jay-Z also performed on the premiere of NBC's "Jay Leno Show" on Monday, Sept. 14, and the residual buzz from his MTV Video Music Awards performance on Sunday, Sept. 13, likely bled into the current sales week.

Speaking of the VMAs, the song that closed the show, Jay-Z and **Alicia Keys'** "Empire State of Mind," rockets 50-5 with Greatest Gainer/Digital honors on the Billboard Hot 100. It sells 205,000 downloads (up 374%) and vaults 23-1 on Hot Digital Songs.

Back on the Billboard 200, **Whitney Houston's** "I Look to You" climbs one spot to No. 2 with 156,000 copies—up 77%. The album's sales gain is due to Houston's much-publicized two-day stand (Sept. 14-15) on "The Oprah Winfrey Show." In three weeks, the album has sold 548,000 copies.

Looking ahead to next week, **Pearl Jam** is on course to nab its first No. 1 album on the Billboard 200 in 13 years. Industry prognosticators suggest the band's new "Backspacer," released on Sunday, Sept. 20, could sell between 175,000 and 200,000 copies by week's end.

VMAs PACK PUNCH: MTV's annual Video Music Awards show smiles on the Billboard 200 as a number of eye-popping gains come likely as a direct result of the program. It's no wonder, as the show earned nearly 9 million viewers, according to Nielsen, the most for the VMAs since 2004.

Pink, who performed an acrobatic version of "Sober," sees her "Funhouse" album fly 63-28 with Pacesetter stripes, signifying the chart's greatest percentage increase—it's up 95%. **Lady GaGa's** "The Fame" benefits from the performer's best new artist win and her dramatic rendition of "Paparazzi" as the album climbs 23-12 with a 76% increase.



Green Day, another winner/performer, skips 59-54 with "21st Century Breakdown" earning a 17% jump.

Taylor Swift, who took home the best female video award for "You Belong With Me" (and performed the song on the show), moves 10-8 with "Fearless" (up 37%). Meanwhile, her self-titled debut—which is still on the chart—rises 48-45 (up 21%). Her unexpected VMA acceptance speech visitor, **Kanye West**, isn't on the Billboard 200 this week. His last set, "808s & Heartbreak," has been absent from the chart for the past month and declines 7% in sales this week, selling less than 2,000.

Collectively, the album catalogs of all of the major VMA performers gained 40% in sales this week. That includes the aforementioned acts along with **Beyoncé**, **Muse**, **Janet Jackson** and **Alicia Keys**. (However, it's an unfair comparison to lump in the sales of **Jay-Z's** brand-new "The Blueprint 3" and "Blueprint Collector's Edition" and Muse's "Resistance," so they aren't counted in our tally.)

REMEMBERED: The Sept. 14 passing of actor **Patrick Swayze** causes some unsurprising surges in sales this week.

The soundtrack to his smash 1987 film "Dirty Dancing" re-enters the Top Soundtrack chart (see page 64) at No. 13 with 3,000 copies (up 390%) while a 20th-anniversary version of the album re-enters at No. 20 with fewer than 2,000 copies sold (up 446%).

The album's signature tune, "(I've Had) The Time of My Life," by **Bill Medley** and **Jennifer Warnes**, sold 6,000 downloads (up 444%). Swayze's own soundtrack contribution, the No. 3 Billboard Hot 100 hit "She's Like the Wind," went from selling fewer than 1,000 downloads to nearly 8,000 (up 1,351%). ....

CHART BEAT

Chubby Checker celebrates 50 ...ears of charting in Billboard, as "The Fly" debuts on Hot Singles ...ales at No. 40. Checker first ...ppeared on the May 23, 1959, Billboard Hot 100, with "The ...ess." It's the latest lofty honor ...r the beloved entertainer: Last ...ear, Billboard named his classic "The Twist" the No. 1 song of the ...ot 100's first 50 years.

Between 1988 and 1993, Living ...olour sent four albums to the ...illboard 200. Its first entry, "Vivid," rose the highest, ...eaching No. 6 in May 1989 the ...me week that the set's "Cult of ...ersonality" peaked at No. 13 on ...e Billboard Hot 100. This week, ...e rock band returns, as "The ...hair in the Doorway" furnishes ...e Billboard 200 at No. 161.

...com Read Chart Beat every week at billboard.com/chartbeat

Market Watch

A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,431,000	1,447,000	19,875,000
Last Week	6,714,000	1,422,000	20,099,000
Change	-4.2%	1.8%	-1.1%
This Week Last Year	6,924,000	1,263,000	19,289,000
Change	-7.1%	14.6%	3.0%

*Digital albums also are included in the album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	291,406,000	250,625,000	-14.0%
Digital Tracks	776,963,000	864,905,000	11.3%
Store Singles	1,226,000	1,318,000	7.5%
Total	1,069,595,000	1,116,848,000	4.4%
Albums w/TEA*	369,102,300	337,115,500	-8.7%

ALBUM SALES

'08 291.4 million

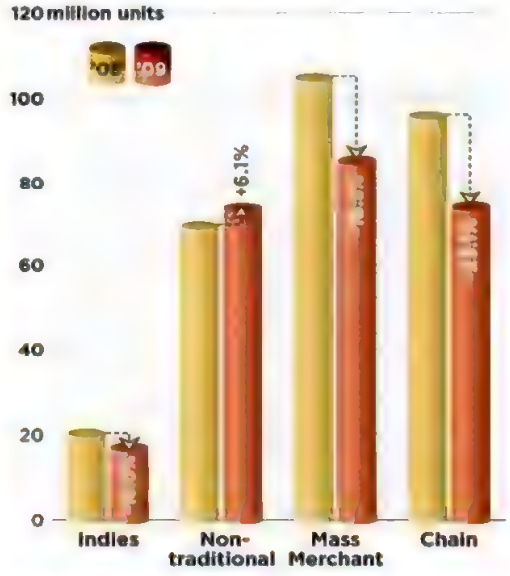
'09 250.6 million

SALES BY ALBUM FORMAT

CD	244,034,000	194,812,000	-20.2%
Digital	46,028,000	54,001,000	17.3%
Vinyl	1,241,000	1,768,000	42.5%
Other	103,000	44,000	-57.3%

For week ending Sept. 20, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

Year-To-Date Album Sales By Store Type



OCT 3 2009 THE Billboard 200

SALES DATA COMPILED BY nielsen SoundScan

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / Title	CERT	PEAK POSITION
1	1	–	2	#1 2 WEEKS JAY-Z — The Blueprint 3		1
2	3	1	3	GREATEST GAINER WHITNEY HOUSTON — I Look To You		1
3	HOT SHOT DEBUT		1	MUSE — The Resistance		3
4	NEW		1	KID CUDI — Man On The Moon: The End Of Day		4
5	2	2	2	MILEY CYRUS — The Time Of Our Lives (EP)		2
6	NEW		1	DRAKE — So Far Gone (EP)		6
7	NEW		1	LIL' BOOSIE — SuperBad: The Return Of Boosie Bad Azz		7
8	10	9	2	TAYLOR SWIFT — Fearless		1
9	NEW		1	MEGADETH — Endgame		9
10	7	11	2	THE BLACK EYED PEAS — The E.N.D.		1
11	9	7	12	KINGS OF LEON — Only By The Night	■	4
12	23	25	4	LADY GAGA — The Fame	■	4
13	12	13	11	ZAC BROWN BAND — The Foundation	■	1
14	6	3	3	TREY SONGZ — Ready		3
15	5	–	2	BROOKS & DUNN — #1s ... And Then Some		1
16	11	5	3	COLBIE CAILLAT — Breakthrough		1
17	NEW		1	MARK KNOPFLER — Get Lucky		17
18	NEW		1	HONOR SOCIETY — Fashionably Late		18
19	16	18	12	VARIOUS ARTISTS — NOW 31	●	1
20	14	14	3	SOUNDTRACK — Hannah Montana: The Movie	■	1
21	17	15	11	MAXWELL — BLACKsummers'night	●	1
22	4	–	2	RAEKWON — Only Built 4 Cuban Linx... Pt. II		4
23	22	23	4	JASON ALDEAN — Wide Open	●	4
24	20	20	3	DAUGHTRY — Leave This Town		1
25	NEW		1	PORCUPINE TREE — The Incident		25
26	18	16	2	GEORGE STRAIT — Twang		1
27	NEW		1	ACE FREHLEY — Anomaly		27
28	63	51	47	PACE SETTER PINK — Funhouse	■	2
29	21	17	3	REBA — Keep On Loving You		1
30	8		2	BOYS LIKE GIRLS — Love Drunk		8
31	32	30	3	EMINEM — Relapse		1
32	27	21	3	VARIOUS ARTISTS — NOW That's What I Call Country Vol. 2		10
33	29	28	3	NICKELBACK — Dark Horse	2	1
34	NEW		1	TRICK DADDY — Finally Famous: Born A Thug, Still A Thug		34
35	NEW		1	SHADOWS FALL — Retribution		35
36	24	8	3	PITBULL — Rebelution		8
37	25	22	3	SKILLET — Awake		1
38	NEW		1	UNCLE KRACKER — Happy Hour		38
39	NEW		1	NELLY FURTADO — Mi Plan		39
40	55	49	2	BEYONCE — I Am...Sasha Fierce	2	1
41	NEW		1	PETE YORN & SCARLETT JOHANSSON — Break Up		41
42	38	34	3	LADY ANTEBELLUM — Lady Antebellum	●	4
43	NEW		1	THE BLACK DAHLIA MURDER — Deflorate		43
44	31	27	3	DARIUS RUCKER — Learn To Live	■	3
45	48	47	3	TAYLOR SWIFT — Taylor Swift	3	1
46	NEW		1	EVERY TIME I DIE — New Junk Aesthetic		46
47	RE-ENTRY		2	THRICE — Beggars		47
48	26	6	3	CHEVELLE — Sci-Fi Crimes		6
49	36	19	3	CHRIS YOUNG — The Man I Want To Be		19
50	37	42	3	DAVE MATTHEWS BAND — Big Whiskey And The GrooGrux King	■	1
51	44	37	2	SHINEDOWN — The Sound Of Madness	●	1
52	61	69	2	OWL CITY — Ocean Eyes		27
53	42	35	3	SUGARLAND — Love On The Inside	■	1
54	59	57	3	GREEN DAY — 21st Century Breakdown	●	1
55	33	32	2	FABOLOUS — Loso's Way (Soundtrack)		1
56	NEW		1	NEW BOYZ — Skinny Jeanz And A Mic		56
57	51	54	3	RASCAL FLATTS — Unstoppable	■	1
58	39	31	3	SOUNDTRACK — Hannah Montana 3		2
59	49	44	3	KEITH URBAN — Defying Gravity		1
60	13	–	2	PHISH — Joy		13
61	62	58	3	SOUNDTRACK — Twilight	3	1
62	NEW		1	KRS-ONE & BUCKSHOT — Survival Skills		62
63	52	46	3	KENNY CHESNEY — Greatest Hits II		3
64	47	38	3	DEMI LOVATO — Here We Go Again		1
65	57	45	3	JUSTIN MOORE — Justin Moore		15
66	50	41	3	BRAD PAISLEY — American Saturday Night		2
67	54	36	3	NEIL DIAMOND — Hot August Night NYC		3
68	72	59	3	THEORY OF A DEADMAN — Scars & Souvenirs	●	25
69	43	4	3	INSANE CLOWN POSSE — Bang! Pow! Boom!		4
70	70	39	3	MICHAEL JACKSON — The Definitive Collection		28
71	66	43	3	SUGARLAND — LIVE On The Inside		1
72	60	48	3	KIDZ BOP KIDS — Kidz Bop 16		8
73	68	52	3	JASON MRAZ — We Sing. We Dance. We Steal Things.	■	3
74	75	75	2	THE FRAY — The Fray	●	1
75	71	55	3	JEREMIH — Jeremih		9
76	NEW		1	VARIOUS ARTISTS — The 99 Most Essential Baroque Masterpieces		76
77	NEW		1	Q-TIP — Kamaal The Abstract		77
78	34	–	2	RODRIGO Y GABRIELA — 11:11		34
79	65	40	3	SOUNDTRACK — Wizards Of Waverly Place		24
80	89	99	2	LIL WAYNE — Tha Carter III	3	1
81	41	10	3	THE USED — Artwork		10
82	56	26	3	LETOYA — Lady Love		12
83	88	97	2	U2 — No Line On The Horizon		1
84	73	62	3	K'JON — I Get Around		12
85	81	93	2	3OH!3 — Want		44
86	64	29	3	IMOGEN HEAP — Ellipse		5
87	83	74	3	KELLY CLARKSON — All I Ever Wanted		1
88	87	76	3	HOLLYWOOD UNDEAD — Swan Songs	●	12
89	53	12	3	THE BLACK CROWES — Before The Frost...Until The Freeze		1
90	46	24	3	JOHN FOGERTY/THE BLUE RIDGE RANGERS — Rides Again		24
91	79	71	3	JONAS BROTHERS — Lines, Vines And Trying Times		1
92	74	60	3	CHRISETTE MICHELE — Epiphany		1
93	45	–	2	LOS TIGRES DEL NORTE — La Granja		45
94	110	114	3	LMFAO — Party Rock		33
95	78	63	3	BILLY CURRINGTON — Little Bit Of Everything		13
96	116	101	3	PHOENIX — Wolfgang Amadeus Phoenix		37
97	69	50	3	ARCTIC MONKEYS — Humbug		15
98	35	–	2	THOUSAND FOOT KRUTCH — Welcome To The Masquerade		35
99	19	–	2	SAOSIN — In Search Of Solid Ground		19
100	86	53	3	LEDISI — Turn Me Loose		14



2

The album earns the greatest gain in units this week (up 68,000 copies, a 77% increase), thanks to Houston's much-publicized two-day stand on "The Oprah Winfrey Show" Sept. 14 and 15.

3

The rock trio enters with 128,000 copies, a career-high for the act. That figure more than doubles the band's previous best week, when 2006's "Black Holes and Revelations" debuted and peaked at No. 9 with 48,000.



41

The CD version of the album streeted last week, following its Aug. 25 premiere on vinyl. Now with all configurations available, including digital, it properly debuts with 13,000.



47

A stunning re-entry greets the set (12,000, up 1,975%), which first debuted a month ago at No. 48 from a digital-only bow Aug. 11. On Sept. 15, the physical CD hit retail.



98

This is likely the band's Sept. 15 performance on "The Tonight Show With Conan O'Brien" and a new Cadillac TV spot featuring the album's "Lisztomania" that help spur the set's 40% increase.

THE BILLBOARD 200 ARTIST INDEX

3OH!3 85
A
ACE FREHLEY 27
ARCTIC MONKEYS 97
B
BEYONCE 40 167
BOYS LIKE GIRLS 30
BRAD PAISLEY 66
BROOKS & DUNN 15
C
COLBIE CAILLAT 16
D
DARIUS RUCKER 44
DAUGHTRY 24
DAVE MATTHEWS BAND 50
DAVID GOOK 184
DAYO 171
DEMI LOVATO 64
E
EMINEM 31
EVERY TIME I DIE 46
F
FABOLOUS 55
G
GEORGE STRAIT 26
H
HOLLYWOOD UNDEAD 88
I
J
JASON ALDEAN 23
JASON MRAZ 73
JEREMIH 75
JOE 187
JONAS BROTHERS 91
K
KEITH URBAN 59
KELLY CLARKSON 87
KENNY CHESNEY 63
KID CUDI 1
KRS-ONE & BUCKSHOT 62
L
LADY ANTEBELLUM 42
LADY GAGA 12
LEDISI 100
LETOYA 82
LIL WAYNE 80
LMFAO 94
M
MARK KNOPFLER 17
MATISYAHU 108
MEGADETH 9
MICHAEL JACKSON 70
MILEY CYRUS 2
N
NEIL DIAMOND 67
NELLY FURTADO 39
NEW BOYZ 56
NICKELBACK 33
O
OWL CITY 52
P
PETE YORN & SCARLETT JOHANSSON 41
PHISH 60
PHOENIX 96
PINK 28
PITBULL 36
PORCUPINE TREE 25
Q
Q-TIP 77
R
RAEKWON 22
RASCAL FLATTS 57
REBA 29
RODRIGO Y GABRIELA 78
S
SAOSIN 99
SHADOWS FALL 35
SHINEDOWN 51
SKILLET 37
SOUNDTRACK 20 58 61 65 79
SUGARLAND 53 71
T
TAYLOR SWIFT 8 45
THE BLACK CROWES 89
THE BLACK DAHLIA MURDER 43
THE BLACK EYED PEAS 10
THE BEATLES 122
THE DRAMA 74
THE FRAY 74
THE USED 81
THEORY OF A DEADMAN 68
THE-DREAM 189
THRICE 47
THOUSAND FOOT KRUTCH 98
TRICK DADDY 34
U
U2 83
UNCLE KRACKER 38
V
VARIOUS ARTISTS 19 32 76
W
WHITNEY HOUSTON 2
Z
ZAC BROWN BAND 13

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER · DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
101	96	106		SICK PUPPIES	Tri-Polar		11
102	77	56		GLORIANA	Gloriana		4
103	109	88	9	GEORGE JONES	A Collection Of My Best Recollection		34
104	90	65	8	JAMEY JOHNSON	That Lonesome Song	●	21
105	93	80	12	ROB THOMAS	Cradlesong		3
106	30	–	2	JAY-Z	The Blueprint. Collector s Edition		30
107	84	68	5	SEAN PAUL	Imperial Blaze		14
108	95	87	14	KERI HILSON	In A Perfect World..		4
109	94	64	11	MATISYAHU	Light		14
110	76	61	7	WILLIE NELSON	American Classic		47
111	28	–	2	A FINE FRENZY	Bomb In A Birdcage		28
112	101	95	3	CAGE THE ELEPHANT	Cage The Elephant		67
113	104	94	4	VARIOUS ARTISTS	NOW 30	●	1
114	58	–	2	YO LA TENGO	Popular Songs		58
115	103	89	3	CHICKENFOOT	Chickenfoot		4
116	NEW		1	BRUCE HORNSBY AND THE NOISEMAKERS	Levitate		116
117	80	72	3	SOUNDTRACK	(500) Days Of Summer		47
118	114	91	4	KATY PERRY	One Of The Boys	■	6
119	105	84	3	JORDIN SPARKS	Battlefield		7
120	118	113	2	AVENTURA	The Last	2	5
121	97	154	2	BOB DYLAN	Playlist: The Very Best Of Bob Dylan '70s		97
122	120	98	17	HALESTORM	Halestorm		44
123	98	81	3	TWISTA	Category F5		8
124	100	70	4	NEEDTOBREATHE	The Outsiders		28
125	106	85	2	COBRA STARSHIP	Hot Mess		4
126	125	127	4	SOUNDTRACK	Fame		98
127	111	100	3	COLDPLAY	Viva La Vida or Death And All His Friends	■	1
128	85		1	BARLOWGIRL	Love & War		85
129	134	108	4	MARY MARY	The Sound		7
130	112	90	7	MODEST MOUSE	No One's First, And You're Next (EP)		15
131	92	67	4	VICKIE WINANS	How I Got Over		66
132	99	73	6	THIRD EYE BLIND	Ursa Major		8
133	NEW		1	KITTIE	In The Black		133
134	102	78	3	SELAH	You Deliver Me		66
135	135	135	23	SILVERSUN PICKUPS	Swoon		7
136	126	133	2	MGMT	Oracular Spectacular		36
137	128	157	3	RASCAL FLATTS	Greatest Hits Volume 1		1
138	108	79	3	INGRID MICHAELSON	Everybody		18
139	139	130	3	VARIOUS ARTISTS	WOW Hits 2009 30 Of The Year's Top Christian Artists And Hits	●	1
140	117	86	2	WILCO	Wilco (The Album)		4
141	133	117	7	ALAN JACKSON	Good Time	●	1
142	136	132	13	REGINA SPEKTOR	Far		2
143	NEW		1	MONSTERS OF FOLK	Monsters Of Folk		143
144	113	92	4	LOVE AND THEFT	World Wide Open		36
145	129	112	3	CHARLIE WILSON	Uncle Charlie		2
146	103	110	7	WISIN & YANDEL	La Revolucion		7
147	NEW		1	MASON JENNINGS	Blood Of Man		147
148	137	129	2	RANDY HOUSER	Anything Goes		148
149	123	105	13	SOUNDTRACK	Mamma Mia!	■	1
150	138	149	10	RISE AGAINST	Appeal To Reason		3
151	141	96	4	J MOSS	Just James		74
152	119	110	11	ALL TIME LOW	Nothing Personal		4
153	121	107	3	SOUNDTRACK	Transformers: Revenge Of The Fallen: The Album		1
154	140	-	1	ZAC BROWN BAND	The Foundation		148
155	143	115	3	KELLIE PICKLER	Kellie Pickler		6
156	142	134	2	ANTHONY HAMILTON	The Point Of It All		13
157	160	156	2	TOBY KEITH	35 Biggest Hits	■	1
158	144	102	10	THE DEAD WEATHER	Horehound		6
159	NEW		1	DESPERATION BAND	Light Up The World		159
160	148	139	2	ERIC CHURCH	Carolina		17
161	NEW		1	LIVING COLOUR	The Chair In The Doorway		161
162	67	–	2	GAITHER VOCAL BAND	Reunited		67
163	124	103	3	DAVID GUETTA	One Love		76
164	149	169	2	MICHAEL FRANTI & SPEARHEAD	All Rebel Rockers		29
165	153	131	7	GEORGE STRAIT	Troubadour	■	1
166	159	195	2	THIRD DAY	Revelation		5
167	180	179	2	BEYONCE	Above And Beyonce: Video Collection & Dance Mixes (EP)		24
168	NEW		1	DYING FETUS	Descend Into Depravity		168
169	150	128	4	PHILLIPS, CRAIG & DEAN	Fearless		44
170	NEW		1	ASKING ALEXANDRIA	Stand Up And Scream		170
171	172	159	3	CAVO	Bright Nights Dark Days		41
172	132	118	3	GRIZZLY BEAR	Veckatimest		8
173	177	182	23	FRANCESCA BATTISTELLI	My Paper Heart		41
174	107	33	3	CROSS CANADIAN RAGWEED	Happiness And All The Other Things		38
175	RE-ENTRY			SOUNDTRACK	Jennifer's Body		175
176	145	140	3	DANE COOK	ISolated INcident		4
177	127	83	4	COLLECTIVE SOUL	Collective Soul		14
178	192	174	2	T.I.	Paper Trail	2	1
179	187	173	2	COLT FORD	Ride Through The Country		146
180	146	143	2	BRITT NICOLE	The Lost Get Found		82
181	152	121	3	JOE	Signature		7
182	162	150	3	BRITNEY SPEARS	Circus	■	1
183	197	-	2	MARIE DIGBY	Breathing Underwater		183
184	169	153	3	DAVID COOK	David Cook	■	1
185	175	176	3	CHRIS TOMLIN	Hello Love		6
186	166	146	12	KILLSWITCH ENGAGE	Killswitch Engage		7
187	170	180	2	MAT KEARNEY	City Of Black & White		14
188	168	138	3	PLEASURE P	The Introduction Of Marcus Cooper		18
189	156	151	3	THE-DREAM	Love V/S Money		2
190	163	142	3	JAMIE FOXX	Intuition	■	3
191	131	167	3	TENTH AVENUE NORTH	Over And Underneath		98
192	164	123	3	HILLSONG	Faith + Hope + Love: Live		47
193	165	137	3	MARK SCHULTZ	Come Alive		82
194	154	124	3	GINUWINE	A Man's Thoughts		8
195	190	175	3	KEYSHIA COLE	A Different Me	●	2
196	RE-ENTRY			YEAH YEAH YEAHS	It s Blitz!		23
197	174	186	71	FRANK SINATRA	Nothing But The Best	●	2
198	171	188	47	THE KILLERS	Day & Age	●	5
199	40	–	2	THE BEATLES	The Beatles In Mono		40
200	RE-ENTRY			SLIPKNOT	All Hope Is Gone	●	1



116 His ninth charted album, and his first since 2004's No. 86-peaking "Halcyon Days," marks his second-best rank since 1995. The set, which features his 9- and 11-year-old sons Keith and Russell, is his first for Verve.



143 The rock supergroup—Conor Oberst, Jim James, Mike Mogis and M. Ward—starts with an early digital release at Amazon's MP3 store before the CD arrived Sept. 22.



146 Amazon's MP3 store discounted the set Sept. 17 for $1.99, likely sparking the album's 26% gain.

147 The album bowed last week on Heatseekers Albums at No. 11 based on a week-early digital release, selling 2,000 copies. Now with the CD available, the combined sales jump to 3,000.

199 The 80% tumble of the set shouldn't be a surprise, since it was available in limited quantities. Meanwhile, the Vince Gill set falls off the chart, dropping 93% in its second week.

DAVE MATTHEWS BAND 50
MUSE 3
N
O
OWL CITY 22
P
PHILLIPS, CRAIG & DEAN *69
PLEASURE P *84
PORCUPINE TREE 25
Q
QUIET RIOT 77
R
RASCAL FLATTS 5* 137
RIHANNA 29
RISE AGAINST 150
S
SELAH 66
SILVERSUN PICKUPS 135
SLIPKNOT 200
SOUNDTRACK
(500) DAYS OF SUMMER 11*
FAME 126
HANNAH MONTANA 3 58
HANNAH MONTANA: THE MOVIE 20
JENNIFER'S BODY *75
MAMMA MIA! *49
TWILIGHT 67
WICKED: THE UNTOLD STORY OF THE WITCHES OF OZ 79
T
THE BEATLES 199
THE BEST OF BOTH WORLDS 63
THE HOLIDAY 166
THE THIRD EYE BLIND 132
THE TWILIGHT SAGA: ECLIPSE 105
THOUSAND FOOT KRUTCH 98
THRICE 47
TI 176
LOS TIGRES DEL NORTE 93
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ULTRA BRATZ 38
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W
WILCO 114
CHARLIE WILSON 145
WISIN & YANDEL 146
Y
YEAH YEAH YEAHS 196
YO LA TENGO 114
PETE YORN & SCARLETT JOHANSSON 41
CHRIS YOUNG 49

ALBUMS Billboard

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST	Title
1	2	24	#1 2 WKS JASON ALDEAN	Wide Open
2	NOT SHOT BEFORE		ACE FREHLEY	Anomaly
3	NEW		TRICK DADDY	Finally Famous: Born A Thug, Still A Thug
4	NEW		SHADOWS FALL	Retribution
5	NEW		THE BLACK DAHLIA MURDER	Deflorate
6	NEW		EVERY TIME I DIE	New Junk Aesthetic
7	RE-ENTRY		THRICE	Beggars
8	1	2	PHISH	Joy
9	NEW		KRS-ONE & BUCKSHOT	Survival Skills
10	4	3	INSANE CLOWN POSSE	Bang! Pow! Boom!
11	NEW		VARIOUS ARTISTS	The 99 Most Essential Baroque Masterpieces
12	NEW		Q-TIP	Kamaal The Abstract
13	3	2	RODRIGO Y GABRIELA	11:11
14	5	3	THE BLACK CROWES	Before The Frost...Until The Freeze
15	13	10	GREATEST GAINER PHOENIX	Wolfgang Amadeus Phoenix
16	7	4	ARCTIC MONKEYS	Humbug
17	10	23	CAGE THE ELEPHANT	Cage The Elephant
18	6	2	YO LA TENGO	Popular Songs
19	11	16	CHICKENFOOT	Chickenfoot
20	15	4	SOUNDTRACK	Fame
21	8	4	VICKIE WINANS	How I Got Over
22	9	5	THIRD EYE BLIND	Ursa Major
23	NEW		KITTIE	In The Black
24	17	23	SILVERSUN PICKUPS	Swoon
25	NEW		MONSTERS OF FOLK	Monsters Of Folk
26	14	11	ALL TIME LOW	Nothing Personal
27	NEW		LIVING COLOUR	The Chair In The Doorway
28	NEW		DYING FETUS	Descend Into Depravity
29	NEW		ASKING ALEXANDRIA	Stand Up And Scream
30	16	17	GRIZZLY BEAR	Veckatimest
31	18	18	DANE COOK	Isolated Incident
32	24	28	COLT FORD	Ride Through The Country
33	20	10	JOE	Signature
34	25	7	DORROUGH	Dorrough Music
35	22	4	SMOKEY ROBINSON	Time Flies When You're Having Fun
36	21	4	THE XX	xx
37	45	15	MATT & KIM	Grand
38	NEW		M.O.P.	Foundation
39	30	7	EARNEST PUGH	LIVE: Rain On Us
40	33	18	PASSION PIT	Manners
41	26	7	SOUNDTRACK	American Idol: Season 8 - The 5 Song EP
42	NEW		TECH N9NE PRESENTS BIG SCOOB	Monsterfik
43	31	3	YOUTHFUL PRAISE FEAT. J.J. HAIRSTON	Resting On His Promise
44	NEW		IT DIES TODAY	Locality
45	28	5	OTEP	Smash The Control Machine
46	NEW		RICKY SKAGGS	Solo: Songs My Dad Loved
47	NEW		PROTEST THE HERO	Gallop Meets The Earth
48	25	5	SLAUGHTERHOUSE	Slaughterhouse
49	12	3	BEANIE SIGEL	The Broad Street Bully
50	41	70	THE TING TINGS	We Started Nothing

Ace Frehley debuts at No. 2 on **Top Independent Albums** and at No. 27 on the Billboard 200 with "Anamory" (1,000 copies). It's his highest debut on the latter chart and his best-charting album since his self-titled solo debut rose to No. 26 in 1979. Meanwhile, on **Top Digital Albums**, the compilation "99 Most Essential Baroque Masterpieces" bows at No. 11 with almost 1,000 sold. This digital-only set was sold as an Amazon MP3 store daily deal Sept. 18 for $1.99.



TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST	Title	BB 200 RANKING	DIGITAL ALBUM
1	1	2	#1 2 WKS JAY-Z	The Blueprint 3	1	
2	NEW		MUSE	The Resistance	3	
3	NEW		KID CUDI	Man On The Moon: The End Of Day	4	
4	6	3	WHITNEY HOUSTON	I Look To You	2	
5	NEW		DRAKE	So Far Gone (EP)	6	
6	16	43	LADY GAGA	The Fame	12	■
7	NEW		PETE YORN & SCARLETT JOHANSSON	Break Up	41	
■	4	48	KINGS OF LEON	Only By The Night	11	■
9	17	45	TAYLOR SWIFT	Fearless	8	
10	NEW		MEGADETH	Endgame	9	
11	NEW		VARIOUS ARTISTS	The 99 Most Essential Baroque Masterpieces	76	
12	7	15	THE BLACK EYED PEAS	The E.N.D.	10	
13	NEW		NELLY FURTADO	Mi Plan	39	
14	15	10	OWL CITY	Ocean Eyes	52	
15	NEW		MARK KNOPFLER	Get Lucky	17	
16	NEW		PINK	Funhouse	28	■
17	9	16	DAVE MATTHEWS BAND	Big Whiskey And The GrooGrux King	50	■
18	NEW		UNCLE KRACKER	Happy Hour	38	
19	13	4	COLBIE CAILLAT	Breakthrough	16	
20	7	2	RAEKWON	Only Built 4 Cuban Linx... Pt. II	22	
21	NEW		HONOR SOCIETY	Fashionably Late	18	
22	NEW		LIL' BOOSIE	SuperBad: The Return Of Boosie Bad Azz	7	
23	20	10	ZAC BROWN BAND	The Foundation	13	■
24	3	2	BOYS LIKE GIRLS	Love Drunk	30	
25	10	3	TREY SONGZ	Ready	14	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST	Title	BB 200 RANKING	DIGITAL ALBUM
1	NEW		#1 1 WK MUSE	The Resistance	3	
2	NEW		PORCUPINE TREE	The Incident	25	
3	2	2	THE BEATLES	Abbey Road	—	◆
4	4	2	JAY-Z	The Blueprint 3	1	
5	NEW		MARK KNOPFLER	Get Lucky	17	
6	NEW		HONOR SOCIETY	Fashionably Late	16	
7	NEW		MEGADETH	Endgame	9	
■	5	2	THE BEATLES	The Beatles	—	◆
9	12	3	WHITNEY HOUSTON	I Look To You	2	
10	9	5	THE BEATLES	Sgt. Pepper's Lonely Hearts Club Band	—	◆
11	7		THE BEATLES APPLE 82417* CAPITOL	Revolver	—	■
12	10	2	THE BEATLES	Rubber Soul	—	■
13	16	2	THE BEATLES	Past Masters	—	
14	NEW		KID CUDI	Man On The Moon: The End Of Day	4	
15	NEW		ACE FREHLEY	Anomaly	27	
16	14	2	THE BEATLES	Let It Be (Soundtrack)	—	■
17	15	2	THE BEATLES	Magical Mystery Tour (Soundtrack)	—	■
18	3	7	THE BEATLES	The Beatles In Mono	199	
19	17	2	THE BEATLES	A Hard Day's Night (Soundtrack)	—	■
20	NEW		KRS-ONE & BUCKSHOT	Survival Skills	62	
21	8	2	THEY MIGHT BE GIANTS	Here Comes Science	—	
22	18	2	THE BEATLES	Help! (Soundtrack)	—	■
23	NEW		THE BLACK DAHLIA MURDER	Deflorate	43	
24	NEW		EVERY TIME I DIE	New Junk Aesthetic	46	
25	19	2	THE BEATLES	Please Please Me	—	

EXCLUSIVE CHARTS FROM BILLBOARD ONLINE

For more charts and chart details, go to billboard.biz and billboard.com, refreshed every Thursday.

AOL VIDEO

The week's most-streamed videos on AOL

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE
1	2	15	#1 2 WKS WHITE HORSE — TAYLOR SWIFT
2	1	15	TELL ME SOMETHING I DON'T KNOW — SELENA GOMEZ
3	4	15	LOVE STORY — TAYLOR SWIFT
4	3	10	NEW CLASSIC — DREW SEELEY & SELENA GOMEZ
5	6	15	PICTURE TO BURN — TAYLOR SWIFT
6	5	15	OUR SONG — TAYLOR SWIFT
7	7	9	TEARDROPS ON MY GUITAR — TAYLOR SWIFT
8	9	10	SINGLE LADIES (PUT A RING ON IT) — BEYONCE
9	13	6	ABOUT YOU NOW — MIRANDA COSGROVE
10	–	3	LEAVE IT ALL TO ME — MIRANDA COSGROVE FEATURING DRAKE BELL
11	–	3	I'M ONLY ME WHEN I'M WITH YOU — TAYLOR SWIFT
12	–	1	CHANGE — TAYLOR SWIFT
13	–	3	FLY ON THE WALL — MILEY CYRUS
14	–	4	YEAR 3000 — JONAS BROTHERS
15	11	4	LOVEBUG — JONAS BROTHERS

YAHOO! VIDEO MUSIC .com

The week's most-streamed videos on Yahoo! Music

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE
1	4	9	#1 1 WK YOU BELONG WITH ME — TAYLOR SWIFT
2	1	12	THRILLER — MICHAEL JACKSON
3	2	10	OBSESSED — MARIAH CAREY
4	–	1	I'M EVERY WOMAN — WHITNEY HOUSTON
5	–	1	TINY DANCER — ELTON JOHN
6		1	I LOOK TO YOU — WHITNEY HOUSTON
7	7	11	ALWAYS BE MY BABY — MARIAH CAREY
8	15	13	SINGLE LADIES (PUT A RING ON IT) — BEYONCE
9	5	8	KNOCK YOU DOWN — KERI HILSON FEATURING KANYE WEST & NE-YO
10		1	BREAK — THREE DAYS GRACE
11	3	11	IN YOUR EYES — KYLIE MINOGUE
12	9	15	POKER FACE — LADY GAGA
13	8	11	HALO — BEYONCE
14	12	4	SHE WOLF — SHAKIRA
15	10	8	UMBRELLA — RIHANNA FEATURING JAY-Z

TOP SOUNDTRACKS .biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE
1	5	26	#1 10 WKS HANNAH MONTANA: THE MOVIE — SOUNDTRACK
2	1	3	HELP! (THE BEATLES) — SOUNDTRACK
■	2	2	LET IT BE (THE BEATLES) — SOUNDTRACK
4	3	3	MAGICAL MYSTERY TOUR (THE BEATLES) — SOUNDTRACK
5	4	2	A HARD DAY'S NIGHT (THE BEATLES) — SOUNDTRACK
6	7	8	LOSO'S WAY (FABOLOUS) — SOUNDTRACK
7	8	11	HANNAH MONTANA 3 — SOUNDTRACK
■	9	46	TWILIGHT — SOUNDTRACK
9	6	2	YELLOW SUBMARINE (THE BEATLES) — SOUNDTRACK
10	10	7	WIZARDS OF WAVERLY PLACE — SOUNDTRACK
11	11	10	(500) DAYS OF SUMMER — SOUNDTRACK
12	14	4	FAME — SOUNDTRACK
13	–	11	DIRTY DANCING — SOUNDTRACK
14	13	63	MAMMA MIA! — SOUNDTRACK
15	12	13	TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM — SOUNDTRACK

HEATSEEKERS ALBUMS

LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
1	NEW #1	MONSTERS OF FOLK	Monsters Of Folk
2	11 2	GREATEST GAINER MASON JENNINGS	Blood Of Man
3	1 43	RANDY HOUSER	Anything Goes
4	NEW	DYING FETUS	Descend Into Depravity
5	NEW	ASKING ALEXANDRIA	Stand Up And Scream
6	6 30	COLT FORD	Ride Through The Country
7	5 13	TRAILER CHOIR	Off The Hillbilly Hook (EP)
8	3 4	THE XX	xx
9	20 22	MATT & KIM	Grand
10	NEW	IT DIES TODAY	Lividity
11	10 56	THE AIRBORNE TOXIC EVENT	The Airborne Toxic Event
12	19 2	THE ISAACS	The Isaacs . Naturally An Almost A Cappella Collection
13	2 3	MAYER HAWTHORNE	A Strange Arrangement
14	NEW	THE 69 EYES	Back In Blood
15	RE-ENTRY	THE DODOS	Time To Die
16	18 16	DAVID GARRETT	David Garrett
17	9 2	PETER WHITE	Good Day
18	NEW	THE ELMS	The Great American Midrange
19	NEW	ANVIL	This Is Thirteen
20	NEW	RENEE FLEMING	Verismo
21	28 8	EDWARD SHARPE & THE MAGNETIC ZEROES	Up From Below
22	NEW	JESSE & JOY	Electricidad
23	16 21	SAFETYSUIT	Life Left To Go
24	NEW	AARON WATSON BIG LABEL 5740675 THIRTYTIGERS (14.98 CD/DVD) +	Deep In The Heart Of Texas: Aaron Watson Live
25	RE-ENTRY	WOMEN OF FAITH WORSHIP TEAM	A Grand New Day
26	26 5	MEW	No More Stones Are Told Today I'm Sorry They Washed Away.
27	4 2	SONDRE LERCHE	Heartbeat Radio
28	RE-ENTRY	ADELITAS WAY VIRGIN ABITO CAPITOL (12.98)	Adelitas Way
29	40 4	TERCER CIELO	Gente Comun, Suenos Extraordinarios
30	15 8	DAVID BAZAN	Curse Your Branches
31	NEW	THE PROTOMEN	Act II The Father Of Death
32	NEW	TOM RUSSELL	Blood And Candle Smoke
33	8 2	3 INCHES OF BLOOD	Here Waits Thy Doom
34	21 51	ERIC HUTCHINSON	Sounds Like This
35	NEW	KSM	ReadBetweenTheLines
36	24 4	SIDEWALK PROPHETS	These Simple Truths
37	12 2	POLVO	In Prism
38	30 40	CAROLINA LIAR	Coming To Terms
39	42 6	YIM YAMES	Tribute To (EP)
40	17 8	HEALTH	GET COLOR
41	41 2	INFECTED MUSHROOM	Legend Of The Black Shawarma
42	34 28	BO BURNHAM	Bo Burnham
43	RE-ENTRY	MAKANO	Te Amo
44	RE-ENTRY	GROUP 1 CREW	Ordinary Dreamers
45	RE-ENTRY	KEITH & KRISTYN GETTY	Awaken The Dawn
46	3 3	CASEY DONAHEW BAND	Moving On
47	RE-ENTRY	POP EVIL	Lipstick On The Mirror
48	NEW	TEENAGE BOTTLEROCKET	They Came From The Shadows
49	RE-ENTRY	GRUPO EXTERMINADOR	Pa' Corridos
50	RE-ENTRY	SEVENTH DAY SLUMBER	Take Everything



19 After its first—and, until this week, only—charting album, the rock band returns, in the wake of the success of the documentary "This Is Anvil."

20 The soprano notches her 18th top 10 on Top Classical Albums, as this set starts at No. 2 on the tally, blocked from the top by the discount compilation "99 Most Essential Baroque Masterpieces."

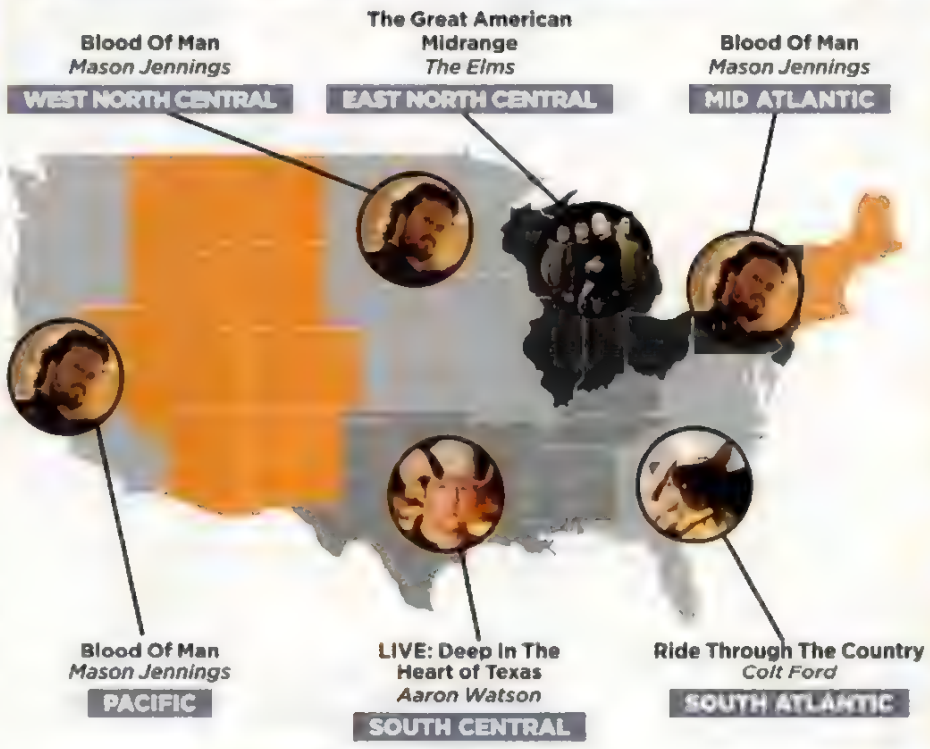


35 The female quintet strikes early, with the digital release of its debut set. The album's physical release will affect its chart position next week.

HEATSEEKERS SONGS

LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2 12	#1 GETTIN' YOU HOME (THE BLACK DRESS SONG) CHRIS YOUNG (RCA NASHVILLE)
2	1 7	WASTED GUCCI MANE FEATURING PLIES OR OJ DA JUICEMAN (W/ ZAYSO, CEY WARNER BROS.)
3	4 8	SEXY CHICK DAVID GUETTA FEATURING AKON (GUM/ASTRA/WERRS/CAPITOL)
4	16 11	LA LA LA LMFAO (PARTY ROCK WILL I AM/CHERRYTREE/INTERSCOPE)
5	13 4	DROP IT LOW ESTER DEAN FEATURING CHRIS BROWN (HARVEY MASON/ZONE 4/STREAM/IE/INTERSCOPE)
6	5 5	REPLAY IYAZ (TIME IS MONEY/BELIEVE/HEIGHTS/REPRISE)
7	9 11	DO 1 LUKE BRYAN (CAPITOL NASHVILLE)
8	7 12	LOVE YOUR LOVE THE MOST ERIC CHURCH (CAPITOL NASHVILLE)
9	6 12	BOOTS ON RANDY HOUSER (UNIVERSAL SOUTH)
10	8 12	I'M IN MIAMI TRICK LMFAO (PARTY ROCK/INTERSCOPE)
11	10 12	RUNAWAY LOVE AND THEFT (CAROLWOOD)
12	14 4	FALLING DOWN SELENA GOMEZ & THE SCENE (HOLLYWOOD)
13	17 9	RED LIGHT DAVID NAIL (MCA NASHVILLE)
14	NEW	MEET ME ON THE EQUINOX DEATH CAB FOR CUTIE (BOP HOP/AT ANTIC)
15	18 8	5 STAR CHICK YO GOTTI (TRU/NOS/EMI)
16	20 12	ON THE OCEAN K-ON (A&M/OCTONE/UNIVERSAL REPUBLIC)
17	25 10	YOU'RE GOING DOWN SIXX PUPPIES (EMI/VIRGIN/CAPITOL)
18	26 8	CITY ON OUR KNEES TOBYMAC (FOREFRONT/EMI CMG)
19	23 11	JARS CHEVELLE (EPIC)
20	11 12	BAREFOOT AND CRAZY JACK INGRAM (BIG SEA/MNRK)
21	22 12	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (THE JIVE JUG)
22	12 12	SHE IS LOVE PARACHUTE (ATLANTIC/ATOMIC)
23	27 12	WHEN LOVE TAKES OVER DAVID GUETTA FEATURING KELLY ROWLAND (GUM/ASTRA/PARKS/CAPITOL)
24	33 8	SHOTS LMFAO FEATURING LIL JON (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
25	21 12	WILD AT HEART GORIANA (ATLANTIC/EMI/WARNER BROS./AAM)

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Asking Alexandria, "Stand Up and Scream"

The British band's debut enters Top Heatseekers Albums at No 5 with nearly 3,000 sold. The set saw 37% of its first week come from nontraditional retailers, which includes Hot Topic. Another 22% came from digital downloads



1	Dying Fetus — *Descend Into Depravity*
2	Mason Jennings — *Blood Of Man*
3	Asking Alexandria — *Stand Up And Scream*
4	Monsters Of Folk — *Monsters Of Folk*
5	Paul Cardall — *Sacred Piano*
6	The Airborne Toxic Event — *The Airborne Toxic Event*
7	Randy Houser — *Anything Goes*
8	Trevor Hall — *Trevor Hall*
9	It Dies Today — *Lividity*
10	Edward Sharpe & The Magnetic Zeroes — *Up From Below*

1	Dying Fetus — *Descend Into Depravity*
2	Mason Jennings — *Blood Of Man*
3	Asking Alexandria — *Stand Up And Scream*
4	Monsters Of Folk — *Monsters Of Folk*
5	Paul Cardall — *Sacred Piano*
6	The Airborne Toxic Event — *The Airborne Toxic Event*
7	Randy Houser — *Anything Goes*
8	Trevor Hall — *Trevor Hall*
9	It Dies Today — *Lividity*
10	Edward Sharpe & The Magnetic Zeroes — *Up From Below*

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / Artist / IMPRINT / PROMOTION LABEL	CERT	PEAK POSITION
1	1	1	15	#1 (3 WKS) I GOTTA FEELING — The Black Eyed Peas		1
2	4	4	8	GREATEST GAINER/AIRPLAY RUN THIS TOWN — Jay-Z Rihanna & Kanye West		2
3	2	2		DOWN — Jay Sean Featuring Lil Wayne		2
4	6	6		YOU BELONG WITH ME — Taylor Swift		2
5	50	–	2	GREATEST GAINER/DIGITAL EMPIRE STATE OF MIND — Jay-Z + Alicia Keys		5
6	3	3		PARTY IN THE U.S.A. — Miley Cyrus		2
7	18	44		PAPARAZZI — Lady Gaga		7
8	HOT SHOT DEBUT		1	FOREVER — Drake Featuring Kanye West, Lil Wayne & Eminem		8
9	5	5		USE SOMEBODY — Kings Of Leon	■	4
10	7	9		WHATCHA SAY — Jason DeRulo		7
11	8	7		OBSESSED — Mariah Carey		7
12	9	8		HOTEL ROOM SERVICE — Pitbull		8
13	11	12		SHE WOLF — Shakira		11
14	13	10		BEST I EVER HAD — Drake		2
15	12	11		KNOCK YOU DOWN — Keri Hilson Featuring Kanye West & Ne-Yo		3
16	10	13		GOOD GIRLS GO BAD — Cobra Starship Featuring Leighton Meester	●	7
17	48	53		SUCCESSFUL — Drake Featuring Trey Songz & Lil Wayne		17
18	33	39		SWEET DREAMS — Beyonce		18
19	14	17		THROW IT IN THE BAG — Fabolous Featuring The-Dream		14
20	17	14		BREAK UP — Mario Featuring Gucci Mane & Sean Garrett		14
21	16	16		BATTLEFIELD — Jordin Sparks		16
22	26	28		21 GUNS — Green Day	●	22
23	19	24		BE ON YOU — Flo Rida Featuring Ne-Yo		16
24	21	21		SAY HEY (I LOVE YOU) — Michael Franti & Spearhead Feat. Cherine Anderson		11
25	20	18		BIG GREEN TRACTOR — Jason Aldean	●	18
26	15	19		BOOM BOOM POW — The Black Eyed Peas		1
27	29	29		ONE TIME — Justin Bieber		27
28	25	25		I KNOW YOU WANT ME (CALLE OCHO) — Pitbull		1
29	22	26		LOVE DRUNK — Boys Like Girls	●	22
30	24	22		NO SURPRISE — Daughtry		16
31	35	43		ALREADY GONE — Kelly Clarkson		31
32	31	31		TOES — Zac Brown Band		11
33	27	20		WAKING UP IN VEGAS — Katy Perry		9
34	32	35		NEVER SAY NEVER — The Fray	●	32
35	23	15		FALLIN' FOR YOU — Colbie Caillat		12
36	37	33		PLEASE DON'T LEAVE ME — Pink		17
37	RE-ENTRY			UPRISING — Muse		37
38	34			PRETTY WINGS — Maxwell		33
39	36	38		AMERICAN RIDE — Toby Keith		36
40	NEW			I'M GOING IN — Drake Featuring Lil Wayne & Young Jeezy		40
41	16			YOUNG FOREVER — Jay-Z + Mr. Hudson		41
42	28	23		FIRE BURNING — Sean Kingston	■	5
43	49	49		POKER FACE — Lady Gaga		1
44	30	27		ICE CREAM PAINT JOB — Dorrough		27
45	43	47		ONLY YOU CAN LOVE ME THIS WAY — Keith Urban		43
46	58	82		FIREFLIES — Owl City		46
47		41		EVACUATE THE DANCEFLOOR — Cascada		
48	47	60		SMILE — Uncle Kracker		47
49		30		I'M YOURS — Jason Mraz	■	8
50	NEW			HAPPY — Leona Lewis		50
51	59	72		NEED YOU NOW — Lady Antebellum		51
52	55			GETTIN' YOU HOME (THE BLACK DRESS SONG) — Chris Young		52
53	44	46		SMALL TOWN USA — Justin Moore		
54	52	95		WASTED — Gucci Mane Featuring Plies Or OJ Da Juiceman		52
55	60	71		SEXY CHICK — David Guetta Featuring Akon		55
56		37		NEW DIVIDE — Linkin Park	■	6
57	41	36		HER DIAMONDS — Rob Thomas		23
58	51	56		IMMA STAR (EVERYWHERE WE ARE) — Jeremih		51
59	NEW			PURSUIT OF HAPPINESS (NIGHTMARE) — Kid Cudi Feat. MGMT & Ratatat		59
60	53	57		LIVING FOR THE NIGHT — George Strait		53
61	NEW			LA LA LA — LMFAO		61
62	56	51		LOL :-) — Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em		51
63	94	–		DROP IT LOW — Ester Dean Featuring Chris Brown		63
64	65	73		I'M ALIVE — Kenny Chesney With Dave Matthews		64
65	67	69		WELCOME TO THE FUTURE — Brad Paisley		65
66	NEW			I WANT TO KNOW WHAT LOVE IS — Mariah Carey		66
67	57	40		I WILL NOT BOW — Breaking Benjamin		40
68	66	77		REPLAY — Iyaz		68
69	54	54		YOU'RE A JERK — New Boyz		
70	76	86		DO I — Luke Bryan		70
71	61	52		ALRIGHT — Darius Rucker		
72	71	64		LOVE YOUR LOVE THE MOST — Eric Church		63
73	70	74		THE ONE — Mary J. Blige Featuring Drake		63
74	74	76		GOD IN ME — Mary Mary Featuring Kierra "KiKi" Sheard		74
75	NEW			MEET ME HALFWAY — The Black Eyed Peas		75
76	84	85		THE FIXER — Pearl Jam		56
77	72	66		EGO — Beyonce		38
78	77	78		I'LL JUST HOLD ON — Blake Shelton		78
79	64	50		EVERY GIRL — Young Money		10
80	69	58		BOOTS ON — Randy Houser		
81	73	62		I'M IN MIAMI TRICK — LMFAO		51
82	62	45		SUMMER NIGHTS — Rascal Flatts		37
83	88	70		I LOOK TO YOU — Whitney Houston		70
84	81			UNDER — Pleasure P		81
85		94		STARSTRUKK — 3OH!3 Featuring Katy Perry	●	85
86	85			NUMBER ONE — R. Kelly Featuring Keri Hilson		86
87	79	68		RUNAWAY — Love And Theft		65
88	91	–		BREAK — Three Days Grace		88
89	86	90		TRUST — Keyshia Cole Duet With Monica		70
90	NEW			WE WEREN'T BORN TO FOLLOW — Bon Jovi		90
91	90	92		SOUNDS LIKE LIFE TO ME — Darryl Worley		87
92	96	97		FALLING DOWN — Selena Gomez & The Scene		92
93	68	59		MAKE HER SAY — Kid Cudi Featuring Kanye West & Common		43
94	RE-ENTRY			FIFTEEN — Taylor Swift		86
95	NEW			I WANNA — The All-American Rejects		95
96	NEW			COWBOY CASANOVA — Carrie Underwood		96
97	97	91		COME BACK TO ME — David Cook		63
98	87	83		LAST CHANCE — Ginuwine		63
99	NEW			CHECK MY BRAIN — Alice In Chains		99
100	RE-ENTRY			CLOSER TO LOVE — Mat Kearney		91



7

The singer continues to make those who voted her best new artist at the MTV Video Music Awards (Sept. 13) look smart. She joins Christina Aguilera and Fergie as the only women this decade to collect four top 10s from a debut album.

8

This superstar track (176,000 downloads sold) from the upcoming LeBron James documentary "More Than a Game" is one of eight songs to launch in the top 10 this year. Three belong to Miley Cyrus/Hannah Montana.



50

The British singer previews her second album "Echo," due Nov. 17, with a No. 22 start on Hot Digital Songs (52,000) and airplay on 74 stations.



90

The New Jersey rockers make it 25 songs in 25 years of charting on the Hot 100. The first single from "The Circle," due Nov. 10, bullets at No. 18 on Adult Top 40.

96

The track's release to digital retailers Sept. 22 will send the song soaring on next week's Hot 100 and Hot Digital Songs charts.

BETWEEN THE BULLETS

SWIFT MAKES CROSSOVER HISTORY



After becoming the first country artist to win an MTV Video Music Award, Taylor Swift continues her trailblazing ways, rising to No. 1 on Hot 100 Airplay. With an audience of 117 million, Swift's "You Belong With Me" edges the Black Eyed Peas' "I Gotta Feeling" by 25,000 impressions. Her song is the first country crossover track to top Hot 100 Airplay since the list began using Nielsen BDS data in December 1990. Among country artists who appeared on Hot 100 Airplay in that span, Shania Twain's "You're Still the One" (1998), Faith Hill's "Breathe" (2000) and Swift's "Love Story" (in March) each climbed as high as No. 2. *—Gary Trust*

Billboard HOT 100

OCT 3 2009

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	2	21	#1 1 WK **YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	1	15	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
3	3	9	**DOWN** JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
4	4	18	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
5	8	9	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
6	6	12	**OBSESSED** MARIAH CAREY (ISLAND/ID/IMG)
7	5	24	**KNOCK YOU DOWN** KERI HILSON FEAT KANYE WEST & NE-YO (MOSLEY ZONE/INTERSCOPE)
8	7	20	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	11	12	**THROW IT IN THE BAG** FABOLOUS FEAT THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
10	10	13	**BREAK UP** MARIO FEAT GUCCI MANE & SEAN GARRETT (3RD STREET J/RMG)
11	11	13	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS J/RMG)
12	12	20	**PRETTY WINGS** MAXWELL (COLUMBIA)
13	13	11	**SUCCESSFUL** DRAKE FEAT TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
14	19	5	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
15	23	5	**WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
16	16	9	**BE ON YOU** FLO RIDA FEAT NE-YO (POE BOY/ATLANTIC)
17	14	15	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
18	15	16	**NO SURPRISE** DAUGHTRY (19/RCA/RMG)
19	18	19	**WAKING UP IN VEGAS** KATY PERRY (CAPITOL)
20	26	9	**AMERICAN RIDE** TOBY KEITH (SHOW DOG NASHVILLE)
21	24	15	**SMALL TOWN USA** JUSTIN MOORE (VALORY)
22	20	13	**BIG GREEN TRACTOR** JASON ALDEAN (BROKEN BOW)
23	17	11	**GOOD GIRLS GO BAD** COBRA STARSHIP FEAT LEIGHTON MEESTER (DECAYDENCE/ELEKTRA/ATLANTIC/RRP)
24	29	10	**NEVER SAY NEVER** THE FRAY (EPIC)
25	27	22	**PLEASE DON'T LEAVE ME** P!NK (LAFACE/JLG)
26	28	55	**I'M YOURS** JASON MRAZ (ATLANTIC/RRP)
27	25	29	**I KNOW YOU WANT ME (CALLE OCHO)** PITBULL (ULTRA)
28	22	14	**LIVING FOR THE NIGHT** GEORGE STRAIT (MCA NASHVILLE)
29	46	3	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
30	54	3	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
31	21	10	**SHE WOLF** SHAKIRA (SONY MUSIC LATIN/EPIC)
32	32	▮	**ONLY YOU CAN LOVE ME THIS WAY** KEITH URBAN (CAPITOL NASHVILLE)
33	36	▮	**GETTIN YOU HOME (THE BLACK DRESS SONG)** CHRIS YOUNG (RCA NASHVILLE)
34	30	18	**HER DIAMONDS** ROB THOMAS (EMINEM/ATLANTIC)
35	33	13	**GOD IN ME** MARY MARY FEAT KIERRA SHEARD (MY BLOCK/COLUMBIA)
36	41	5	**TOES** ZAC BROWN BAND (HOME GROWN/ATLANTIC BIGGER PICTURE)
37	40	6	**WASTED** GUCCI MANE FEAT PLIES (MILLION DOLLA ICE/WARNER BROS.)
38	39	8	**WELCOME TO THE FUTURE** BRAD PAISLEY (ARISTA NASHVILLE)
39	31	29	**BOOM BOOM POW** THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
40	38	16	**I'LL JUST HOLD ON** BLAKE SHELTON (WARNER BROS./NASHVILLE/WRN)
41	43	6	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOOGIE MAN/MOTOWN/UNIVERSAL REPUBLIC)
42	45	6	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
43	50	5	**UNDER** PLEASURE P (ATLANTIC)
44	49	5	**LOVE DRUNK** BOYS LIKE GIRLS (COLUMBIA)
45	35	13	**ICE CREAM PAINT JOB** DORROUGH (VENGABOYS)
46	66	4	**LOL :-)** TREY SONGZ FEAT GUCCI MANE & SOULJA BOY (SUNG BOOK/ATLANTIC)
47	65	2	**FOREVER** DRAKE (MARVEY MASON ZONE/STREAMLINE/INTERSCOPE)
48	37	18	**BOOTS ON** RANDY HOUSER (UNIVERSAL SOUTH)
49	53	8	**LOVE YOUR LOVE THE MOST** ERIC CHURCH (CAPITOL NASHVILLE)
50	72	2	**COWBOY CASANOVA** CARRIE UNDERWOOD (ARISTA NASHVILLE)
51	55	12	**TRUST** KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
52	66	2	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
53	44	21	**EVERY GIRL** YOUNG MONEY (YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN)
54	59	4	**I'M ALIVE** KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
55	61	8	**SOUNDS LIKE LIFE TO ME** DARRYL WORLEY (THE DAVARIOUS)
56	42	20	**FIRE BURNING** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
57	51	16	**EGO** BEYONCE (MUSIC WORLD/COLUMBIA)
58	57	20	**ALRIGHT** DARIUS RUCKER (CAPITOL NASHVILLE)
▮▮	58	33	**POKER FACE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
60	63	10	**21 GUNS** GREEN DAY (REPRISE)
61	70	4	**NUMBER ONE** R. KELLY FEAT KERI HILSON (JIVE/JLG)
62	75	2	**DROP IT LOW** ESTER DEAN FEAT CHRIS BROWN (HARVEY MASON ZONE/STREAMLINE/INTERSCOPE)
▮▮	52	16	**LAST CHANCE** GINUWINE (ASYLUM/WARNER BROS.)
64	67	5	**RUNAWAY** LOVE AND THEFT (CAROLWOOD)
65	–	1	**BAD HABITS** MAXWELL (COLUMBIA)
66	68	3	**EVACUATE THE DANCEFLOOR** CASCADA (ROBBINS)
67	–	1	**NEED YOU NOW** LADY ANTEBELLUM (CAPITOL NASHVILLE)
68	–	▮	**FIFTEEN** TAYLOR SWIFT (BIG MACHINE)
69	–	3	**I LOOK TO YOU** WHITNEY HOUSTON (ARISTA/RMG)
70	69	▮	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
71	64	16	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
72		1	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
73	–	1	**DO I** LUKE BRYAN (CAPITOL NASHVILLE)
74	73	12	**ON THE OCEAN** KJ-52 (UPROAR/EMI CMG/UNIVERSAL REPUBLIC)
75	▮▮	17	**SUMMER NIGHTS** RASCAL FLATTS (LYRIC STREET)

1,317 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL	CERT.
1	23	2	#1 1 WK **EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)	
2	–	1	**FOREVER** DRAKE FEAT KANYE WEST, LIL WAYNE & EMINEM (MARVEY MASON ZONE/STREAMLINE/INTERSCOPE)	
3	12	4	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
4	2	6	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)	
5	4	6	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
6	1	15	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)	
7	3	11	**DOWN** JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
8	5	6	**WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
9	11	21	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE)	
10	6	32	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)	■
11	8	10	**SHE WOLF** SHAKIRA (SONY MUSIC LATIN/EPIC)	
12	10	11	**OBSESSED** MARIAH CAREY (ISLAND/ID/IMG)	
13	7	▮▮	**GOOD GIRLS GO BAD** COBRA STARSHIP FEAT LEIGHTON MEESTER (DECAYDENCE/ELEKTRA/ATLANTIC/RRP)	●
14	▮▮	2	**YOUNG FOREVER** JAY Z + MR. HUDSON (ROC NATION)	
15	17	13	**21 GUNS** GREEN DAY (REPRISE)	●
16	16	8	**ONE TIME** JUSTIN BIEBER (IDJ/ID/IMG)	
17	9	12	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS J/RMG)	
18	29	7	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)	
19	–	2	**UPRISING** MUSE (HELIUM 3/WARNER BROS.)	
20	14	8	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOOGIE MAN/UNIVERSAL REPUBLIC)	
21	–	1	**IM GOING IN** DRAKE FEAT LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
22	–	1	**HAPPY** LEONA LEWIS (SYCO J/RMG)	
23	32	5	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)	
24	–	1	**SUCCESSFUL** DRAKE FEAT TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
25	15	25	**BOOM BOOM POW** THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
26	13	12	**LOVE DRUNK** BOYS LIKE GIRLS (COLUMBIA)	●
27	25	8	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)	
28	24	7	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)	
29	–	1	**PURSUIT OF HAPPINESS (NIGHTMARE)** KID CUDI FEAT MGMT & KIDS (UNIVERSAL MOTOWN)	
30	20	15	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
31	–	59	**JUST DANCE** LADY GAGA FEAT COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	■
32	21	14	**BIG GREEN TRACTOR** JASON ALDEAN (BROKEN BOW)	●
33	27	▮	**TOES** ZAC BROWN BAND (HOME GROWN/ATLANTIC BIGGER PICTURE)	
34	49	39	**POKER FACE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
35	41	8	**SEXY BITCH** DAVID GUETTA FEAT AKON (GUM/ASTRALWERKS/CAPITOL)	
36	31	6	**EVACUATE THE DANCE FLOOR** CASCADA (ROBBINS)	
37	34	30	**I KNOW YOU WANT ME (CALLE OCHO)** PITBULL (ULTRA)	
38	22	20	**FIRE BURNING** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
39	19	12	**FALLING FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
40	46	5	**NEED YOU NOW** LADY ANTEBELLUM (CAPITOL NASHVILLE)	
41	38	5	**REPLAY** IYAZ (MR. 5 MONEY/BELUGA HEIGHTS/REPRISE)	
42	▮▮	18	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)	
43	–	▮▮	**SINGLE LADIES (PUT A RING ON IT)** BEYONCE (MUSIC WORLD/COLUMBIA)	■
44	30	5	**BE ON YOU** FLO RIDA FEAT NE-YO (POE BOY/ATLANTIC)	
45	26	26	**KNOCK YOU DOWN** KERI HILSON FEAT KANYE WEST & NE-YO (MOSLEY ZONE/INTERSCOPE)	
46	33	10	**ICE CREAM PAINT JOB** DORROUGH (VENGABOYS)	
47	37	18	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)	■
48	36	14	**YOU'RE A JERK** NEW BOYZ (SHOTTY ASYLUM/WARNER BROS.)	
49	43	6	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
50	–	1	**LA LA LA** LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	
51	35	3	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)	
52	45	15	**NEVER SAY NEVER** THE FRAY (EPIC)	●
53	44	9	**BREAK UP** MARIO FEAT GUCCI MANE & SEAN GARRETT (3RD STREET J/RMG)	
54	–	1	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (ISLAND/ID/IMG)	
55	40	8	**THROW IT IN THE BAG** FABOLOUS FEAT THE-DREAM (DESERT STORM/DEF JAM/IDJMG)	
56	75	22	**PLEASE DON'T LEAVE ME** P!NK (LAFACE/JLG)	
57	47	12	**I'M IN MIAMI TRICK** LMFAO (PARTY ROCK/INTERSCOPE)	
58	55	▮	**FALLING DOWN** SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
59	59	23	**LOVEGAME** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
▮▮	54	5	**THE ONE** MARY J. BLIGE FEAT DRAKE (MATRIARCH/GEFFEN/INTERSCOPE)	
61	51	29	**THE CLIMB** MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	▮
62	50	20	**NO SURPRISE** DAUGHTRY (19/RCA/RMG)	
▮▮	57	5	**STARSTRUKK** 30H!3 (PHOTO FINISH/ATLANTIC/RRP)	●
64	–	48	**LOVE STORY** TAYLOR SWIFT (BIG MACHINE)	
▮▮	▮▮	21	**WAKING UP IN VEGAS** KATY PERRY (CAPITOL)	
66		27	**SOBER** P!NK (LAFACE/JLG)	
67	63	47	**DON'T TRUST ME** 30H!3 (PHOTO FINISH/ATLANTIC/RRP)	▮
68	–	2	**THE FIXER** PEARL JAM (MONKEYWRENCH)	
69	▮▮	6	**ONLY YOU CAN LOVE ME THIS WAY** KEITH URBAN (CAPITOL NASHVILLE)	
70	69	34	**HALO** BEYONCE (MUSIC WORLD/COLUMBIA)	■
71	–	1	**DROP IT LOW** ESTER DEAN FEAT CHRIS BROWN (HARVEY MASON ZONE/STREAMLINE/INTERSCOPE)	
72	–	1	**SOUNDTRACK 2 MY LIFE** KID CUDI (BEAM/INDIGO CHILD/UNIVERSAL MOTOWN)	
73	64	6	**AMERICAN RIDE** TOBY KEITH (SHOW DOG NASHVILLE)	
74	–	1	**BUST YOUR WINDOWS** GLEE CAST (FOX/COLUMBIA)	
75	18	2	**TAKE A BOW** GLEE CAST (FOX/COLUMBIA)	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER — Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE — Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓓ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓓ DualDisc available. Ⓒ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Alternative, Active Rock, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Triple A, Heritage Rock, Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

CONFIGURATIONS

● CD single available. ● Digital Download available. ● DVD single available. ● Vinyl Maxi-Single available. ● Vinyl single available. ● CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

POWER PICK — This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▯ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

POP/ADULT/ROCK

Billboard

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	16	#1 3 WKS **I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
2	2	15	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	3	13	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
4	4	9	**DOWN** JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
5	8	7	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
6	7	17	**BATTLEFIELD** JORDIN SPARKS (JIVE/JLG)
7	5	18	**KNOCK YOU DOWN** KERI HILSON FEAT KANYE WEST & NE-YO (MOSLEY/JIVE & INTERSCOPE)
8	6	14	**GOOD GIRLS GO BAD** COBRA STARSHIP FEAT LEIGHTON MEESTER (EQUAL VISION/FUELED BY RAMEN/ATLANTIC RRP)
9	9	18	**NO SURPRISE** DAUGHTRY (19/RCA/RMG)
10	12	11	**LOVE DRUNK** BOYS LIKE GIRLS (COLUMBIA)
11	17	6	**WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
12	15	8	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)
13	11	10	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/TVT/RMG)
14	14	17	**NEVER SAY NEVER** THE FRAY (EPIC)
15	10	22	**WAKING UP IN VEGAS** KATY PERRY (CAPITOL)
16	24	4	GREATEST GAINER **PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	21	9	**SWEET DREAMS** BEYONCE (MUSIC WORLD/SONY MUSIC/COLUMBIA)
18	16	13	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
19	22	7	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOOGIEMAN/BAKANTU/UNIVERSAL REPUBLIC)
20	13	10	**SHE WOLF** SHAKIRA (EPIC)
21	23	5	**BE ON YOU** FLO RIDA FEAT NE-YO (POE BOY/ATLANTIC)
22	27	4	**RUN THIS TOWN** JAY-Z/RIHANNA & KANYE WEST (ROC NATION)
23	20	17	**NOT MEANT TO BE** THEORY OF A DEADMAN (604/ROADRUNNER RRP)
24	25	8	**ONE TIME** JUSTIN BIEBER (IDJ AND IDJMG)
25	26	5	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
26	29	4	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
27	32	4	**STARSTRUKK** 3OH!3 FEAT KATY PERRY (PHOTO FINISH/ATLANTIC RRP)
28	30	6	**I WANNA** THE ALL AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
29	28	11	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
30	33	7	**21 GUNS** GREEN DAY (REPRISE)
31	34	4	**EVACUATE THE DANCEFLOOR** CASCADA (ROBINSON)
32	31	17	**HER DIAMONDS** ROB THOMAS (EMBLEM/ATLANTIC)
33	RE	2	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
34	36	2	**FACE DROP** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
35	35	2	**DROP IT LOW** ESTER DEAN FEAT CHRIS BROWN (HARVEY MASON JR./ESTRAMUSE/INTERSCOPE)
36	RE		**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
37	RE		**FUNHOUSE** P!NK (LAFACE/ZOMBA)
38	38	2	**THROW IT IN THE BAG** FABOLOUS FEAT THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
39	RE		**MIDNIGHT ROMEO** PUSH PLAY (WIND-UP)
40	RE		**REPLAY** IYAZ (DIPLOMATIC/MONEY FEE GA HEIGHTS/REPRISE)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	28	#1 12 WKS **THE CLIMB** MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	2	35	**YOU FOUND ME** THE FRAY (EPIC)
3	5	19	**HER DIAMONDS** ROB THOMAS (EMBLEM/ATLANTIC)
4	4	59	**I'M YOURS** JASON MRAZ (ATLANTIC/RRP)
5	3	32	**COME ON GET HIGHER** MATT NATHANSON (VANGUARD/CAPITOL)
6	7	10	GREATEST GAINER **YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	6	48	**LOVE STORY** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
8	8	49	**BETTER IN TIME** LEONA LEWIS (SYCO/J/RMG)
9	11	38	**HOT N COLD** KATY PERRY (CAPITOL)
10	13	22	**1, 2, 3, 4** PLAIN WHITE T'S (HOLLYWOOD)
11	12	13	**PLEASE DON'T LEAVE ME** P!NK (LAFACE/JLG)
12	15	7	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
13	16	15	**NO SURPRISE** DAUGHTRY (19/RCA/RMG)
14	17	3	**HAVEN'T MET YOU YET** MICHAEL BUBLE (143/REPRISE)
15	14		**IF TODAY WAS YOUR LAST DAY** NICKELBACK (ROADRUNNER/RRP)
16	18	18	**COME BACK TO ME** DAVID COOK (19/RCA/RMG)
17	19	10	**SHE IS LOVE** PARACHUTE (MERCURY/IDJMG)
18	20	10	**CLOSER TO LOVE** MAT KEARNEY (AWARE/COLUMBIA)
19	21	16	**SECOND CHANCE** SHINEDOWN (ATLANTIC)
20	22	5	**KISS A GIRL** KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
21	RE		**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (ISLAND/IDJMG)
22	23	7	**I LOOK TO YOU** WHITNEY HOUSTON (ARISTA/RMG)
23	26	7	**BEAUTIFUL WORLD (WE'RE ALL HERE)** JIM BRICKMAN & ADAM CROSSLEY (SOMERSET BRICKMAN/CURB/EMI CMG)
24	28	3	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
25	25	3	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	6	#1 3 WKS **CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
2	4	13	**JARS** CHEVELLE (EPIC)
3	2	9	**THE FIXER** PEARL JAM (MONKEYWRENCH)
4	3	18	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
5	9		**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
6	6	16	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
7	7	7	**UPRISING** MUSE (WARNER BROS.)
8		16	**YOU'RE GOING DOWN** SICK PUPPIES (RMR/VIRGIN/CAPITOL)
9	5	16	**SOUND OF MADNESS** SHINEDOWN (ATLANTIC)
10	16	3	**BREAK** THREE DAYS GRACE (JIVE/JLG)
11	17	5	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO** WEEZER (DGC/INTERSCOPE)
12	12	16	**PANIC SWITCH** SILVERSUN PICKUPS (DANGERBIRD)
13	13	5	**OVERCOME** CREED (WIND-UP)
14	10	15	**WHISKEY HANGOVER** GODSMACK (UNIVERSAL REPUBLIC)
15	11	16	**BURN IT TO THE GROUND** NICKELBACK (ROADRUNNER/RRP)
16	18	16	**NOTION** KINGS OF LEON (RCA/RMG)
17	14	16	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (DSP/JIVE/JLG)
18	19	14	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
19	15	16	**CHAMPAGNE** CAVO (REPRISE)
20			**21 GUNS** GREEN DAY (REPRISE)
21	25	11	**IGNORANCE** PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
22	22	16	**FEEL GOOD DRAG** AMBERLIN (UNIVERSAL REPUBLIC)
23	26	4	**MEDICATE** AFI (DGC/INTERSCOPE)
24		12	**SHE'S A GENIUS** JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
25	27	5	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
26	23	16	**I GET OFF** HALESTORM (ATLANTIC)
27	21	16	**NO YOU GIRLS** FRANZ FERDINAND (DOMINO/EPIC)
28	28	10	**I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT** U2 (ISLAND/INTERSCOPE)
29			GREATEST GAINER **MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (ATLANTIC)
30		2	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
31	30	7	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
32	29	16	**SEASONS** THE VEER UNION (UNIVERSAL MOTOWN)
33	31	11	**1901** PHOENIX (LOYAUTE/GLASSNOTE)
34	41	4	**FUGITIVE** DAVID GRAY (MERCER STREET/DOWNTOWN)
35	35	5	**BACK AGAINST THE WALL** CAGE THE ELEPHANT (DSP/JIVE/JLG)
36	32	16	**HELP I'M ALIVE** METRIC (METRIC LAST GANG)
37	36	4	**AGAIN** FLYLEAF (A&M OCTONE/INTERSCOPE)
38	37	5	**BREAKING** AMBERLIN (UNIVERSAL REPUBLIC)
39	40	7	**WHY I AM** DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
40	34	7	**BY THE WAY** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
41			**ONE DAY** MATISYAHU (JOUB OR/EPIC)
42		5	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)
43	39	6	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
44	45	3	**TALK TO ME** BUCKCHERRY (ELEVEN SEVEN)
45			**MONSTER** SKILLET (ARDENT/INO/ATLANTIC)
46	42	7	**FAR FROM OVER** REV THEORY (VAN HOWES MALOOF/DGC/INTERSCOPE)
47	46		**FOREVER IN YOUR HANDS** ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
48			**BLOOD ON MY HANDS** THE USED (REPRISE)
49	48	8	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOOGIEMAN/BAKANTU/UNIVERSAL REPUBLIC)
50	44	11	**YOU NEVER KNOW** WILCO (NONESUCH/WARNER BROS.)

ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	2	16	#1 1 WK **YOU'RE GOING DOWN** SICK PUPPIES (RMR/VIRGIN/CAPITOL)
2	4	6	**CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
3	1	15	**WHISKEY HANGOVER** GODSMACK (UNIVERSAL REPUBLIC)
4	5	13	**JARS** CHEVELLE (EPIC)
5	6	6	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
6	3	23	**CHAMPAGNE** CAVO (REPRISE)
7		5	**OVERCOME** CREED (WIND-UP)
8	13	3	GREATEST GAINER **BREAK** THREE DAYS GRACE (JIVE/JLG)
9	7	19	**BURN IT TO THE GROUND** NICKELBACK (ROADRUNNER/RRP)
10	11	10	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
11	9	26	**SOUND OF MADNESS** SHINEDOWN (ATLANTIC)
12	12		**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
13	15	14	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)
14	10	25	**I GET OFF** HALESTORM (ATLANTIC)
15	14	9	**THE FIXER** PEARL JAM (MONKEYWRENCH)
16	21		**MONSTER** SKILLET (ARDENT/INO/ATLANTIC)
17	16	13	**FOREVER IN YOUR HANDS** ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
18	17	14	**BY THE WAY** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
19	20	11	**TALK TO ME** BUCKCHERRY (ELEVEN SEVEN)
20	22		**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
21	25	4	**AGAIN** FLYLEAF (A&M OCTONE/INTERSCOPE)
22		3	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
23	23	13	**MIND CONTROL** TANTRIC (SILENT MAJORITY/JLG)
24	24	12	**SHE'S A GENIUS** JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
25	29	10	**SHAME** DROWNING POOL (ELEVEN SEVEN)

HERITAGE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	6	#1 2 WKS **CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
2	5	5	**OVERCOME** CREED (WIND-UP)
3	3	20	**BURN IT TO THE GROUND** NICKELBACK (ROADRUNNER/RRP)
4	2		**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
5	4	15	**WHISKEY HANGOVER** GODSMACK (UNIVERSAL REPUBLIC)
6	6	22	**CHAMPAGNE** CAVO (REPRISE)
7	7	26	**SOUND OF MADNESS** SHINEDOWN (ATLANTIC)
8	8		**THE FIXER** PEARL JAM (MONKEYWRENCH)
9	12	5	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
10	9	24	**I GET OFF** HALESTORM (ATLANTIC)
11	14	4	**MODERN DAY DELILAH** KISS (KISS)
12	11	12	**JARS** CHEVELLE (EPIC)
13	16		GREATEST GAINER **BREAK** THREE DAYS GRACE (JIVE/JLG)
14	10	16	**21 GUNS** GREEN DAY (REPRISE)
15	13	15	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (DSP/JIVE/JLG)
16	15	12	**SHE'S A GENIUS** JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
17	17	10	**YOU'RE GOING DOWN** SICK PUPPIES (RMR/VIRGIN/CAPITOL)
18	19		**SOAP ON A ROPE** CHICKENFOOT (REDLINE)
19	18	8	**STILL UNBROKEN** LYNYRD SKYNYRD (OLD & PROUD/ROADRUNNER/RRP)
20	21	3	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
21	20	12	**TALK TO ME** BUCKCHERRY (ELEVEN SEVEN)
22	24		**BY THE WAY** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
23	22	15	**SEASONS** THE VEER UNION (UNIVERSAL MOTOWN)
24	25	19	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
25	26	4	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)

Format veterans and rookies alike enjoy success on **Mainstream Top 40.**

The Black Eyed Peas extend their lead for the most hits among groups this decade, as "Meet Me Halfway" becomes their 13th chart entry at No. 36. Backstreet Boys and Nickelback rank second with 11 charted titles each in that span.

At No. 37, Pink charts a fourth track—the title cut—from her album "Funhouse." Among her albums, only "Missundaztood," from 2001 to 2003, previously yielded four charting songs.

Among the newcomers, Long Island, N.Y., quartet Push Play bows at No. 39 with "Midnight Romeo," the lead single from its debut album, "Bound." At No. 40, Iyaz opens with "Replay." The 22-year-old Virgin Islands native was discovered on MySpace by Sean Kingston, whose own "Face Drop" lifts 36-34, and the pair is touring Canada and the United States through November.



ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	21	#1 3 WKS **USE SOMEBODY** KINGS OF LEON (RCA/RMG)
2	2	20	**NO SURPRISE** DAUGHTRY (19/RCA/RMG)
3	3	14	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	7	12	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
5	4	23	**PLEASE DON'T LEAVE ME** P!NK (LAFACE/JLG)
6	8	15	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	5	19	**WAKING UP IN VEGAS** KATY PERRY (CAPITOL)
8	6	22	**HER DIAMONDS** ROB THOMAS (EMBLEM/ATLANTIC)
9	9	20	**NEVER SAY NEVER** THE FRAY (EPIC)
10	10	24	**COME BACK TO ME** DAVID COOK (19/RCA/RMG)
11	12	11	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOOGIEMAN/BAKANTU/UNIVERSAL REPUBLIC)
12	11	26	**SECOND CHANCE** SHINEDOWN (ATLANTIC)
13	14	16	**21 GUNS** GREEN DAY (REPRISE)
14	13	26	**CLOSER TO LOVE** MAT KEARNEY (AWARE/COLUMBIA)
15	15	9	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
16	16	7	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
17	17	12	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
18	18	5	**WE WEREN'T BORN TO FOLLOW** BON JOVI (MERCURY/IDJMG)
19	20	7	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
20	19	13	**STARING DOWN** COLLECTIVE SOUL (E-LOUD & PROUD/ROADRUNNER/RRP)
21	22	5	**HEY, SOUL SISTER** TRAIN (COLUMBIA)
22	21	14	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
23	23		**I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT** U2 (ISLAND/INTERSCOPE)
24	24	13	**BE THERE** HOWIE DAY (EPIC)
25	28	4	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)

Death Cab for Cutie blasts onto **Rock Songs** at No. 29 with "Meet Me on the Equinox" (3.7 million in audience). The song previews the Oct. 20 soundtrack "The Twilight Saga: New Moon," which will also feature music from Thom Yorke, the Killers, OK Go and Muse.



HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	IMPRINT & NUMBER / PROMOTION LABEL	Artist	CERT.	PEAK POSITION
1	3	3	33	#1 1 WK SMALL TOWN USA (J STOVER, B D MAHER, J S STOVER, J MOORE)		Justin Moore		1
2	4	4		AMERICAN RIDE (T KEITH, ...)	(B) SHOWDOG	Toby Keith		2
3	1	1		BIG GREEN TRACTOR (...)	(B) GREEN RAY	Jason Aldean		1
4	2	2		LIVING FOR THE NIGHT (...)	(B) MCA	George Strait		2
5	5	7		ONLY YOU CAN LOVE ME THIS WAY (...)	(B) CAPITOL NASHVILLE	Keith Urban		5
6	7	9		GETTIN' YOU HOME (THE BLACK DRESS SONG) (...)	(B) MCA	Chris Young		6
7	10	11		WELCOME TO THE FUTURE (...)	(B) ARISTA NASHVILLE	Brad Paisley		7
8	8	8		I'LL JUST HOLD ON (...)	(B) WARNER BROS./WRN	Blake Shelton		8
9	11	13		TOES (...)	(B) HOME GROWN/ATLANTIC/BIGGER PICTURE	Zac Brown Band		9
10	12	12		LOVE YOUR LOVE THE MOST (...)	(B) CAPITOL NASHVILLE	Eric Church		10
11	18	26		GREATEST GAINER COWBOY CASANOVA (M BRIGHT, C UNDERWOOD, M ELIZONDO, B JAMES)	(B) ARISTA NASHVILLE	Carrie Underwood		11
12	14	16		I'M ALIVE (...)	(B)	Kenny Chesney With Dave Matthews		12
13	13	15		SOUNDS LIKE LIFE TO ME (...)	(B) STRAIT/MCA NASHVILLE	Darryl Worley		13
14	15	17		RUNAWAY (J COPLAN, R E ORRALL, JS, B LILES, C SMITH, R BLACKLEDGE)	(B)	Love And Theft		14
15	22	25	6	AIR POWER NEED YOU NOW (...)	(B) CAPITOL NASHVILLE	Lady Antebellum		15
16	25	31	4	AIR POWER FIFTEEN (C HAPMAN, T SWIFT, T SWIFT)	(B) BIG MACHINE	Taylor Swift		16
17	21	22	22	AIR POWER DO I (J STEVENS, L BRYAN, C KELLEY, D HAYWOOD)	(B) CAPITOL NASHVILLE	Luke Bryan		17
18	20	21		BONFIRE (...)	(B)	Craig Morgan		18
19	19	19		RED LIGHT (...)	(B) MCA NASHVILLE	David Nail		19
20	24	24	8	AIR POWER HONKY TONK STOMP (B DUNN, T MCBRIDE, R DUNN, T MCBRIDE, B PINSON)	(B) ARISTA NASHVILLE	Brooks & Dunn Featuring Billy Gibbons		20
21	26	23		ALL I ASK FOR ANYMORE (...)	(B) CAPITOL NASHVILLE	Trace Adkins		21
22	27	29		I WANNA MAKE YOU CLOSE YOUR EYES (B BEAVERS, D BENTLEY, (B BEAVERS, D BENTLEY))	(B) CAPITOL NASHVILLE	Dierks Bentley		22
23	30	32		CONSIDER ME GONE (...)	(B) STARSTRUCK/VALORY	Reba		23
24	29	28		I JUST CALL YOU MINE (...)	(B)	Martina McBride		24
25	17	18		JOEY (...)	(B)	Sugarland		17
26	28	27		BELIEVERS (...)	(B) UNIVERSAL SOUTH	Joe Nichols		26
27	31	30		LONG LINE OF LOSERS (B CHANCEY, K FOWLER, K TRIBBLE)	(B) MCA	Montgomery Gentry		27
28	32			EIGHT SECOND RIDE (...)	(B) RCA	Jake Owen		28
29	34	37		HURRY HOME (...)	(B) ARISTA NASHVILLE	Jason Michael Carroll		29
30	41	51		HISTORY IN THE MAKING (...)	(B) CAPITOL NASHVILLE	Darius Rucker		30
31	33	33		ROCKIN' THE BEER GUT (...)	(B) SHOWDOG NASHVILLE	Trailer Choir		31
32	35			I STILL LIKE BOLOGNA (K STEGALL, A JACKSON)	(B) ARISTA NASHVILLE	Alan Jackson		32
33	36	39		TODAY (M WRIGHT, G ALLAN, B LONG, T L JAMES)	(B) MCA NASHVILLE	Gary Allan		33
34		40		OUTSIDE MY WINDOW (...)	(B) YBR/TREET	Sarah Buxton		34
35	49	-		SOUTHERN VOICE (...)	(B) CURB	Tim McGraw		35
36	37	38		RADIO WAVES (...)	(B) REPUBLIC NASHVILLE	Eli Young Band		36
37	40	44		WHITE LIAR (...)	(B) MCA	Miranda Lambert		37
38	42	45		BEER ON THE TABLE (...)	(B) MCA	Josh Thompson		38
39	46	46		WHY DON'T WE JUST DANCE (...)	(B) MCA NASHVILLE	Josh Turner		39
40	45	47		A LITTLE MORE COUNTRY THAN THAT (...)	(B) MERCURY	Easton Corbin		40
41	43	42		MOO LA MOO (...)	(B)	Steve Azar		41
42	44	43		COUNTRY FOLKS (LIVIN' LOUD) (...)	(B) BNA	The Lost Trailers		42
43	54	-		THAT'S HOW COUNTRY BOYS ROLL (...)	(B) MERCURY	Billy Currington		43
44	50	53		DIDN'T YOU KNOW HOW MUCH I LOVED YOU (...)	(B) RCA	Kellie Pickler		44
45		49		LONG AFTER I'M GONE (...)	(B) LOVE EVERYBODY/COWTOWN/BIGGER PICTURE	Big Kenny		45
46	47	48		LOVE LIKE CRAZY (...)	(B) CURB	Lee Brice		46
47	38	41		THAT THANG (...)	(B) REPUBLIC NASHVILLE	Fast Ryde		38
48	51	50		LOVE LIVES ON (...)	(B) MCA NASHVILLE	Mallary Hope		48
49				KEEP ON LOVIN' YOU (...)	(B) MCA NASHVILLE	Steel Magnolia		49
50	56	-		EVERYWHERE I GO (...)	(B)	Phil Vassar		50



With 21.3 million impressions in its 32nd chart week, Church claims his first top 10. Before this, the singer's closest brush with the top tier was a No. 14 peak for his introductory single, "How 'Bout You," in July 2006.



Up 7.9 million impressions (a 61% increase), the feisty track crosses the Airpower threshold with Greatest Gainer honors in its third chart week. Her third album, "Play On," arrives at retail Nov. 3.

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)		CERT.	PEAK POSITION
1	2	1	23	#1 23 WKS GREATEST GAINER TAYLOR SWIFT — Fearless	BIG MACHINE 0200 (18.98) •			1
2	3	2		ZAC BROWN BAND — The Foundation	(...) (12.98)			2
3	1	-		BROOKS & DUNN — #1s ... And Then Some	(...) (13.98)			1
4	4	3		SOUNDTRACK — Hannah Montana: The Movie	(...) (18.98)			1
5	7	8		JASON ALDEAN — Wide Open	(...) (13.98)			2
6	5	4		GEORGE STRAIT — Twang	(...) (13.98)			1
7	6	5		REBA — ...	(...) (18.98) •			1
8	8	7		VARIOUS ARTISTS — NOW That's What I Call Country Vol. 2	(...) (12.98)			4
9	11	11		LADY ANTEBELLUM — Lady Antebellum	(...) (12.98)			1
10	9	9		DARIUS RUCKER — Learn To Live	(...) (18.98)			1
11	13	18		TAYLOR SWIFT — Taylor Swift	BIG MACHINE 0200 (18.98) •			1
12	10	6		CHRIS YOUNG — The Man I Want To Be	(...) (10.98)			6
13	12	12		SUGARLAND — Love On The Inside	(...) (13.98)			1
14	16	19		RASCAL FLATTS — Unstoppable	(...) (18.98)			1
15	14	15		KEITH URBAN — Defying Gravity	(...) (18.98)			1
16	17	17		KENNY CHESNEY — Greatest Hits II	(...)			1
17	18	16		JUSTIN MOORE — Justin Moore	(...)			3
18	15	13		BRAD PAISLEY — American Saturday Night	(...)			1
19	19	14		SUGARLAND — LIVE On The Inside	(...) (19.98/CD+DVD) •			1
20	22	22		BILLY CURRINGTON — Little Bit Of Everything	(...) (13.98)			2
21	21	20		GLORIANA — Gloriana	(...) (13.98)			2
22	25	24		GEORGE JONES — A Collection Of My Best Recollection	(...)			22
23		23		JAMEY JOHNSON — That Lonesome Song	(...) (13.98)			6
24	20	21		WILLIE NELSON — American Classic	SHANACHIE/BLUE NOTE 67197 BLG (17.98)			14
25	27	34		RASCAL FLATTS — Greatest Hits Volume 1	(...)			2
26	28	27		ALAN JACKSON — Good Time	ARISTA NASHVILLE (...) SMN (11.98)			1
27	26	25		LOVE AND THEFT — World Wide Open	(...) STREET (11.98)			10
28	29	29		RANDY HOUSER — Anything Goes	UNIVERSAL SOUTH 011699 (10.98)			21
29	30	-		ZAC BROWN BAND — The Foundation	(...)			29
30	31	26		KELLIE PICKLER — Kellie Pickler	BNA 20611 SMN (11.98) •			1
31	34	33		TOBY KEITH — 35 Biggest Hits	(...) NASHVILLE 010434 UME (19.98)			1
32	32	31		ERIC CHURCH — Carolina	CAPITOL NASHVILLE 20810* (12.98)			4
33	33	30		GEORGE STRAIT — Troubadour	MCA NASHVILLE 010830* (13.98)			1
34	24	10		CROSS CANADIAN RAGWEED — Happiness And All The Other Things	UNIVERSAL (...) (13.98)			10
35	36	37		COLT FORD — Ride Through The Country	AVERAGE JOE'S 1001 (16.98)			24
36	35	36		TRAILER CHOIR — Off The Hillbilly Hook (EP)	SHOWDOG NASHVILLE 025 (7.98)			30
37	38	35		DIERKS BENTLEY — Feel That Fire	CAPITOL NASHVILLE 02158 (18.98)			1
38	39	41		KENNY CHESNEY — Lucky Old Sun	BLUE CHAIR/BNA 14551 SMN (18.98)			1
39	NEW ENTRY		1	RICKY SKAGGS — Solo: Songs My Dad Loved	SKAGGS FAMILY 961009 (14.98)			39
40	45	42		JAKE OWEN — Easy Does It	(...) (11.98)			2
41	42	40		MARTINA MCBRIDE — Shine	(...)			1
42	40	38		VARIOUS ARTISTS — NOW That's What I Call Country	(...)			1
43	43	44		TIM MCGRAW — Greatest Hits: Limited Edition	(...) (14.98)			1
44	41	39		DAVID NAIL — I'm About To Come Alive	(...) (11.98)			19
45	44	45		BLAKE SHELTON — Startin' Fires	(...) (18.98)			7
46	37			JACK INGRAM — Big Dreams & High Hopes	BIG MACHINE (...) (11.98)			21
47	NEW ENTRY			AARON WATSON — Deep In The Heart Of Texas: Aaron Watson Live	(...) •			47
48		50		RODNEY ATKINS — It's America	(...) (18.98)			3
49	47	49		DIERKS BENTLEY — Greatest Hits: Every Mile A Memory 2003-2009	(...) (19.98)			2
50	50	46		TRACE ADKINS — X: Ten	(...) (18.98)			7

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST / Title	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW ENTRY		#1 1 WK RICKY SKAGGS — Solo: Songs My Dad Loved	SKAGGS FAMILY 961009	
2	1	2	THE ISAACS — The Isaacs ... Naturally: An Almost A Cappella Collection	GAITHER MUSIC GROUP 48014	
3	2	31	STEVE MARTIN — The Crow: New Songs For The Five-String Banjo	(...)	
4	3	3	YONDER MOUNTAIN STRING BAND — The Show	FROG PAD 0909*	
5	4	52	OLD CROW MEDICINE SHOW — Tennessee Pusher	(...)	
6	5	47	STEVE IVEY — Ultimate Bluegrass	(...)	
7	6	5	LOUDON WAINWRIGHT III — High Wide & Handsome: The Charlie Poole Project	(...)	
8	7	56	BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS — All Gather Around: Classic Bluegrass Homecoming Al	(...)	
9		6	THE WAILIN' JENNYS — Live At The Mauch Chunk Opera House	(...)	
10	13	46	STEVE IVEY — Best Of Bluegrass	(...)	

BETWEEN THE BULLETS

FAMILY AFFAIR



Country/bluegrass master Ricky Skaggs takes his fifth No. 1 bow on Top Bluegrass Albums, as "Solo Songs My Dad Loved" opens with 2,000 copies (No. 39 on Top Country Albums). It widens his lead as the artist with the most No. 1 debuts since the 15-position Bluegrass list launched seven years ago. With three top starts during that time, the Boulder, Colo.-based Yonder Mountain String Band is right behind Skaggs among the acts with the most No. 1 debuts. His first solo album since "Ancient Tones" in 1999, "Solo Songs" was the subject of a Sept. 18 "All Things Considered" segment on NPR. —*Wade Jessen*

R&B/HIP-HOP

Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / IMPRINT / DISTRIBUTING LABEL
1	1	2	#1 2 WKS **JAY-Z** THE BLUEPRINT 3 ROC NATION 520856 AG +
2	3	3	PACE SETTER **WHITNEY HOUSTON** I LOOK TO YOU ARISTA 10033 RMG
3	95	2	GG **DRAKE** SO FAR GONE EP YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013[illegible]UMRG
4	HOT RAP SONGS		**LIL' BOOSIE** SUPERBAD: THE RETURN OF BOOSIE BAD AZZ TRU/ASYLUM 519751/WARNER BROS
5	NEW		**KID CUDI** MAN ON THE MOON: THE END OF DAY [illegible] UNIVERSAL MOTOWN 013[illegible] +
6	4	3	**TREY SONGZ** READY SONG BOOK/ATLANTIC 518794 AG
7	2	2	**RAEKWON** ONLY BUILT 4 CUBAN LINX . . PT II ICE H20 68794
8	5	11	**MAXWELL** BLACKSUMMERS'NIGHT COLUMBIA 89142/SONY MUSIC +
9	NEW		**TRICK DADDY** FINALLY FAMOUS: BORN A THUG, STILL A THUG DUKE RYDERS 01[illegible]
10	8	15	**THE BLACK EYED PEAS** THE E.N.D. INTERSCOPE 012[illegible]IGA
11	7		**FABOLOUS** LOSO'S WAY SOUNDTRACK/DESERT STORM/DEF JAM 013[illegible] +
12	NEW		**NEW BOYZ** SKINNY JEANZ AND A MIC SHOTTY ASYLUM 520425/WARNER BROS
13	9	4	**LETOYA** LADY LOVE CAPITOL 97259
14	10	3	**PITBULL** REBELUTION MR. 305/POLO GROUNDS J 51991 RMG
15	12	7	**K'JON** I GET AROUND UP/MCA/UNIVERSAL REPUBLIC 013162 UMRG
16	13	5	**LEDISI** TURN ME LOOSE VERVE FORECAST 012627[illegible]VG +
17	14	16	**EMINEM** RELAPSE WEB/SHADY-AFTERMATH/INTERSCOPE 012863[illegible]IA
18	11		**CHRISETTE MICHELE** EPIPHANY DEF JAM [illegible] IDJMG +
19	NEW		**KRS-ONE & BUCKSHOT** SURVIVAL SKILLS DUCK DOWN 2120
20	22	45	**BEYONCE** I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA 19480/SONY MUSIC
21	15	12	**JEREMIH** JEREMIH MICK SCHULTZ DEF JAM 013095* IDJMG
22	6	2	**JAY-Z** THE BLUEPRINT COLLECTOR'S EDITION ROC-A-FELLA/DEF JAM 013[illegible]IDJMG
23	17	12	**VARIOUS ARTISTS** NOW 31 EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC
24	21	27	**KERI HILSON** IN A PERFECT WORLD... MOSLEY/ZONE 4/INTERSCOPE 012000IGA
25	20	31	**CHARLIE WILSON** UNCLE CHARLIE P.M.[illegible]/JIVE 73388 JLG
26	23	40	**ANTHONY HAMILTON** THE POINT OF IT ALL MISTERS MUSIC/SO SO DEF 23387 JLG
27	32	88	**LIL WAYNE** THA CARTER III [illegible]/UNIVERSAL MOTOWN 013[illegible]UMRG
28	19	5	**SEAN PAUL** IMPERIAL BLAZE VP/ATLANTIC 520047 AG ±
29	18	10	**TWISTA** CATEGORY F5 GMG 96412
30	28	48	**MARY MARY** THE SOUND MY BLOCK/COLUMBIA 28087* SONY MUSIC +
31	24	13	**GINUWINE** A MAN'S THOUGHTS NOTIFI/ASYLUM 519147/WARNER BROS
32	NEW		**Q-TIP** KAMAAL THE ABSTRACT BATTERY 55519* JIVE
33	31	28	**THE-DREAM** LOVE V.S. MONEY HARD KILL/DEF JAM 012579* IDJMG
34	25	14	**LAURA IZIBOR** LET THE TRUTH BE TOLD ATLANTIC 512240 AG
35	30	15	**PLEASURE P** THE INTRODUCTION OF MARCUS COOPER ATLANTIC 516[illegible]AG +
36	26	10	**JOE** SIGNATURE 563 00005 KEDAR
37	34	4	**MICHAEL JACKSON** THE DEFINITIVE COLLECTION MOTOWN 013297 UME
38	39	40	**KEYSHIA COLE** A DIFFERENT ME IMANI/GEFFEN 012395 IGA
39	43	4	**GEORGE BENSON** SONGS AND STORIES MONSTER 30364 CONCORD +
40	35	4	**J MOSS** JUST JAMES PALM/GOSPOCENTRIC/VERITY 47910 JLG
41	27	23	**RICK ROSS** DEEPER THAN RAP MAYBACH/SLIP-N-SLIDE/DEF JAM 012[illegible]IDJMG +
42	29	40	**JAMIE FOXX** INTUITION J 41294 RMG
43	16	3	**BEANIE SIGEL** THE BROAD STREET BULLY SHADY/GEFFEN 67
44	NEW		**M.O.P.** FOUNDATION E1 2045
45	40	4	**SMOKEY ROBINSON** TIME FLIES WHEN YOU'RE HAVING FUN ROBSO 400200
46	42	24	**JADAKISS** THE LAST KISS EF/ROC-A-FELLA/BLOCKBUSTA/DEF JAM 012[illegible]UMRG
47	37	7	**DORROUGH** DORROUGH MUSIC NGENIUS 5114 E1
48	38	18	**METHOD MAN & REDMAN** BLACKOUT! 2 WU-TANG/DEF SQUAD/DEF JAM 012400* IDJMG
49	36	3	**KILLER MIKE** UNDERGROUND ATLANTA GRIND TIME OFFICIAL 347* SMC
50	41	6	**SLAUGHTERHOUSE** SLAUGHTERHOUSE [illegible]

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT/ PROMOTION LABEL)
1	2	12	#1 1 WK **SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	1		**BREAK UP** MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET J/RMG)
3	3	17	**PRETTY WINGS** MAXWELL (COLUMBIA)
4	4	11	**UNDER** PLEASURE P (ATLANTIC)
5	6	8	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
6	7	9	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MAYBACH/ASYLUM/WARNER BROS.)
7	5	16	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
8	8	13	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)
9	13	8	**LOL :-)** TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELL'EM (SONG BOOK/ATLANTIC)
10	9	16	**ICE CREAM PAINT JOB** DORROUGH (VENUS E1)
11	11	18	**EGO** BEYONCE (MUSIC WORLD/COLUMBIA)
12	15	8	**NUMBER ONE** R. KELLY FEAT. KERI HILSON (JIVE/JLG)
13	12	21	**TRUST** KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
14	14	13	**5 STAR CHICK** YO GOTTI (POLO GROUNDS J/RMG)
15	10	20	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	21	5	**REGRET** LETOYA FEAT. LUDACRIS (CAPITOL)
17	16	13	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
18	18	21	**GOD IN ME** MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
19	20	11	**JUST A KISS** MISHON (DYNASTY ZONE 4/STREAMLINE/INTERSCOPE)
20	17	21	**EVERY GIRL** YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
21	24		**BECKY** PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
22	31	3	**FOREVER** DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM (HARD/MAYBACH/STREAMLINE/INTERSCOPE)
23	23	8	**THE ONE** MARY J. BLIGE FEAT. DRAKE (MATRIARCH/GEFFEN/INTERSCOPE)
24	27	6	**I'M GOOD** CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
25	29	5	**SWEAT IT OUT** THE-DREAM (RAD'O KILLA/DEF JAM/IDJMG)
26	26	13	**TRICK'N** MULLAGE (FROM THE GROUND UP/JIVE/JLG)
27	30	7	**BETTER BELIEVE IT** LIL BOOSIE FEAT. YOUNG JEEZY & WEBBIE (TRU/ASYLUM/WARNER BROS.)
28	28	6	**DIGITAL GIRL** JAMIE FOXX FEAT. DRAKE, KANYE WEST + THE-DREAM (J/RMG)
29	25	15	**YOU'RE A JERK** NEW BOYZ (SHOTTY ASYLUM/WARNER BROS.)
30		9	**TIPSY IN DIS CLUB** PRETTY RICKY (CLUE/CAR/BIG CAT/TOMMY BOY)
31	35	3	**I INVENTED SEX** TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
32	34	6	**WHAT YOU DO** CHRISETTE MICHELE FEAT. NE-YO (DEF JAM/IDJMG)
33	37	6	**BUY YOU A ROUND (UP AND DOWN)** VERSE SIMMONDS (DARKCHILD/INTERSCOPE)
34	33	7	**SLOW DANCE** KERI HILSON (MOSLEY ZONE 4/INTERSCOPE)
35		4	**DROP IT LOW** ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
36	39	3	**TROUBLE** GINUWINE FEAT. BUN B (NOTIFI/ASYLUM/WARNER BROS.)
37	NEW		**BODY** MARQUES HOUSTON (MUSICWORKS/TUG)
38	40	6	**YOU'RE NOT MY GIRL** RYAN LESLIE (NEXT SELECTION/CASABLANCA/UNIVERSAL MOTOWN)
39	NEW		**HEARD EM ALL** AMERIE FEAT. LIL WAYNE (DEF JAM/IDJMG)
40	NEW		**FRESH** 6 TRE G (MOSLEY/ZONE 4/E1/BATTERY)

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 2 WKS **DOWN** JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL/REPUBLIC)
2	2	13	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)
3	5	8	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
4	3	20	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	6	12	**BE ON YOU** FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
6	7	10	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
7	4	10	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS J/RMG)
8	8	15	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
9	10	10	**BREAK UP** MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET J/RMG)
10	9	24	**KNOCK YOU DOWN** KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
11	13	6	GG **WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
12	11	10	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	12	21	**EVERY GIRL** YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
14	16	11	**OUTTA CONTROL** BABY BASH FEAT. PITBULL (ARISTA/RMG)
15	14	24	**ICE CREAM PAINT JOB** DORROUGH (VENUS E1)
16	19	5	**WRITTEN ON HER** BIRDMAN FEAT. JAY SEAN (CASH MONEY/UNIVERSAL MOTOWN)
17	18	12	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
18	20	5	**SHAKE MY** THREE 6 MAFIA FEAT. KALENNA (HYPNOTIZE MINDS/COLUMBIA)
19	23		**DROP IT LOW** ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
20	15	24	**BIRTHDAY SEX** JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
21	26	3	**LOL :-)** TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELL'EM (SONG BOOK/ATLANTIC)
22	30	2	**FOREVER** DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM (HARD/MAYBACH/STREAMLINE/INTERSCOPE)
23	17	18	**WETTER (CALLING YOU DADDY)** TWISTA FEAT. ERIKA SHEVON (GET MONEY GANG/CAPITOL)
24	22	19	**LOVEGAME** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
25	24	20	**FIRE BURNING** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
26	27	7	**BECKY** PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
27	29	7	**LA LA LA** LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
28	31	4	**FACE DROP** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
29	36	2	**TIE ME DOWN** NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
30	25	14	**MAKE HER SAY** KID CUDI FEAT. KANYE WEST & COMMON (GOOD/UNIVERSAL MOTOWN)
31	35	3	**ONE TIME** JUSTIN BIEBER (ISLAND/IDJMG)
32	NEW		**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
33	34	3	**LET'S GET CRAZY** CASSIE FEAT. AKON (BAD BOY/ATLANTIC)
34	NEW		**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
35	39		**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MAYBACH/ASYLUM/WARNER BROS.)
36	33	5	**NUMBER ONE** R. KELLY FEAT. KERI HILSON (JIVE/JLG)
37	NEW		**SEXY CHICK** DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
38	40	2	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
39	28	8	**SHE WOLF** SHAKIRA (EPIC)
40	32	8	**NOW I'M THAT BITCH** LIVVI FRANC FEAT. PITBULL ([illegible]/JLG)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	21	#1 11 WKS **PRETTY WINGS** MAXWELL (COLUMBIA)
2	5	9	**I LOOK TO YOU** WHITNEY HOUSTON (ARISTA/RMG)
3	4	14	**BAD HABITS** MAXWELL (COLUMBIA)
4	1	31	**ON THE OCEAN** K'JON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)
5	6	21	**CAN'T LIVE WITHOUT YOU** CHARLIE WILSON (P. MUSIC/JIVE/JLG)
6	3		**LAST CHANCE** GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
7	7	26	**THE POINT OF IT ALL** ANTHONY HAMILTON (MISTER'S MUSIC/JIVE/JLG)
8	9	18	**IN LOVE WITH ANOTHER MAN** JAZMINE SULLIVAN (J/RMG)
9	8	37	**SOBEAUTIFUL** MUSIQ SOULCHILD (ATLANTIC)
10	13	28	**GOD IN ME** MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
11	12	18	**BLAME IT ON ME** CHRISETTE MICHELE (DEF JAM/IDJMG)
12	11	32	**EPIPHANY (I'M LEAVING)** CHRISETTE MICHELE (DEF JAM/IDJMG)
13		18	**CLOSE TO YOU** BEBE & CECE WINANS (B&C/MALACO)
14	14	49	**FROM MY HEART TO YOURS** LAURA IZIBOR (ATLANTIC)
15	10	49	**THERE GOES MY BABY** CHARLIE WILSON (P. MUSIC/JIVE/JLG)
16	17	18	**GIVE IT TO ME RIGHT** MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
17	18	6	**OH** KEYON EDMONDS (MAKE)
18	21	4	**WHAT I'VE BEEN WAITING FOR** BRIAN MCKNIGHT (HARD WORK/E1)
19	27	10	**TRUST** KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
20	20	11	**GOIN' THRU CHANGES** LEDISI (VERVE FORECAST/VERVE)
21	19	9	**DON'T STAY** LAURA IZIBOR (ATLANTIC)
22	NEW		GREATEST GAINER **MILLION DOLLAR BILL** WHITNEY HOUSTON (ARISTA/RMG)
23	24	8	**THIS TIME** K'JON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ (UP&U/UNIVERSAL REPUBLIC)
24	23	7	**CAN'T GET OVER YOU** JOE (BRANTLEY)
25	26	16	**GIVING MYSELF** JENNIFER HUDSON ([illegible]/TA/RMG)

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 2 WKS **RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	2	13	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	3	15	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
4	4		**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	6	8	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MAYBACH/ASYLUM/WARNER BROS.)
6	8	11	**BE ON YOU** FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
7	5	23	**ICE CREAM PAINT JOB** DORROUGH (VENUS E1)
8	7	14	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS J/RMG)
9	11	4	GG **FOREVER** DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM (HARD/MAYBACH/STREAMLINE/INTERSCOPE)
10	9	23	**EVERY GIRL** YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	12	9	**5 STAR CHICK** YO GOTTI (POLO GROUNDS J/RMG)
12	10	20	**WETTER (CALLING YOU DADDY)** TWISTA FEAT. ERIKA SHEVON (GET MONEY GANG/CAPITOL)
13	14	7	**BECKY** PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
14	16	6	**OUTTA CONTROL** BABY BASH FEAT. PITBULL (ARISTA/RMG)
15	18	9	**TRICK'N** MULLAGE (FROM THE GROUND UP/JIVE/JLG)
16	13	20	**YOU'RE A JERK** NEW BOYZ (SHOTTY ASYLUM/WARNER BROS.)
17	19		**WRITTEN ON HER** BIRDMAN FEAT. JAY SEAN (CASH MONEY/UNIVERSAL MOTOWN)
18	25	3	**I'M GOING IN** DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
19	23		**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
20	22		**I'M GOOD** CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
21	17	29	**BOOM BOOM POW** THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
22	21		**I KNOW YOU WANT ME (CALLE OCHO)** PITBULL (ULTRA)
23	15	12	**MAKE HER SAY** KID CUDI FEAT. KANYE WEST & COMMON (GOOD/UNIVERSAL MOTOWN)
24	NEW		**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
25	24	3	**SHAKE MY** THREE 6 MAFIA FEAT. KALENNA (HYPNOTIZE MINDS/COLUMBIA)

BETWEEN THE BULLETS

DRAKE, KID CUDI HIT TOP FIVE



With an early debut due to street-date violations, Drake's "So Far Gone" soars 95-3 with Greatest Gainer honors. The seven-song EP contains selections from the rapper's previously released mixtape, including "Best I Ever Had" and "Successful," which will most likely also appear on his full-length album due next year. "Gone" debuts at No. 6 on the Billboard 200 with 73,000 sold (No. 6).

On the radio charts, "Successful" gives Drake consecutive trips to No. 1 on Mainstream R&B/Hip-Hop after "Best" spent seven weeks at the summit this summer.

Kid Cudi makes his R&B/Hip-Hop Albums debut at No. 5 and also at No. 4 on the Billboard 200 with 104,000 sold. His set is powered by "Day 'N' Nite," which peaked at No. 3 on the Billboard Hot 100 in May.

—Raphael George



While no artist has ever monopolized the top two positions of Adult R&B simultaneously, three singers have placed two songs in the top three. Maxwell is the latest to do so, with "Pretty Wings" (No. 1) and "Bad Habits" (No. 3). Fantasia and Alicia Keys accomplished the feat in 2005 and 2008, respectively.

HOT R&B/HIP-HOP SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POS.
1	1	1	21	#1 8 WEEKS PRETTY WINGS / DAVID MUSZE (H.DAVID MUSZE)	Maxwell / COLUMBIA	1	1
2	2	2		BREAK UP / S.GARRETT,S.CRAWFORD,H.DAVIS	Mario Featuring Gucci Mane & Sean Garrett / JIVE STREET		2
3	3	3		SUCCESSFUL / S.SHEBIB,A.GRAHAM,N.SHEBIB,T.NEVERSON,D.CARTER	Drake Featuring Trey Songz & Lil Wayne / YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN		3
4	9	7		WASTED / FARRIS,J.DOUGLAS,B.DAVIS,A.WASHINGTON	Gucci Mane Featuring Plies Or OJ Da Juiceman / ATLANTIC/WARNER BROS.		4
5	4	8		RUN THIS TOWN / W.WEST,N.HILL,D.JAS,C.CARTER,K.WEST,E.WILSON,R.FENTY,A.ALATAS	Jay-Z, Rihanna & Kanye West / DEF JAM/ROC NATION		4
6	7	9		UNDER / JANA JANA,A.DIXON,J.BEREA,R.NEW,J.FRANKLIN,T.JONES,K.STEPHENSON,M.COOPER	Pleasure P / ATLANTIC		6
7	5	10		GOD IN ME / A.CAMPBELL,J.W.CAMPBELL,E.ATKINS,L.AMPBELL,T.ATKINS,CAMPBELL	Mary Mary Featuring Kierra "KiKi" Sheard / MARY BOULEVARD/COLUMBIA		5
8	10	12		TRUST / E.A.FORD,R.FAIR,A.M.COLE,F.TAYLOR,D.L.ALFORD	Keyshia Cole Duet With Monica / MANDEVILLE/INTERSCOPE		5
9	6	4		THROW IT IN THE BAG / T.STEWART,T.NASH,L.D.JACKSON,C.A.STEWART,T.NASH	Fabolous Featuring The-Dream / DESERT STORM/DEF JAM/IDJMG		4
10	11	11		EGO / E.WILLIAMS,H.LILLY,B.KNOWLES,I.E.WILLIAMS,H.LILLY JR.,B.KNOWLES,	Beyonce / MUSIC WORLD/COLUMBIA		3
11	8	6		LAST CHANCE / B.M.COX,K.M.T.N.A.SHROPSHIRE,W.WELLS	Ginuwine / NOT/ASYLUM/WARNER BROS.		3
12	12	14		OBSESSED / M.CAREY,T.NASH,C.STEWART,(M.CAREY,T.NASH,C.A.STEWART)	Mariah Carey / EPIC/ISLAND/IDJMG		12
13	15	15		LOL :-) / [illegible] & PRICE,T.NEVERSON,T.TAYLOR,T.SCALES,D.WAYA DAVIS)	Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em / SONG BOOK/ATLANTIC		13
14	16	17		NUMBER ONE / R.KELLY,K.HAMILTON,N.K.HAMILTON,(R.KELLY,R.HAMILTON,R.HAMILTON,K.L.HILSON)	R. Kelly Featuring Keri Hilson / JIVE/ZOMBA		14
15	13	5		BEST I EVER HAD / [illegible]A,A.GRAHAM,M.JAMES,S.D.HAMILTON,N.COLEMAN,D.CARTER)	Drake / YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN		1
16	18	20		BAD HABITS / [illegible]	Maxwell / COLUMBIA		15
17	20	29	7	GREATEST GAINER/AIRPLAY REGRET / [illegible]	LeToya Featuring Ludacris / CAPITOL		17
18	17	18		ON THE OCEAN / K.JON PRITCHETT,K.JOHNSON,	K'Jon / UPFRONT/DEH TYME/UNIVERSAL REPUBLIC		12
19	14	13		ICE CREAM PAINT JOB / DOROUGH,D.DOROUGH,R.A.PROCTOR)	Dorrough / NOT LISTED		13
20	27	40		FOREVER / [illegible],M.SAMUELS,A.GRAHAM,K.WEST,D.CARTER,M.MATHERS)	Drake Featuring Kanye West, Lil Wayne & Eminem / HARVEY MASON JR/ZONE 4/STREAMLINE/INTERSCOPE		20
21	19	22		5 STAR CHICK / [illegible],M.MIMMS,B.TATE,JR.)	Yo Gotti / POLO GROUNDS/EMI		18
22	25	24		I LOOK TO YOU / C.STEWART,E.KIRIAKOU,H.MASON JR.,(R.KELLY)	Whitney Houston / ARISTA/RMG		18
23	23	25		CAN'T LIVE WITHOUT YOU / THE UNDERDOGS,C.L.MASON JR.,D.E.THOMAS,J.EAGLE,E.FOX,[illegible]	Charlie Wilson / BMG/JIVE/RMG		23
24	21	21		SOBEAUTIFUL / [illegible],C.HUTSON JR.,T.JOHNSON,C.HUTSON JR.)	Musiq Soulchild / ATLANTIC		8
25	22	19		I NEED A GIRL / [illegible],A.ERIKSEN,M.S.ERIKSEN,T.E.HERMANSEN,E.LIND,A.BJORKLAND,	Trey Songz / SONG BOOK/ATLANTIC		5
26	28	28		THE POINT OF IT ALL / A.AVILA,B.E.AVILA,J.WRIGHT,A.HAMILTON,T.J.AVILA,B.R.AVILA,J.Q.WRIGHT,	Anthony Hamilton / MASTER/MOTOWN/UMGD		19
27	31	41		I INVENTED SEX / [illegible],T.SCALES,T.NEVERSON,A.GRAHAM)	Trey Songz Featuring Drake / SONG BOOK/ATLANTIC		27
28	24	23		IMMA STAR (EVERYWHERE WE ARE) / M.SCHULTZ,[illegible],T.JAMES,M.SCHULTZ)	Jeremih / MIGA/SCHULTZ/DEF JAM/IDJMG		23
29	30	27		KNOCK YOU DOWN / DANJA,J.E.N.HILLS,K.L.HILSON,K.COSSOM,S.SMITH,M.ARAICA,K.WEST	Keri Hilson Featuring Kanye West & Ne-Yo / MOSLEY ZONE 4/INTERSCOPE		1
30	26	16		EVERY GIRL / THA BOSS,D.CARTER,A.GRAHAM,J.MILLS,,PREMO,C.ELLY,HENDERSON,T.WHITAKER	Young Money / CASH MONEY/UNIVERSAL MOTOWN		2
31	37	35		I'M GOOD / THE [illegible],M.S.,P.WILLIAMS,G.THURNTON,T.THURNTON)	Clipse Featuring Pharrell Williams / RE[illegible]		31
32	RE-ENTRY	1		DOESN'T MEAN ANYTHING / K.BROTHERS,A.KEYS,(A.KEYS,K.BROTHERS,JR.)	Alicia Keys / MBK/J/RMG		32
33	32	32		THE ONE / H.[illegible],M.J.BLIGE,R.JERKINS,E.DEAN,A.GRAHAM)	Mary J. Blige Featuring Drake / MATRIARCH/VERITY/INTERSCOPE		32
34	35	45		BLAME IT ON ME / C.HARMONY,C.PAYNE,C.HARMON,C.KELLY)	Chrisette Michele / DEF JAM/IDJMG		34
35	36	34		BECKY / [illegible],A.WASHINGTON,J.ROTEM)	Plies / BIG GATES/SLIP-N-SLIDE/ATLANTIC		32
36	42	42		JUST A KISS / DA INTERNS,H.MASON JR.,M.PALACIOS,E.CLARK,P.LAWRENCE,B.MARS	Mishon / DYNASTY ZONE 4/STREAMLINE/INTERSCOPE		36
37	33	26		WETTER (CALLING YOU DADDY) / THE LEGENDARY TRAXSTER,(C.MITCHELL,S.LINDLEY,E.LOCKHART,O.SAFFOLD)	Twista Featuring Erika Shevon / GET MONEY GANG/CAPITOL		7
38	39	46		IN LOVE WITH ANOTHER MAN / A.BE[illegible],J.[illegible],A.[illegible],[illegible]	Jazmine Sullivan / JIVE/RMG		37
39	29	33		EPIPHANY (I'M LEAVING) / C.HARMONY,G.SMITH,C.HARMON)	Chrisette Michele / DEF JAM/IDJMG		14
40	34	31		BLAME IT / [illegible],[illegible],C.HENDERSON,J.L.WALKER,J.THOMAS,B.BARLANGHON,J.LITTLE JR.,T.[illegible],[illegible],J.HILSON)	Jamie Foxx Featuring T-Pain / [illegible]/RMG		1
41	44	48		SWEAT IT OUT / T.NASH,C.STEWART,(T.NASH,C.A.STEWART)	The-Dream / RADIO KILLA/DEF JAM/IDJMG		41
42	43	38		TRICK'N / [illegible],M.HUTCHINSON,B.MCMULLEN,T-PAIN,D.BALFOUR)	Mullage / FROM THE GROUND UP/JIVE/RMG		35
43	51	50		CLOSE TO YOU / [illegible],THE MAN,G.WILKINS	BeBe & CeCe Winans / BMG/RMG		43
44	38	36		THERE GOES MY BABY / [illegible],PAYAM BABYFACE,C.RICHARDSON,D.SIMMONS,C.ALLEN,K.COPELAND,M.SMITH)	Charlie Wilson / BMG/JIVE/RMG		15
45	49	56		MILLION DOLLAR BILL / [illegible],[illegible],A.KEYS,K.DEAN,K.HARRIS,A.W.FELDER,R.TYSON)	Whitney Houston / ARISTA/RMG		43
46	45	39		ALWAYS STRAPPED / MR.[illegible],A.WILLIAMS,D.CARTER,R.COBB II)	Birdman Featuring Lil Wayne / CASH MONEY/UNIVERSAL MOTOWN		10
47	64	-		I WANT TO KNOW WHAT LOVE IS / M.CAREY,J.WRIGHT,(M.JONES)	Mariah Carey / ISLAND/IDJMG		47
48	48	52		I LOOK GOOD / J.BRAYE,(C.WILLIAMS)	Chalie Boy / DIRTY 3RD/JIVE/RMG		48
49	53	53		I'M GOING IN / SEEDUCE,K.[illegible],A.GRAHAM,D.CARTER,J.W.JENKINS)	Drake Featuring Lil Wayne & Young Jeezy / YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN		49
50	41	30		YOU'RE A JERK / D.A.THOMAS,(D.A.THOMAS,E.H.BENJAMIN,V.B.ADAMS)	New Boyz / SHOTTY ASYLUM/WARNER BROS.		13
51	56	71		EMPIRE STATE OF MIND / [illegible],[illegible],[illegible],A.HENRIQUES,D.CARTER,A.DIXON,ALICIA KEYS,ANGELA HUNTE,A.KEYS,[illegible],[illegible]	Jay-Z + Alicia Keys / ROC NATION		51
52	40	37		DIGITAL GIRL / [illegible],T.STEWART,T.NASH,(C.A.STEWART,T.NASH,K.WEST,T-PAIN,O.BALFOUR)	Jamie Foxx Featuring Drake, Kanye West + The-Dream / [illegible]/RMG		37
53	50	54		BETTER BELIEVE IT / MOUSE ON THA TRACK,T.MATCH,W.GRADNEY,J.JENKINS,W.WILLIAMS)	Lil Boosie Featuring Young Jeezy & Webbie / TRILL ASYLUM/WARNER BROS.		36
54	60	61		EVERYTHING, EVERYDAY, EVERYWHERE / [illegible],[illegible],R.LESLIE,K.L.HILSON)	Fabolous Featuring Keri Hilson / DESERT STORM/DEF JAM/IDJMG		34
55	63	64		DROP IT LOW / POLOW DA DON,J.JONES,F.DEAN,C.BROWN)	Ester Dean Featuring Chris Brown / HARVEY MASON JR/ZONE 4/STREAMLINE/INTERSCOPE		55



The superstar posts the best debut of her career and the chart's third-highest debut in 2009. Only Maxwell's "Pretty Wings" (No. 22) and Whitney Houston's "I Look to You" (No. 27) have launched at higher ranks this year.



The [illegible]-based rapper lands his third top 10 on Top R&B/Hip-Hop Albums (No. 4) and his first top 10 on the Billboard 200 (No. 7, 49,000 copies).



The female rapper from Lil Wayne's Young Money camp registers 2.8 million in audience (up 30%), with 13 stations adding airplay.

72

With the song's debut on this list and at No. 32 on Rhythmic, "I Am ... Sasha Fierce" is Beyonce's first album to earn six debuts on both charts.

88 & 96

Two familiar names return from its new album "No Regrets." Air-1-One logs its first entry in 13 years, while Toni Braxton, who last appeared in 2005, previews her next set, due in February.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POS.
66	59	68		WHAT I'VE BEEN WAITING FOR / B.MCKNIGHT,(B.MCKNIGHT)	Brian McKnight / HARD WORK		66
67	67	57		GOIN' THRU CHANGES / [illegible],R.REED,T.[illegible],J.[illegible],R.REDCUT	Ledisi / VERVE FORECAST/VERVE		54
68	52	55		TIPSY IN DIS CLUB / [illegible],B.SMITH,D.B.SMITH,S.B.,M.C.MATHIS,E.DEANDA,J.SMITH)	Pretty Ricky / BLUESTAR/BIG CAT/TOMMY BOY		32
69	55	58		BUY YOU A ROUND (UP AND DOWN) / G.THOMAS,(M.SIMMONDS)	Verse Simmonds / DARKCHILD/INTERSCOPE		55
70	72			TRY IT OUT / [illegible],(NOT LISTED)	Black Featunng Kandi / DUET/TAPE		58
71	76	-		MONEY TO BLOW / SHEMAR,P.P.,B.ALLEN,J.A.GRAHAM,D.CARTER,C.HOLSTON	Birdman Featuring Lil Wayne & Drake / CASH MONEY/UNIVERSAL MOTOWN		71
72	61	70		CAN'T GET OVER YOU / H.BEDCUT,A.BEVERLY,(H.BEVERLY)	Joe / BRANTLEY		61
73	58	59		NOVEMBER 18TH / [illegible],[illegible],(NOT LISTED)	Drake / YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN		58
74	62	62		WHAT YOU DO / [illegible],(HARMONY,M.E.YO,C.HARMON,S.SMITH)	Chrisette Michele Featuring Ne-Yo / DEF JAM/IDJMG		57
75	71	63		OH / [illegible],G.CURTIS,SR.,(G.G.CURTIS,SR.,K.EDMONDS,,NETTLESBEY)	Kevon Edmonds / MAKE		63
76	RE-ENTRY			I DIDN'T KNOW MY OWN STRENGTH / [illegible],[illegible],E.WARREN	Whitney Houston / ARISTA/RMG		35
77	65	67		TROUBLE / [illegible],[illegible],J.JACKSON,T.WHITE,R.VINCENT,E.LUMPKIN,B.FREEMAN)	Ginuwine Featuring Bun B / NOT/ASYLUM/WARNER BROS.		65
78	96	-		THINKIN' ABOUT YOU / [illegible],[illegible],[illegible],[illegible],(RICO LOVE,A.HARR,J.JACKSON,A.DAVIDSON,K.DAVIDSON,K.RAMSEY)	Mario / 3RD STREET/RMG		68
79	73	74		I GET CRAZY / [illegible],BRANDY,(MARIAH CARTER)	Nicki Minaj Featuring Lil Wayne / YOUNG MONEY		60
80	69	73		IT KILLS ME / [illegible],E.N.A.,M.A.R.E.N,(A.MARTIN,R.LITTLEJOHN,JR.,C.CARR,E.SHOLMAN)	Melanie Fiona / SRC/UNIVERSAL MOTOWN		69
81	54	51		SLOW DANCE / [illegible],[illegible],K.HILSON,TIMBERLAKE,BEANZ,HARMON,K.SLOGAN,,D.SPIERRY)	Keri Hilson / MOSLEY ZONE 4/INTERSCOPE		48
82	RE-ENTRY			SWEET DREAMS / [illegible],[illegible],[illegible],K.S.,B.O.LOVE,J.B.KNOWLES,J.G.SCHEFFER,W.WILKINS,BIG LOVE,	Beyonce / MUSIC WORLD/COLUMBIA		72
83	93	-		BABY BY ME / [illegible],DA DON,J.C.JACKSON,JR.,J.JONES,S.SMITH,	50 Cent Featuring Ne-Yo / SHADY/AFTERMATH/INTERSCOPE		73
84	83	76		FRESH / [illegible],K.P.,B.HUGHES,K.D.PATTON,D.DAVIS,R.WATERS)	6 Tre G / MOONSTONE/JIVE/RMG		74
85	80	84		BODY / [illegible],(NOT LISTED,(NOT LISTED)	Marques Houston / MH/IGWORKS/I.G.E.		78
86	92			WE BE STEADY MOBBIN' / [illegible],[illegible],(NOT LISTED,(NOT LISTED)	Lil Wayne Featuring Gucci Mane / NOT LISTED		78
87	77	77		YOU'RE NOT MY GIRL / [illegible],R.LESLIE,(R.LESLIE)	Ryan Leslie / NEXTSELECT/CASABLANCA/UNIVERSAL MOTOWN		72
88	75	82		THIS TIME / K.JON PRITCHETT,K.JOHNSON)	K'Jon Featuring Lee England Jr. & Augustine Alvarez / UPFRONT/UNIVERSAL REPUBLIC		75
89	74	75		WALK WIT A DIP / [illegible],[illegible],S.JONES,[illegible],S.MORGAN,[illegible],JONES)	Louisiana Ca$h / DEF JAM/IDJMG		67
90	81	88		MR. HIT DAT HOE / [illegible],[illegible],[illegible],[

CHRISTIAN/GOSPEL

Billboard

CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	21	#1 9 WKS **REVELATION SONG** PHILLIPS, CRAIG & DEAN INO
2	2	24	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
3	6	6	GREATEST GAINER **CITY ON OUR KNEES** TOBYMAC FOREFRONT/EMI CMG
4	3	18	**LEAD ME TO THE CROSS** CHRIS AND CONRAD WSR
5	4	17	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL PLG
6	5	43	**THE MOTIONS** MATTHEW WEST SPARROW/EMI CMG
7	8	34	**I WILL RISE** CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
8	11	16	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC/WORD CURB
9	7	57	**BY YOUR SIDE** TENTH AVENUE NORTH REUNION PLG
10	15	▮	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET/REUNION PLG
11	9	18	**THE LOST GET FOUND** BRITT NICOLE SPARROW/EMI CMG
12	10	27	**WAIT AND SEE** BRANDON HEATH MYNOMODE/REUNION PLG
13	12	18	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
14	14	19	**PERFECT PEOPLE** NATALIE GRANT CURB
15	13	54	**THERE WILL BE A DAY** JEREMY CAMP BEC TOOTH & NAIL
16	16	16	**SPEAKING LOUDER THAN BEFORE** JEREMY CAMP BEC TOOTH & NAIL
17	18	11	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT/WORD-CURB
18	17	10	**HE IS** MARK SCHULTZ WORD-CURB
19	19	14	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
20	21	11	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
21	20	9	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT/WORD-CURB
22	23	6	**GLORIOUS** NEWSBOYS INPOP
23	22	14	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG
24	24	6	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
25	25	14	**TO GOD ALONE** AARON SHUST FRAIM
26	26	7	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
27	28	10	**I'D NEED A SAVIOR** AMONG THE THIRSTY REV
28	27	16	**WHAT DO I KNOW OF HOLY** ADDISON ROAD INO
29	30	15	**HERO** SKILLET ARDENT/INO
30	29	17	**TAKE ME AS I AM** FM STATIC TOOTH & NAIL
31	42	3	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
32	35	16	**JESUS CALLING** 33MILES INO
33	33	7	**HE IS WITH YOU** MANDISA SPARROW/EMI CMG
34	34	8	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT/WORD-CURB
35	32	7	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
36	31	12	**HOSANNA** SELAH INO
37	36	5	**GOD-SHAPED HOLE (2010)** PLUMB INO
38	38	8	**NO NOT ONE** CHRISTY NOCKELS SIXSTEPS/SPARROW/EMI CMG
39	37	20	**OCEAN WIDE** THE AFTERS INO
40	39	20	**ALWAYS** BUILDING 429 INO
41	46	16	**GOD OF THIS CITY** CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
42	41	8	**MY SWEET ESCAPE** RUN KID RUN TOOTH & NAIL
43	44	18	**MY LAST AMEN** DOWNHERE ENTHEOS
44	43	5	**GLORY TO GOD FOREVER** FEE INO
45	49	5	**JOY UNSPEAKABLE** TODD AGNEW INO
46	HOT SHOT DEBUT		**THE REASON** JULIAN DRIVE INPOP
47	45	6	**SING** JOSH WILSON SPARROW/EMI CMG
48	NEW		**FORGIVEN** SANCTUS REAL SPARROW/EMI CMG
49	NEW		**WHAT FAITH CAN DO** KUTLESS FERVENT/TOOTH & NAIL
50	48	3	**FORWARD MOTION** THOUSAND FOOT KRUTCH TOOTH & NAIL

TobyMac scores Greatest Gainer accolades on Christian Songs, as "City on Our Knees" rises 6-3, adding 886,000 impressions (up 15%). The song marks his fourth trip to the top five in his last five tries and his first set of back-to-back top fives ("Lose My Soul" reached No. 2 last November) since 2006-07.



TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	▮	#1 4 WKS **SKILLET** AWAKE ARDENT/INO/ATLANTIC/25647/PROVIDENT-INTEGRITY	
2	2	2	**THOUSAND FOOT KRUTCH** WELCOME TO THE MASQUERADE TOOTH & NAIL 47856/EMI CMG	
3	5	▮	**NEEDTOBREATHE** THE OUTSIDERS ATLANTIC 519702/WORD-CURB	
4	4	2	**BARLOWGIRL** LOVE & WAR FERVENT 887861/WORD-CURB	
5	8	48	**MARY MARY** THE SOUND MY HEART/COLUMBIA 410*/PROVIDENT-INTEGRITY *	
6	6	4	**SELAH** YOU DELIVER ME CURB 79136/WORD-CURB	
7	9	50	**VARIOUS ARTISTS** WOW HITS 2009 /PROVIDENT-INTEGRITY/SPARROW/WORD-CURB	
8	HOT SHOT DEBUT		**DESPERATION BAND** LIGHT UP THE WORLD INTEGRITY/ARDENT/PROVIDENT-INTEGRITY	
9	3	▮	**GAITHER VOCAL BAND** REUNITED GAITHER MUSIC GROUP 6044	
10	12	60	**THIRD DAY** REVELATION ESSENTIAL 10953/PROVIDENT-INTEGRITY	
11	11	7	**PHILLIPS, CRAIG & DEAN** FEARLESS INO 8536/PROVIDENT-INTEGRITY	
12	17	49	**FRANCESCA BATTISTELLI** MY PAPER HEART FERVENT 887378/WORD-CURB	
13	10	6	**BRITT NICOLE** THE LOST GET FOUND SPARROW 2358/EMI CMG	
14	16	55	**CHRIS TOMLIN** HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CMG	
15	15	▮	**MAT KEARNEY** CITY OF BLACK & WHITE ARAGE/COLUMBIA/INPOP 14466/EMI CMG	
16	7	70	**TENTH AVENUE NORTH** OVER AND UNDERNEATH REUNION 10126/PROVIDENT-INTEGRITY	
17	13	7	**HILLSONG** FAITH + HOPE + LOVE LIVE HILLSONG/INTEGRITY/PROVIDENT-INTEGRITY	
18	14	▮	**MARK SCHULTZ** COME ALIVE WORD-CURB 887394	
19	19	4	**LEELAND** LOVE IS ON THE MOVE ESSENTIAL 10805/PROVIDENT-INTEGRITY	
20	21	▮	**KARI JOBE** KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY	
21	▮	47	**MICHAEL W. SMITH** A NEW HALLELUJAH REWIND/INTEGRITY/PROVIDENT-INTEGRITY	
22	35	26	GREATEST GAINER **ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY 4551/PROVIDENT-INTEGRITY	
23	▮	▮	**MERCYME** 10 INTEGRITY/PROVIDENT-INTEGRITY *	
24	23	57	**BRANDON HEATH** WHAT IF WE INTEGRITY/REUNION 10127/PROVIDENT-INTEGRITY	
25	32	2	**THE ISAACS** THE ISAACS NATURALLY GAITHER MUSIC GROUP 6014/EMI CMG	
26	26	10	**AUGUST BURNS RED** CONSTELLATIONS SOLID STATE 41862/EMI CMG	
27	24	20	**THE DEVIL WEARS PRADA** WITH ROOTS ABOVE AND BRANCHES/ROADRUNNER/ROADRUNNER *	
28	NEW		**AVALON** REBORN E 10051	
29	27	17	**HILLSONG** UNITED LA CROSS THE EARTH HILLSONG/INTEGRITY/PROVIDENT-INTEGRITY	
30	42	22	**JARS OF CLAY** THE LONG FALL BACK TO EARTH JARS/INTEGRITY/ESSENTIAL/PROVIDENT-INTEGRITY	
31	36	54	**MATTHEW WEST** SOMETHING TO SAY SPARROW 45201/EMI CMG	
32	39	20	**NEWSBOYS** IN THE HANDS OF GOD INPOP 1454/EMI CMG	
33	29	2	**BETHANY DILLON** STOP & LISTEN SPARROW 6345/EMI CMG	
34	33	32	**RED** INNOCENCE & INSTINCT ESSENTIAL 10863/PROVIDENT-INTEGRITY *	
35	28	10	**VARIOUS ARTISTS** [illegible]/PROVIDENT-INTEGRITY	
36	31	43	**JEREMY CAMP** SPEAKING LOUDER THAN BEFORE BEC 67801/EMI CMG *	
37	41	51	**ANBERLIN** NEW SURRENDER UNIVERSAL REPUBLIC 011710*/EMI CMG	
38	RE-ENTRY		**WOMEN OF FAITH WORSHIP TEAM** A GRAND NEW DAY MYRRH 887824 EX/WORD-CURB	
39	38	▮	**MANDISA** FREEDOM SPARROW 6729/EMI CMG	
40	▮	10	**SOUNDTRACK** FIREPROOF REUNION 10140/PROVIDENT-INTEGRITY	
41	44	4	**MATT REDMAN** WE SHALL NOT BE SHAKEN SIXSTEPS/SPARROW/2270/EMI CMG	
42	49	6	**TERCER CIELO** SEXTE CONMIGO SUENOS [illegible]	
43	37	4	**SIDEWALK PROPHETS** THESE SIMPLE TRUTHS FERVENT 887900/EX/WORD-CURB	
44	47	20	**DECYFER DOWN** CRASH INO 4483/PROVIDENT-INTEGRITY	
45	22	11	**JASON CRABB** JASON CRABB GAITHER MUSIC GROUP 1143/EMI CMG	
46	RE-ENTRY		**LECRAE** REBEL REACH 98070/INFINITY	
47	RE-ENTRY		**YOLANDA ADAMS** PLAYLIST: THE VERY BEST OF YOLANDA ADAMS VERITY/LEGACY/ZOMBA/RMG	
48	RE-ENTRY		**STRYPER** MURDER BY PRIDE BIG3 36868/PROVIDENT-INTEGRITY	
49	NEW		**FAMILY FORCE 5** KEEP THE PARTY ALIVE	
50	40	4	**PHIL STACEY** INTO THE LIGHT [illegible]/PROVIDENT-INTEGRITY	

Rising 22-16, Whitney Houston's first entry on Hot Gospel Songs registers a fourth-week surge of 142 plays (up 54%), good for Greatest Gainer roses. Nielsen BDS reports airplay at 31 of the 46 stations monitored for the chart, a net gain of seven stations since last week.



HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	21	#1 11 WKS **REVELATION SONG** PHILLIPS, CRAIG & DEAN INO
2	2	26	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
3	5	18	**LEAD ME TO THE CROSS** CHRIS AND CONRAD WSR
4	3	16	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC/WORD CURB
5	4	17	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL PLG
6	6	18	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
7	9	5	GREATEST GAINER **CITY ON OUR KNEES** TOBYMAC FOREFRONT/EMI CMG
8	7	44	**THE MOTIONS** MATTHEW WEST SPARROW/EMI CMG
9	11	4	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET/REUNION PLG
10	13	15	**SPEAKING LOUDER THAN BEFORE** JEREMY CAMP BEC TOOTH & NAIL
11	14	9	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT/WORD-CURB
12	10	17	**THE LOST GET FOUND** BRITT NICOLE SPARROW/EMI CMG
13	8	20	**PERFECT PEOPLE** NATALIE GRANT CURB
14	12	27	**WAIT AND SEE** BRANDON HEATH MYNOMODE/REUNION PLG
15	15	12	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
16	17	9	**HE IS** MARK SCHULTZ WORD-CURB
17	16	8	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT/WORD-CURB
18	18	6	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
19	19	6	**GLORIOUS** NEWSBOYS INPOP
20	20	10	**WHAT DO I KNOW OF HOLY** ADDISON ROAD INO
21	22	7	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
22	21	14	**JESUS CALLING** 33MILES INO
23	25	7	**GLORY TO GOD FOREVER** FEE INO
24	24	4	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
25	23	8	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	49	#1 22 WKS **MARY MARY** THE SOUND MY HEART/COLUMBIA 28087*/SONY MUSIC *	
2	1	4	**VICKIE WINANS** HOW I GOT OVER DESTINY JOY 8120	
3	3	4	**J MOSS** JUST JAMES PAJAM GOSPO CENTRIC/VERITY 47910/JLG	
4	6	8	**EARNEST PUGH** LIVE: RAIN ON US EPMD/BLACKSMOKE 3070/WORLDWIDE	
5	8	34	**VARIOUS ARTISTS** WOW GOSPEL 2009 /WORD-CURB/MAR CRAIG/VERITY 41675/JLG	
6	9	26	GREATEST GAINER **ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY 4551/PROVIDENT-INTEGRITY	
7	7	3	**YOUTHFUL PRAISE FEATURING J.J. HAIRSTON** [illegible]	
8	11	2	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL 2/WORD-CURB/GOSPO CENTRIC/VERITY 53271/JLG	
9	10	46	**HEZEKIAH WALKER & LFC** SOULED OUT VERITY 21487/JLG	
10	13	▮	**LEE WILLIAMS AND THE SPIRITUAL QCS** [illegible]	
11	12	116	**MARVIN SAPP** THIRSTY VERITY 04473/JLG	
12	14	24	**SMOKIE NORFUL** LIVE TREMYLES 10630/EMI GOSPEL	
13	4	12	**VARIOUS ARTISTS** GOSPEL MIX VOLUME III /BLACKSMOKE 3064/WORLDWIDE *	
14	18	16	**BRIAN COURTNEY WILSON** JUST LOVE SPIRIT RISING/MUSIC WORLD	
15	19	33	**DONALD LAWRENCE & CO.** THE LAW OF CONFESSION, PART I QUIET WATER/VERITY 23473/JLG	
16	16	51	**LECRAE** REBEL REACH 98070/INFINITY	
17	▮	50	**YOLANDA ADAMS** PLAYLIST: THE VERY BEST OF YOLANDA ADAMS VERITY/LEGACY/ZOMBA/RMG	
18	22	53	**VARIOUS ARTISTS** WOW GOSPEL ESSENTIALS MYRRH/VERITY 27619/EMI CMG	
19	17	26	**DONNIE MCCLURKIN** WE ALL ARE ONE (LIVE IN DETROIT) VERITY 36108/JLG	
20	5	66	**JAMES FORTUNE & FIYA** THE TRANSFORMATION BLACKSMOKE 3045/WORLDWIDE	
21	33	6	**DOC MCKENZIE & THE HI-LITES** RENEWED ORHIR 1041	
22	23	26	**SHEKINAH GLORY MINISTRY** THE BEST OF SHEKINAH GLORY MINISTRY KINGDOM 3023 *	
23	21	9	**DA' T.R.U.T.H.** THE BIG PICTURE CRUSS MOVEMENT 30009/SONY MUSIC	
24	27	47	**BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC** CRY YOUR LAST TEAR [illegible]/209 LIGHT	
25	24	49	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL [illegible]	

CHRISTIAN CHR

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	16	#1 2 WKS **HERO** SKILLET ARDENT/INO
2	2	6	**CITY ON OUR KNEES** TOBYMAC FOREFRONT/EMI CMG
3	3	18	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
4	4	20	**THE LOST GET FOUND** BRITT NICOLE SPARROW/EMI CMG
5	6	17	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC/WORD CURB
6	5	16	**SPEAKING LOUDER THAN BEFORE** JEREMY CAMP BEC TOOTH & NAIL
7	7	26	**TAKE ME AS I AM** FM STATIC TOOTH & NAIL
8	10	8	GREATEST GAINER **BEAUTIFUL ENDING** BARLOWGIRL FERVENT/WORD CURB
9	8	14	**MY SWEET ESCAPE** RUN KID RUN TOOTH & NAIL
10	9	14	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
11	11	7	**MEANING OF LIFE** HAWK NELSON TOOTH & NAIL
12	12	15	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
13	16	10	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT/WORD CURB
14	14	▮	**FORWARD MOTION** THOUSAND FOOT KRUTCH TOOTH & NAIL
15	13	18	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL PLG
16	17	▮	**HEARTBEAT** REMEDY DRIVE ALERT/CURB
17	20	10	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG
18	18	20	**FADING** DECYFER DOWN INO
19	19	15	**LEAD ME TO THE CROSS** CHRIS AND CONRAD WSR
20	22	11	**I'LL GO** VOTA INO
21	25	▮	**WHAT FAITH CAN DO** KUTLESS FERVENT/TOOTH & NAIL
22	24	10	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
23	▮	▮	**FORGIVEN** SANCTUS REAL SPARROW/EMI CMG
24	21	11	**IT JUST TAKES ONE** [illegible]
25	30	2	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS [illegible]

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	19	#1 2 WKS **CLOSE TO YOU** BEBE & CECE WINANS BAC/MALACO
2	▮	34	**GOD IN ME** MARY MARY FEAT. KIERRA "KIKI" SHEARD MY BLOCK/COLUMBIA
3	3	41	**PRAISE HIM IN ADVANCE** MARVIN SAPP VERITY JLG
4	6	30	**JUSTIFIED** SMOKIE NORFUL TREMYLES/EMI GOSPEL
5	4	28	**WAIT ON THE LORD** DONNIE MCCLURKIN FEAT. KAREN CLARK SHEARD VERITY JLG
6	5	23	**I WOULDN'T KNOW YOU** JAMES FORTUNE & FIYA FEAT. KEITH "KEDARBOY" JOHNSON & MARTHA FOR BLACKSMOKE/ORR_NICE
7	9	14	**THEY THAT WAIT** FRED HAMMOND FEAT. JOHN P. KEE VERITY JLG
8	7	52	**SOULED OUT** HEZEKIAH WALKER & LFC VERITY JLG
9	8	44	**BACK II EDEN** DONALD LAWRENCE & CO. QUIET WATER/VERITY JLG
10	11	12	**RESTORED** J MOSS PAJAM/GOSPO CENTRIC JLG
11	10	43	**IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)** MAURETTE BROWN CLARK AIR GOSPEL/MALACO
12	12	25	**LEAD ME JESUS** GREG O'QUIN & IPRAIZE PENDULUM
13	13	24	**ALL I NEED** BRIAN COURTNEY WILSON SPIRIT RISING/MUSIC WORLD
14	▮	▮	**GOD FAVORED ME** HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS VERITY JLG
15	16	17	**EVERYBODY DANCE** JAMES ROBERSON INO
16	22	4	GREATEST GAINER **I LOOK TO YOU** WHITNEY HOUSTON ARISTA/RMG
17	20	10	**AWESOME GOD** THE BROWN SISTERS KINGDOM
18	19	11	**RAIN ON US** EARNEST PUGH EPMD/BLACKSMOKE WORLDWIDE
19	21	▮	**BROKEN VESSEL** JEFF MAJORS FEAT. LASHELL DRUM/[illegible]
20	17	▮	**RIGHTEOUS FORSAKEN** BISHOP EDDIE LONG FEAT. GW ULTIMATE E1
21	23	7	**HOW I GOT OVER** VICKIE WINANS FEAT. TIM BOWMAN, JR. DESTINY JOY
22	25	5	**ALREADY HERE** BRIAN COURTNEY WILSON SPIRIT RISING/MUSIC WORLD
23	28	5	**I LOVE THE LORD** PHILLIP CARTER & SOV SOUNDS OF VICTORY
24	NEW		**FAITHFUL TO BELIEVE** BYRON CAGE GOSPO CENTRIC/VERITY JLG
25	27	3	**THIS JOY** BISHOP DAVID G. EVANS PRESENTS AUTOMATIC PRAISE

HOT DANCE CLUB SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	6	**OBSESSED** (#1 1 WK) MARIAH CAREY ISLAND/IDJMG
2	3	7	**SHE WOLF** SHAKIRA EPIC/SONY MUSIC LATIN/EPIC SONY MUSIC
3	5	7	**EVERYBODY SHAKE IT** RALPHI ROSARIO FEATURING SHAWN CHRISTOPHER BLUE PLATE
4	1	7	**CELEBRATION** MADONNA WARNER BROS.
5	4	10	**DON'T UPSET THE RHYTHM (GO BABY GO)** NOSETTES MERCURY/DJMG
6	6	8	**WOULD'VE BEEN THE ONE** SOLANGE MUSIC WORLD/GITTEN/INTERSCOPE
7	7	9	**KEEP IT GOIN' LOUDER** MAJOR LAZER FEATURING ANNA SKY & RICKY BLAZE MAJ DECENT/OVATIONA
8	8	5	**SEXY BITCH** DAVID GUETTA FEATURING AKON GUM/ASTRALWERKS/CAPITOL
9	11	5	**RELEASE ME** AGNES KING ISLAND ROCKY STAR NEM
10	10	11	**SWEET DREAMS** BEYONCE MUSIC WORLD COLUMBIA
11	9	10	**BULLETPROOF** LA ROUX POLYDOR/CHERRYTREE/INTERSCOPE
12	15	6	**THE REAL THING** VANESSA WILLIAMS CONCORD/CMG
13	13	9	**WHY YOU WANNA HURT ME SO BAD?** NICKI RICHARDS NICKIRICHARDS.COM
14	14	8	**RIGHT HERE** CARMEN REECE REAL MF
15	14	14	**GOODBYE** KRISTINIA DEBARGE SODAPOP/ISLAND/IDJMG
16	16	5	**FINE PRINT** HADIA ALI SMILE IN BED
17	23	4	**THIS TIME BABY** EDDIE X PRESENTS NIKI HARIS 3MP
18	19	12	**ROSE OF JERICHO** BT NETWERK
19	17	11	**PARANOID** JONAS BROTHERS HOLLYWOOD
20	24	5	**SHE AIN'T GOT** LETOYA CAPITOL
21	20	12	**SHOES** TIGA LAST GANG/TURBO
22	25	4	**I DIDN'T KNOW MY OWN STRENGTH** WHITNEY HOUSTON ARISTA/RMG
23	29	3	**DID YOU SEE ME COMING?** (POWER PICK) PET SHOP BOYS ASTRALWERKS/CAPITOL
24	27	4	**FAME 2009** NATURI NAUGHTON LAKESHORE
25	18	11	**WANTED** JESSIE JAMES MERCURY/DJMG
26	26	5	**WE ALL WANNA BE PRINCE** FELIX DA HOUSECAT NETWERK
27	30	4	**LOVE SONGS** ANJULIE WARNER/IRL
28			**MILLION DOLLAR BILL** WHITNEY HOUSTON ARISTA/RMG
29	21	8	**TR** FEATURING FRENCHIE DAVIS DAUMAN
30	35		**DO WHAT U LIKE** BAD BOY BILL NETWERK
31	34	4	**LOSING MY MIND** ALI KING LIBERTYBEAT
32	39	3	**S.O.S. (LET THE MUSIC PLAY)** JORDAN SPARKS 19/JIVE/RLG
33	12	13	**BE ALRIGHT** KRISTINE W/EMI AGAIN
34	38		**INSECURITIES** JUNIOR VASQUEZ FEATURING MAXI J SILVER LABEL/TOMMY BOY
35	41	3	**SUPERSTAR** DAVID MAY FEATURING MOSES MODESTRO ABKCO
36	28	12	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
37	42	2	**STRAIGHT THROUGH MY HEART** BACKSTREET BOYS JIVE/RLG
38	44	2	**BRAND NEW DAY** GEORGIE PORGIE MUSIC PLANT
39	32	8	**I'M A FUCKING CELEBRITY** DJ TIMBO LUNA TRIP
40	36	4	**DEJA VU** AMERICA OLIVO/DAUMAN
41	47	2	**SAD SONG** BLAKE LEWIS TOMMY BOY
42	49	2	**FREEWAY OF LOVE** PEPPER MASHAY CAPP
43	NEW		**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
44	NEW		**BODY LANGUAGE** JESSE MCCARTNEY FEAT. T-PAIN HOLLYWOOD
45	31	13	**LIVING FOR THE WEEKEND** JILL JONES PEACE B.SQUIT
46	NEW		**TURN IT OUT** ALTAR FEATURING JEANIE TRACY MAMAHOUSE
47	NEW		**WAKE UP** SLIMM PERPETUOUS/WARNER BROS
48	NEW		**SMOKE** JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA
49	48	8	**FOUNTAINS OF YOUTH** LOVERUSH UK FEATURING MOLLY BANCROFT SEA 10 SUN
50	33	16	**FIRE BURNING** SEAN KINGSTON BEVERLY HEIGHTS/EPIC

TOP DANCE/ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	47	**LADY GAGA** (#1 42 WKS) THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 01185*/IGA	■
2	2	10	**OWL CITY** OCEAN EYES UNIVERSAL REPUBLIC 013141* UMRG	
3	4	63	**3OH!3** WANT PHOTO FINISH 511181	
4	3	4	**IMOGEN HEAP** ELLIPSE MEGAPHONIC/RCA 50605 RMG	
5	5	11	**LMFAO** PARTY ROCK PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE 01253[illegible]	
6	6	4	**DAVID GUETTA** ONE LOVE GUM 88847* ASTRALWERKS	
7	7	14	**BEYONCE** [illegible]	
8	8	9	**DJ SKRIBBLE** TOTAL CLUB HITS 3 THRIVEDANCE/THRIVEMDI 90814/THRIVE	
9	10	2	**CRAZY FROG** EVERYBODY DANCE NOW [illegible] UNIVERSAL REPUBLIC 013338 EA/UMRG	
10	9	5	**BREATHE CAROLINA** HELLO FASCINATION FEARLESS 30127	
11	11	43	**SOUNDTRACK** SLUMDOG MILLIONAIRE INTERSCOPE 012502/IGA	
12	12	5	**CASCADA** EVACUATE THE DANCEFLOOR ROBBINS 75084	
13	16	12	**MOBY** WAIT FOR ME LITTLE IDIOT 9416* MUTE	
14	NEW		**FAMILY FORCE 5** KEEP THE PARTY ALIVE (EP) FMG 885[illegible] EX 100TH & NAIL	
15	15	2	**INFECTED MUSHROOM** LEGEND OF THE BLACK SHAWARMA PERFECTO 101140	
16	13	23	**DEPECHE MODE** SOUNDS OF THE UNIVERSE MUTE/VIRGIN 96760* CAPITOL +	
17	17	73	**SANTOGOLD** SANTOGOLD LIZARD KING 70034* DOWNTOWN	
18	18	10	**OWL CITY** OF JUNE (EP) SKY HARBOR/UNIVERSAL REPUBLIC 012882/UMRG	
19	14	29	**TONY OKUNGBOWA** TOTAL DANCE 2009 THRIVEDANCE 90807 THRIVE	
20	NEW		**MIIKE SNOW** MIIKE SNOW DOWNTOWN 70085*	
21	NEW		**VARIOUS ARTISTS** JUSTDANCE [illegible] AND 013025/IDJMG	
22	21	37	**DJ SKRIBBLE** TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE	
23	22	11	**DISCOVERY** LP [illegible] 445* REGGARS GROUP	
24	19	15	**PET SHOP BOYS** YES ASTRALWERKS 96470	
25	NEW		**SIMIAN MOBILE DISCO** TEMPORARY PLEASURE [illegible]	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	10	**EVACUATE THE DANCEFLOOR** (#1 2 WKS) CASCADA ROBBINS
2	3	8	**OBSESSED** MARIAH CAREY ISLAND IDJMG
3	2	20	**LET THE FEELINGS GO** ANNAGRACE ROBBINS
4	21	12	**I REMEMBER** DEADMAUS + KASKADE MAU5TRAP AND PRESS ULTRA
5	8	4	**SEXY CHICK** DAVID GUETTA FEATURING AKON GUM/ASTRALWERKS/CAPITOL
6	6	11	**THE SOUND OF MISSING YOU** AMEERAH ROBBINS
7	11	2	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	7	7	**CELEBRATION** MADONNA WARNER BROS
9	16	2	**I WILL BE HERE** TIESTO & SNEAKY SOUND SYSTEM ULTRA
10	5	23	**WHEN LOVE TAKES OVER** DAVID GUETTA FEATURING KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
11	10	23	**INFINITY 2008** GURU JOSH PROJECT ULTRA
12	NEW		**RIGHT HERE** CARMEN REECE REAL MF
13	10	8	**HOTEL ROOM SERVICE** PITBULL MR. 305 POLO GROUNDS/J RMG
14	14	7	**SHAME ON ME** ALEX SAYZ FEATURING LAWRENCE ALEXANDER PAKER/NEXT PLATEAU
15	13	13	**NOW I'M THAT BITCH** LIVVI FRANC FEATURING PITBULL JIVE/RLG
16	15	9	**SHE WOLF** SHAKIRA EPIC
17	4	13	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
18	NEW		**DOWN** JAY SEAN FEATURING LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
19	19	7	**BULLETPROOF** LA ROUX POLYDOR/CHERRYTREE/INTERSCOPE
20	20	18	**ANOTHER DAY** SOPHIA MAY NERVOUS
21	18	4	**I BELIEVE** CYBERSUTRA FEATURING JULIE THOMPSON RED STICK/STRICTLY RHYTHM
22	NEW		**RELEASE ME** AGNES KING ISLAND ROCKY STAR NEM
23	12	13	**ARMAGEDDON** JESSICA JARRELL MERCURY IDJMG
24	NEW		**BREAK UP** MARIO FEATURING GUCCI MANE & SEAN GARRETT 3RD STREET/RMG
25	22	2	**THROW IT IN THE BAG** FABOLOUS FEATURING THE-DREAM [illegible] DEF JAM/IDJMG

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	26	**DIANA KRALL** (#1 15 WKS) QUIET NIGHTS VERVE 012433/VG	
2	2	4	**MICHAEL BUBLE** MICHAEL BUBLE MEETS MADISON SQUARE GARDEN [illegible]/WARNER BROS. +	
3	3	19	**FRANK SINATRA** LIVE AT THE MEADOWLANDS THE [illegible] SINATRA COLLECTION 93149/RLM	
4	4	21	**MELODY GARDOT** MY ONE AND ONLY THRILL VERVE 012563* VG	
5	5	35	**FRANK SINATRA** SEDUCTION: SINATRA SINGS OF LOVE THE FRANK SINATRA COLLECTION [illegible]	
6	6	16	**FRANK SINATRA** CLASSIC SINATRA II THE FRANK SINATRA COLLECTION 96441/CAPITOL	
7	8	4	**ROY HARGROVE BIG BAND** EMERGENCE GROUNDUP/HIGHNOTE/MARCY 013289/DECCA	
8	9	4	**ROBERT GLASPER** DOUBLE BOOKED BLUE NOTE 94244 BLG	
9	11	22	**ALLEN TOUSSAINT** THE BRIGHT MISSISSIPPI NEW YORK 480880/WARNER BROS.	
10	10	28	**MADELEINE PEYROUX** BARE BONES ROUNDER 613272	
11	16		**VARIOUS ARTISTS** BEST OF BIG BAND MADACY SPECIAL PRODUCTS 54101 MADACY	
12	13	4	**ROBERTA GAMBARINI** SO IN LOVE GROUNDUP/HIGHNOTE/MARCY 013160/DECCA	
13	20	6	**MIKE STERN** BIG NEIGHBORHOOD HEADS UP 3152	
14	12	34	**RENEE OLSTEAD** SKYLARK 143/REPRISE 44247/WARNER BROS.	
15	23	14	**CHRISTIAN MCBRIDE & INSIDE STRAIGHT** KIND OF BROWN MACK AVENUE 1047 ARTISTRY	

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1			**RENEE FLEMING** (#1 1 WK) VERISMO DECCA/UNIVERSAL CLASSICS GROUP	
2	1	4	E. PLEETAC, HUSSAIN, E. MEYER & THE DETROIT SYMPHONY ORCHESTRA/ SLATKIN THE MELODY OF RHYTHM 2024	
3	2	44	**THE PRIESTS** THE PRIESTS RCA VICTOR 3.39629 SONY MUSIC	
4	3		DANIELLE DE NIESE/ORCH OF THE AGE OF ENLIGHTENMENT/ MACKERRAS THE MOZART ALBUM DECCA 013271/UNIVERSAL CLASSICS GROUP	
5	6	28	**PLACIDO DOMINGO** [illegible]	
6	7	3	**MURRAY PERAHIA** BACH PARTITAS 1, 5 & 6 SONY/BMG/ARTIA 4088 SONY MASTERWORKS	
7		45	**LUCIANO PAVAROTTI** THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	
8	5	55	**JOSHUA BELL, ACADEMY OF ST MARTIN IN THE FIELDS** VIVALDI: THE FOUR SEASONS 7 RAY CLASSICS 1121/SONY MASTERWORKS	
9	14	34	**JULIA FISCHER ACADEMY OF ST MARTIN IN THE FIELDS** BACH: CONCERTOS DECCA 012490/UNIVERSAL CLASSICS GROUP	
10	11	67	**THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ** CHANT: MUSIC FOR THE SOUL [illegible]	
11	4	3	K. KASHKASHIAN/B. OLIVERO/T. MANSURIAN/E. STEINBERG MEHAROT [illegible] UNIVERSAL CLASSICS GROUP	
12	8	22	**SOUNDTRACK** THE SOLOIST DG 012298/UNIVERSAL CLASSICS GROUP	
13	NEW		**ANGELA HEWITT** ANGELA HEWITT PLAYS HANDEL & HAYDEN HYPERION 67736	
14	12	8	JOHN ADAMS/SAINT LOUIS SYMPHONY ORCH. (ROBERTSON) DOCTOR ATOMIC SYMPHONY NONESUCH 79820/WARNER BROS.	
15	NEW		**ANNA NETREBKO** [illegible]	

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	4	**GEORGE BENSON** (#1 4 WKS) SONGS AND STORIES MONTREUX 02364/CONCORD +	
2	3	26	**CHRIS BOTTI** CHRIS BOTTI IN BOSTON COLUMBIA 38735/SONY MUSIC +	
3	2	2	**PETER WHITE** GOOD DAY PEAK 2100/CONCORD	
4	5	4	**NAJEE** MIND OVER MATTER HEADS UP 3156	
5	4	4	**HIROSHIMA** LEGACY HEADS UP 4153	
6	NEW		**MARCUS JOHNSON** POETICALLY JUSTIFIED THREE KEYS 2079	
7	7	2	**SPENCER DAY** VAGABOND CONCORD JAZZ 31317/CONCORD	
8	6	33	**BONEY JAMES** SEND ONE YOUR LOVE CONCORD 30815 +	
9	5	23	**BERNIE WILLIAMS** MOVING FORWARD REFORM 61217/ROCK RIDGE	
10	11	2	**VARIOUS ARTISTS** SMOOTH JAZZ HITS CONCORD 31465	
11	9	16	**VANESSA WILLIAMS** THE REAL THING CONCORD 10816	
12	16	8	**RICK BRAUN** ALL IT TAKES MACK AVENUE 7020/ARTISTRY	
13	10	9	**PAUL TAYLOR** BURNIN' PEAK 31357/CONCORD	
14	NEW		**MEDESKI MARTIN & WOOD** RADIOLARIANS II INDIRECT 007	
15	19	71	**ESPERANZA SPALDING** ESPERANZA [illegible]	

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	16	**DAVID GARRETT** (#1 9 WKS) DAVID GARRETT DECCA 012578/UNIVERSAL CLASSICS GROUP	
2	3	45	**IL DIVO** THE PROMISE SYCO/COLUMBIA 39968/SONY MUSIC +	
3	1	21	**PAUL POTTS** PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC	
4	4	46	**ANDREA BOCELLI** INCANTO SUGAR/DECCA +	
5	6	28	**SARAH BRIGHTMAN** SYMPHONY LIVE IN VIENNA MANHATTAN 21681 BLG +	
6	5	17	**ESCALA** ESCALA SYCO/COLUMBIA 47423/SONY MUSIC	
7	7	13	**NEAL E. BOYD** MY AMERICAN DREAM DECCA 012897	
8	8	72	**JOSH GROBAN** AWAKE LIVE REPRISE 112668/WARNER BROS. +	
9	9	26	MORMON TABERNACLE CHOIR/ORCH AT TEMPLE SQUARE (WILBERG) CONE THOU FOUNT OF EVERY BLESSING [illegible]	
10	12	5	MORMON TABERNACLE CHOIR/ORCH AT TEMPLE SQUARE (WILBERG) RING CHRISTMAS BELLS MORMON TABERNACLE CHOIR 50333/30	
11	11	36	**GREGORIAN** MASTERS OF CHANT CLRR 79015 EX	
12	10	8	**LAURENT KORCIA** CINEMA APM 65542	
13	15	19	**SOUNDTRACK** ANGELS & DEMONS HANS ZIMMER/CLASSICAL 52096/SONY MASTERWORKS	
14	13	26	**SHARON ISBIN** JOURNEY TO THE NEW WORLD CANTO CLASSICAL 45665/SONY MASTERWORKS	
15	14	39	MORMON TABERNACLE CHOIR/ORCH AT TEMPLE SQUARE (WILBERG) PRAISE TO THE MAN [illegible]	

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	20	**TALK OF THE TOWN** (#1 2 WKS) DARREN RAHN NUGROOVE
2	2	11	**TROPICAL RAIN** JESSY J PEAK/CMG
3	4	9	**BRIGHT** PETER WHITE PEAK/CMG
4	3	23	**GO FOR IT** BERNIE WILLIAMS REFORM/ROCK RIDGE
5	6	11	**LIVING IN HIGH DEFINITION** GEORGE BENSON CONCORD/CMG
6	11	11	**BURNIN** PAUL TAYLOR PEAK/CMG
7	5	36	**STEADY AS SHE GOES** WALTER BEASLEY HEADS UP
8	9	20	**WHO WILL COMFORT ME** MELODY GARDOT VERVE
9	7	36	**MOVE ON UP** RICHARD ELLIOT ARTISTRY
10	10	16	**TIJUANA DANCE** RICK BRAUN MACK AVENUE ARTISTRY
11	13	15	**THE CIRCLE** PAUL HARDCASTLE TRIPPIN 'N RHYTHM
12	8	30	**I'M WAITING FOR YOU** JACKIE M JOYNER ARTISTRY
13	12	12	**SONGBIRD** CRAIG CHAQUICO SHANACHIE
14	17	15	**JUST FRIENDS** VANESSA WILLIAMS CONCORD/CMG
15	15	12	**BECAUSE OF YOU** ERIC DARIUS [illegible]

TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	**RODRIGO Y GABRIELA** (#1 2 WKS) 11 11 RUBYWORKS 0080* ATO +	
2	3	21	**VARIOUS ARTISTS** PLAYING FOR CHANGE SONGS AROUND THE WORLD HEAR 31133/CONCORD +	
3		10	**CELTIC THUNDER** TAKE ME HOME CELTIC THUNDER 013087/DECCA	
4		53	**CELTIC THUNDER** ACT TWO CELTIC THUNDER 011606/DECCA	
5			**BLK JKS** AFTER ROBOTS SECRETLY CANADIAN 197*	
6	9	47	**CELTIC WOMAN** THE GREATEST JOURNEY: ESSENTIAL COLLECTION MANHATTAN 341249/D	
7	7	19	**ANUHEA** ANUHEA HAWAIIAN 2001	
8		4	**AMY HANAIALI'I** FRIENDS & FAMILY JA 8634	
9	10	40	**CARLA BRUNI** COMME SI DE RIEN N'ETAIT [illegible]/DOWNTOWN	
10	6		**OS MUTANTES** HAIH OR AMORTECEDOR ANTI 87041/EPITAPH	
11	12	32	**THE BABY EINSTEIN MUSIC BOX ORCHESTRA** BABY EINSTEIN WORLD MUSIC WALT DISNEY 003161	
12	11	42	**RODRIGO Y GABRIELA** LIVE IN JAPAN ATO 21[illegible] +	
13	15	12	**VARIOUS ARTISTS** WORLD IS AFRICA MUSICAL SPECIAL MARKETS 012438/EXSTARBUCK	
14	14	29	**BELA FLECK** THROW DOWN YOUR HEART ROUNDER 610634	
15	RE-ENTRY		**VIEUX FARKA TOURE** FONDO [illegible]	

LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) (PROMOTION LABEL)
1	1	10	**#1** 4 WKS **MANOS AL AIRE** NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
2	2	12	**LOBA** SHAKIRA (EPIC/SONY MUSIC LATIN)
3	3	10	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN (MUSART/BALBOA)
4	4	22	**LO INTENTAMOS** ESPINOZA PAZ (DISA/ASL)
5	11	8	**GREATEST GAINER** **LA GRANJA** LOS TIGRES DEL NORTE (FONOVISA)
6	6	32	**EL AMOR** TITO "EL BAMBINO" (SIENTE)
7	8	7	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
8	9	8	**SU VENENO** AVENTURA (PREMIUM LATIN)
9	5	11	**RECUERDAME** LA QUINTA ESTACION (SONY MUSIC LATIN)
10	7	29	**YA ES MUY TARDE** LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
11	10	15	**SUFRE** LOS DAREYES DE LA SIERRA (DISA)
12	12	21	**NO ME DEJES DE AMAR** LA APUESTA (FERCA)
13	14	10	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
14	13	30	**ABUSADORA** WISIN & YANDEL (WY/MACHETE)
15	17	21	**COMPRENDEME** GERMAN MONTERO (FONOVISA/MUSIVISA)
16	15	24	**CAUSA Y EFECTO** PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
17	16	8	**ADIOS** JESSE & JOY (WARNER LATINA)
18	14	22	**COMO UN TATUAJE** K PAZ DE LA SIERRA (DISA/EDIMONSA)
19	25	4	**GRACIAS A TI** WISIN & YANDEL (MACHETE)
20	31	2	**ESCLAVO DE SUS BESOS** DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
21	23	7	**DEJAME ENTRAR** MAKANO (PANAMA/MACHETE)
22	20	11	**TOCANDO FONDO** RICARDO ARJONA (WARNER LATINA)
23	22	11	**TE VES FATAL** EL TRONO DE MEXICO (FONOVISA)
24	30	6	**TU DEFECTO** LOS CREADORES DEL PASITO DURANGUENSE (DISA/EDIMONSA)
25	32	6	**EL BORRACHO MONTEZ DE DURANGO** GRUPO MONTEZ DE DURANGO (DISA)
26	24	5	**CELOS** FANNY LU (UNIVERSAL MUSIC LATINO)
27	41	2	**NI ROSAS NI JUGUETES** PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
28	29	19	**CAMINARE** INTOCABLE (EMI TELEVISA)
29	26	8	**CUMBAYA** PEEWEE (EMI TELEVISA)
30	27	10	**Y AHORA QUE?** LOS RIELEROS DEL NORTE (FONOVISA)
31	39	2	**AL DIABLO CON TU AMISTAD** EL CHAPO DE SINALOA (DISA)
32	35	8	**MARIPOSA MIA** VIVANATIVA (VY/PUMPING MUSIK)
33	34	6	**MI COMPLEMENTO** LOS HURACANES DEL NORTE (DISA)
34	33	19	**SE NOS MURIO EL AMOR** EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
35	28	20	**QUIEN ES USTED?** SERGIO VEGA (DISA)
36	36	14	**ME GUSTA ME GUSTA** LOS BUITRES DE CULIACAN SINALOA (ASL/EMUSIC/UNIVERSAL MUSIC LATINO)
37	47	2	**ERES TODO TODO** JULION ALVAREZ (ASL)
38	RE-ENTRY		**FELIZ** KANY GARCIA (SONY MUSIC LATIN)
39	HIGH DEBUT		**COMO VOLVER A SER FELIZ** LUIS ENRIQUE (TOP STOP)
40	NEW		**ENCONTRE** CONJUNTO ALMA NORTENA (DISA/ASL)
41	43	7	**FIRE BURNING** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
42	37	8	**OVARIOS** JENNI RIVERA (FONOVISA)
43	40	3	**SENTIMIENTOS DE CARTON** DUELO (FONOVISA)
44	38	12	**MAR ADENTRO** TOMMY TORRES (WARNER LATINA)
45	NEW		**LLUEVE POR DENTRO** LUIS FONSI (UNIVERSAL MUSIC LATINO)
46	RE-ENTRY		**HAGAMOSLO AUNQUE DUELA** MARLON (MACHETE)
47	44	2	**YA TE OLVIDE** ARTHUR HANLON FEAT. RICARDO MONTANER (FONOVISA)
48	NEW		**ALMA EN PENA** LOS INQUIETOS DEL NORTE (EAGLE MUSIC)
49	45	6	**INFINITY 2008** GURU JOSH PROJECT (ULTRA)
50	46	4	**DAME TU CORAZON** LOS RUFIANES (WY)

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT) (PROMOTION LABEL)	CHART SYMBOL
1	HOT SHOT DEBUT		**NELLY FURTADO** MI PLAN (NELSTAR/UNIVERSAL MUSIC LATINO 013318/UMLE)	
2	1	2	**LOS TIGRES DEL NORTE** LA GRANJA (FONOVISA 354192/UMLE) +	
3	2	15	**AVENTURA** THE LAST (PREMIUM LATIN 20800/SONY MUSIC LATIN)	[2]
4	3	17	**PACE SETTER** **WISIN & YANDEL** LA REVOLUCION (WY/MACHETE 012967/UMLE) +	
5	6	28	**TITO "EL BAMBINO"** EL PATRON (SIENTE 85683/UMLE)	
6	10	18	**ESPINOZA PAZ** YO NO CANTO, PERO LO INTENTAMOS (ASL/DISA 730251/UMLE)	
7	7	25	**LARRY HERNANDEZ** 15 NARCO CORRIDOS (MERCURIO/FONOVISA 570037/UMLE)	
8	8	11	**VICENTE FERNANDEZ** NECESITO DE TI (SONY MUSIC LATIN 53282)	
9	5	2	**VARIOUS ARTISTS** LOS SUPER UNO S (DISA 721407/UMLE)	
10	11	45	**EL TRONO DE MEXICO** ALMAS GEMELAS (FONOVISA 354084/UMLE)	
11	4	5	**CONJUNTO ATARDECER** CONTIGO PARA SIEMPRE (DISA 721407/UMLE)	
12	12	56	**LUIS FONSI** PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATIN 011401/UMLE) +	
13	17	14	**EL TRONO DE MEXICO** DESDE LA PATRIA, EN VIVO (FONOVISA 354088/UMLE) +	
14	NEW		**JESSE & JOY** ELECTRICIDAD (WARNER LATINA 521320)	
15	14	3	**VARIOUS ARTISTS** DURANGUENSE #1'S 2009 (DISA 721301/UMLE)	
16	13	3	**VARIOUS ARTISTS** BANDA #1'S 2009 (DISA 721302/UMLE)	
17	9	4	**JOAN SEBASTIAN** PEGADITO AL CORAZON (MUSART 4208/BALBOA)	
18	23	7	**TERCER CIELO** GENTE COMUN, SUENOS (PREMIUM LATIN/UNIVERSAL MUSIC LATINO/EMI)	
19	18	26	**MARISELA** 20 EXITOS INMORTALES (M 0614)	
20	21	11	**TIERRA CALI** MI TU TE MAS (FONOVISA/UNIVERSAL MUSIC LATINO/EMI)	
21	NEW		**LOS TEMERARIOS/BRONCO/LOS BUKIS** LO MEJOR DE B&T, SUS 20 MAS GRANDES EXITOS (DISA/ASL/EMI)	
22	16	8	**LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ** AVANZANDO EN LA VIDA (UNICOS DISA 721282/UMLE)	
23	19	58	**DADDY YANKEE** TALENTO DE BARRIO (SOUNDTRACK) (EL CARTEL/MACHETE 012057/UMLE)	[2]
24	20	44	**RICARDO ARJONA** 5TO PISO (WARNER LATINA 516869)	
25	24	5	**PATRULLA 81** COLECCION PRIVADA: LAS 20 EXCLUSIVAS (DISA 729495/UMLE)	
26	29	44	**MAKANO** TE AMO (PANAMA/MACHETE 460031/UMLE)	
27	38	73	**MANA** ARDE EL CIELO (WARNER LATINA 481788) +	[2]
28	26	10	**LUIS ENRIQUE** CICLOS (TOP STOP 6910) +	
29	27	10	**CONJUNTO PRIMAVERA** 20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS (FONOVISA 354116/UMLE)	
30	22	4	**GRUPO EXTERMINADOR** 24 CORRIDOS (FONOVISA 354176/UMLE)	
31	22	3	**VARIOUS ARTISTS** CORRIDO #1'S 2009 (DISA 721303/UMLE)	
32	28	2	**LA ARROLLADORA BANDA EL LIMON** COLECCION PRIVADA: LAS 20 EXCLUSIVAS (DISA 729498/UMLE)	
33	25	3	**VARIOUS ARTISTS** NORTENO #1'S 2009 (DISA 721304/UMLE)	
34	33	51	**PANCHO BARRAZA** LAS ROMANTICAS DE PANCHO BARRAZA VOL. II (MUSART 7035/BALBOA)	
35	36	21	**DON OMAR** IDON (MACHETE 012867/UMLE)	
36	53		**FLEX** LA EVOLUCION ROMANTIC STYLE (EMI TELEVISA 67917)	
37	30	39	**LOS INQUIETOS DEL NORTE** LA BORRACHERA (FONOVISA/UNIVERSAL MUSIC LATINO 354155/UMLE) +	
38	35	8	**JENNI RIVERA** JENNI (EDICION CD/DVD SUPER DELUXE) (FONOVISA 354092/UMLE) +	
39	34	13	**PAULINA RUBIO** GRAN CITY POP (UNIVERSAL MUSIC LATINO 013075/UMLE) +	
40	41	23	**EL COMPA CHUY** EL NINO DE ORO (GYPSY 37208/SONY MUSIC LATIN)	
41	42	60	**LOS INQUIETOS DEL NORTE** LA CURA (EAGLE/UNIVERSAL MUSIC LATINO/EMI) +	
42	57	21	**EL GUERO Y SU BANDA CENTENARIO** SE NOS MURIO EL AMOR (A.R.C. 9397)	
43	40	5	**ALACRANES MUSICAL** 20 SUPER TEMAS (AGUILA/FONOVISA 354155/UMLE)	
44	31	5	**LOS PIKADIENTES DE CABORCA** LA TENIA MAS GRANDE (SONY MUSIC LATIN 48300) +	
45	46	78	**ENRIQUE IGLESIAS** 95/08 (UNIVERSAL MUSIC LATINO 010974/UMLE) +	[2]
46	44	2	**LA ARROLLADORA BANDA EL LIMON** MAS ADELANTE (DISA 721410/UMLE)	
47	43	10	**VARIOUS ARTISTS** SUPER 1'S MEGA HITS (MACHETE 013149/UMLE)	
48	50	44	**BANDA EL RECODO** TE PRESUMO (FONOVISA 353799/UMLE)	
49	49	17	**HECTOR ACOSTA** SIMPLEMENTE: EL TONTO (FONOVISA/UNIVERSAL MUSIC LATINO 853697/UMLE)	
50	37	27	**LA QUINTA ESTACION** SIN FRENOS (SONY MUSIC LATIN 44947)	

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) (PROMOTION LABEL)
1	5	8	**#1** 1 WK **GREATEST GAINER** **LA GRANJA** LOS TIGRES DEL NORTE (FONOVISA)
2	1	23	**LO INTENTAMOS** ESPINOZA PAZ (DISA/ASL)
3	2	31	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN (MUSART/BALBOA)
4	3	31	**YA ES MUY TARDE** LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
5	4	19	**SUFRE** LOS DAREYES DE LA SIERRA (DISA)
6	6	26	**NO ME DEJES DE AMAR** LA APUESTA (FERCA)
7	8	24	**COMPRENDEME** GERMAN MONTERO (FONOVISA/MUSIVISA)
8	7	25	**COMO UN TATUAJE** K-PAZ DE LA SIERRA (DISA/EDIMONSA)
9	10	15	**TE VES FATAL** EL TRONO DE MEXICO (FONOVISA)
10	9	48	**TE PRESUMO** BANDA EL RECODO (FONOVISA)
11	15	9	**TU DEFECTO** LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
12	11	28	**FUE SU AMOR** ALACRANES MUSICAL (AGUILA/FONOVISA)
13	17	3	**EL BORRACHO MONTEZ DE DURANGO** GRUPO MONTEZ DE DURANGO (DISA)
14	16	22	**CAMINARE** INTOCABLE (EMI TELEVISA)
15	12	10	**Y AHORA QUE?** LOS RIELEROS DEL NORTE (FONOVISA)
16	21	5	**AL DIABLO CON TU AMISTAD** EL CHAPO DE SINALOA (DISA)
17	19	10	**MI COMPLEMENTO** LOS HURACANES DEL NORTE (DISA)
18	18	23	**SE NOS MURIO EL AMOR** EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
19	13	23	**QUIEN ES USTED?** SERGIO VEGA (DISA)
20	14	40	**QUIEREME MAS** PATRULLA 81 (DISA)

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) (PROMOTION LABEL)
1	1	12	**#1** 7 WKS **LOBA** SHAKIRA (EPIC/SONY MUSIC LATIN)
2	2	10	**MANOS AL AIRE** NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
3	3	13	**RECUERDAME** LA QUINTA ESTACION (SONY MUSIC LATIN)
4	4	9	**ADIOS** JESSE & JOY (WARNER LATINA)
5	5	24	**CAUSA Y EFECTO** PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
6	12	2	**GREATEST GAINER** **ESCLAVO DE SUS BESOS** DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
7	6	11	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
8	8	30	**EL AMOR** TITO "EL BAMBINO" (SIENTE)
9	7	13	**TOCANDO FONDO** RICARDO ARJONA (WARNER LATINA)
10	9	8	**SU VENENO** AVENTURA (PREMIUM LATIN)
11	11	36	**AQUI ESTOY YO** LUIS FONSI (UNIVERSAL MUSIC LATINO)
12	14	5	**NI ROSAS NI JUGUETES** PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
13	11	11	**MARIPOSA MIA** VIVANATIVA (VY/PUMPING MUSIK)
14	14	4	**GRACIAS A TI** WISIN & YANDEL (MACHETE)
15	13	8	**CELOS** FANNY LU (UNIVERSAL MUSIC LATINO)
16	29	7	**FELIZ** KANY GARCIA (SONY MUSIC LATIN)
17	16	21	**I KNOW YOU WANT ME (CALLE OCHO)** PITBULL (ULTRA)
18	15	17	**MAR ADENTRO** TOMMY TORRES (WARNER LATINA)
19	17	43	**POR UN SEGUNDO** AVENTURA (PREMIUM LATIN)
20	20	10	**INFINITY 2008** GURU JOSH PROJECT (ULTRA)

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) (PROMOTION LABEL)
1	1	15	**#1** 2 WKS **GREATEST GAINER** **HAGAMOSLO AUNQUE DUELA** MARLON (MACHETE)
2	2	9	**MANOS AL AIRE** NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
3	1	10	**LOBA** SHAKIRA (EPIC/SONY MUSIC LATIN)
4	3	19	**ABUSADORA** WISIN & YANDEL (WY/MACHETE)
5	7	6	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
6	8	9	**ADICTO A TU PIEL/HOLDING ON TO LOVE** FRANKIE NEGRON (AIRGO)
7	6	6	**SU VENENO** AVENTURA (PREMIUM LATIN)
8	11	11	**MIL KILOMETROS** OMAR HENRIQUEZ (OH)
9	20	8	**DEJAME ENTRAR** MAKANO (PANAMA/MACHETE)
10	9	11	**EL ULTIMO BESO** CAROLINA LAO (VENEMUSIC)
11	15	18	**SALSA CON TIMBA** XTREME MOVIDA (OI)
12	10	20	**QUE TENGO QUE HACER** DADDY YANKEE (EL CARTEL)
13	13	15	**TU PRIMERA VEZ** HECTOR ACOSTA (D.A.M./VENEMUSIC)
14	14	11	**SI TE VAS/QUE TENGO QUE HACER** OMEGA (PLANET)
15	12	8	**ASI ES LA VIDA** MAMBO NUEVAYORK (DS)
16	17	23	**YO NO SE MANANA** LUIS ENRIQUE (TOP STOP)
17	18	17	**NO ME DEJES** LIBERALES (VP)
18	16	15	**AGUA PASADA** ANDY ANDY (PLANET/SONY MUSIC LATIN)
19	19	5	**CHINITA** MANO ORTIZ ALL STAR BAND FEAT. GILBERTO SANTA ROSA (TROPICSOW MUSIC LATIN)
20	21	3	**ASI ES LA VIDA** EL KLAN DE PORFI (KORTA/VENEMUSIC)

LATIN RHYTHM AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) (PROMOTION LABEL)
1	1	8	**#1** 4 WKS **MANOS AL AIRE** NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
2	2	10	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
3	5	11	**DEJAME ENTRAR** MAKANO (PANAMA/MACHETE)
4	4	21	**ABUSADORA** WISIN & YANDEL (WY/MACHETE)
5	20	2	**GREATEST GAINER** **GRACIAS A TI** WISIN & YANDEL (MACHETE)
6	3	11	**LOBA** SHAKIRA (EPIC/SONY MUSIC LATIN)
7	6	36	**QUE TENGO QUE HACER** DADDY YANKEE (EL CARTEL)
8	8	32	**EL AMOR** TITO "EL BAMBINO" (SIENTE)
9	7	11	**EL RITMO NO PERDONA (PRENDE)** DADDY YANKEE (EL CARTEL)
10	15	2	**BARTENDER** ALEXIS & FIDO (SONY MUSIC LATIN)
11	10	6	**SENTIMIENTO** VICO C (EMI TELEVISA)
12	9	6	**SU VENENO** AVENTURA (PREMIUM LATIN)
13	16	6	**CIAO BELLA** IDON OMAR (MACHETE)
14	23	2	**FLAQUEASTE** JOAN & O'NEIL (HIT MACHINE/SOLO OUT)
15	12	6	**RASTRILLEA 2** J-KING & MAXIMAN (LANA)
16	35	3	**RELAJATE** EL JOEY (FAB)
17	14	7	**DOWN** JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
18	11	9	**SOLOS** PLAN B FEATURING TONY DIZE (PINA)
19	18	8	**SE LE VE** LA SISTA (CALIDOSO)
20	29	11	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)

Wisin & Yandel notch their 10th top five smash with "Gracias A Ti" on Latin Rhythm Airplay (moving 20-5 with 2.2 million in audience, up 108%). It extends their lead for most top fives on the chart to five. (Daddy Yankee is behind with 13.) "Gracias" also jumps 25-19 on Hot Latin Songs (6 million, up 25%).



Despite having the most No. 1s on Regional Mexican Albums (21), Los Tigres Del Norte are in second place for most No. 1s on Regional Mexican Airplay. With "La Granja" moving 5-1, (10.2 million in audience, up 43%), it becomes the act's 14th No. 1, just two shy of Conjunto Primavera's 16.



BETWEEN THE BULLETS

'PLAN' TO BE AMAZED



With her first Spanish-language release, "Mi Plan," selling nearly 13,000 copies, Nelly Furtado is enjoying the biggest sales week for a Latin set by a female this year. The last woman to post a bigger week was Jenni Rivera, with "Jenni" selling nearly 16,000 copies (Billboard, Sept. 27, 2008). Furtado lands atop Top Latin Albums and Top Latin Pop Albums, a feat that a crossover artist hasn't achieved since Jennifer Lopez's "Como Ama Una Mujer" did so in the April 14, 2007, issue. *—Rauly Ramirez*

Billboard HITS OF THE WORLD

OCT 3 2009

JAPAN

ALBUMS

THIS WEEK	LAST WEEK	(HANDSHAKE SOUNDSCAN JAPAN/PLANTECH) SEPTEMBER 22, 2009	
1	NEW	TSURU NO OTO (CD/DVD)	TSUYOSHI TSURUNO PONY CANYON
2	NEW	BEST A.I. (LTD ED)	AI UNIVERSAL
3	2	ALL THE BEST! 1999-2009	ARASHI J-STORM
4	NEW	BEST A.I. (CD/DVD LTD ED)	AI UNIVERSAL
5	4	BOX EMOTIONS	SUPERFLY WARNER
6	NEW	TSURU NO OTO	TSUYOSHI TSURUNO PONY CANYON
7	1	ALL MY BEST (CD DVD LTD ED.)	MAI KURAKI NORTHERN
8	7	THE COLLECTION	NE-YO UNIVERSAL
9	6	ALL MY BEST	MAI KURAKI NORTHERN
10	NEW	M-FLO TRIBUTE - MAISON DE M-FLO	VARIOUS ARTISTS AVEX TRAX

UNITED KINGDOM

ALBUMS

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 20, 2009	
1	NEW	THE RESISTANCE	MUSE A&E/HELIUM 3/WARNER
2	1	WELL MEET AGAIN - THE VERY BEST OF	VERA LYNN DECCA
3	NEW	REVELATION	PETER ANDRE CONEHEAD
4	NEW	THE BLUEPRINT 3	JAY Z ROC NATION
5	NEW	DRAW THE LINE	DAVID GRAY POLYDOR
6	NEW	TURN IT UP	PIXIE LOTT MERCURY
7	7	ONLY BY THE NIGHT	KINGS OF LEON HAND ME DOWN RCA
8	3	ONE LOVE	DAVID GUETTA GUM/VIRGIN
9	NEW	GET LUCKY	MARK KNOPFLER VERTIGO
10	12	LUNGS	FLORENCE + THE MACHINE ISLAND

GERMANY

ALBUMS

THIS WEEK	LAST WEEK	(MEDIA CONTROL) SEPTEMBER 22, 2009	
1	NEW	THE RESISTANCE	MUSE A&E/HELIUM 3/WARNER
2	NEW	GET LUCKY	MARK KNOPFLER VERTIGO
3	NEW	CARLO COKXXX NUTTEN II 2009	BUSHIDO PROD. S. BLACK & F. WHITE ERSGUTERJUNGE
4	1	WUENSCHE	PUR CAPITOL
5	NEW	MI PLAN	NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATINO
6	4	KING OF POP	MICHAEL JACKSON EPIC LEGACY
7	5	I LOOK TO YOU	WHITNEY HOUSTON ARISTA
8	6	WIR KINDER VOM BAHNHOF SOUL	JAN DELAY UNIVERSAL
9	2	DIE LIEBE BLEIBT	SEMINO ROSSI KOCH
10	3	THE BEATLES IN STEREO BOX	THE BEATLES APPLE/EMI

EUROPEAN HOT 100

SEPTEMBER 23, 2009

THIS WEEK	LAST WEEK		
1	1	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
2	12	CELEBRATION	MADONNA WARNER BROS
3	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	8	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
5	30	PAPARAZZI	LADY GAGA TREMLETT/KOMUDA/CHERRYTREE/INTERSCOPE
6	NEW	BREAK YOUR HEART	TAIO CRUZ UNIVERSAL REPUBLIC
7	9	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN
8	11	LADY MELODY	TOM FRALICH/WAYAY GWAYAYAM
9	6	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST ROC NATION
10	3	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
11	7	EVACUATE THE DANCEFLOOR	CASCADA ZOOLAND/ZEBRALATION/AATW
12	5	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
13	4	WE ARE GOLDEN	MIKA CASABLANCA/ISLAND
14	13	HEAVY CROSS	THE GOSSIP KILL ROCK STARS/COLUMBIA
15	15	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW
16	69	HUSH HUSH: HUSH HUSH	THE PUSSYCAT DOLLS INTERSCOPE
17	20	UPRISING	MUSE A&E/HELIUM 3/WARNER
18	16	SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
19	18	BOOM BOOM POW	THE BLACK EYED PEAS WILL I AM/INTERSCOPE
20	25	BULLETPROOF	LA ROUX POLYDOR

EURO DIGITAL SONGS

nielsen

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 3, 2009	
1	1	SEXY BITCH	DAVID GUETTA FT. AKON GUM/VIRGIN
2	NEW	BREAK YOUR HEART	TAIO CRUZ UNIVERSAL REPUBLIC
3	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	6	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
5	14	CELEBRATION	MADONNA WARNER BROS
6	3	RUN THIS TOWN	JAY-Z RIHANNA & KANYE WEST ROC NATION
7	4	BOYS AND GIRLS	PIXIE LOTT MERCURY
8	NEW	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
9	5	WE ARE GOLDEN	MIKA CASABLANCA/ISLAND
10	13	PAPARAZZI	LADY GAGA TREMLETT/KOMUDA/CHERRYTREE/INTERSCOPE
11	7	HOLIDAY	DIZZEE RASCAL FT. CHROME DIRTEE STANK
12	10	UPRISING	MUSE A&E/HELIUM 3/WARNER
13	11	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROWLAND GUM/VIRGIN
14	8	LEFT MY HEART IN TOKYO	MINIVIVA POLYDOR
15	12	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA

FRANCE

ALBUMS

THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) SEPTEMBER 22, 2009	
1	NEW	THE RESISTANCE	MUSE A&E/HELIUM 3/WARNER
2	NEW	THE BOY WHO KNEW TOO MUCH	MIKA CASABLANCA/ISLAND
3	1	MISTER MYSTERE	M. DARGENT
4	2	ONE LOVE	DAVID GUETTA GUM/VIRGIN
5	NEW	BAIONARENA	MANU CHAO BELAUSE
6	3	VOLUME 10	MARC LAVOINE MERCURY
7	NEW	FINISTERIENS	MIOSSEC PIAS
8	5	MUSIC FOR MEN	THE GOSSIP KILL ROCK STARS/COLUMBIA
9	4	NOUGARO OU L'ESPERANCE EN L'HOMME	MAURANE POLYDOR
10	NEW	GET LUCKY	MARK KNOPFLER VERTIGO

CANADA

ALBUMS

THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) OCTOBER 3, 2009	
1	NEW	MUSE	THE RESISTANCE HELIUM 3/WARNER BROS WARNER
2	1	JAY-Z	THE BLUEPRINT 3 ROC NATION/WARNER
3	5	WHITNEY HOUSTON	I LOOK TO YOU ARISTA SONY MUSIC
4	NEW	MEGADETH	ENDGAME RENAISSANCE/WARNER
5	3	THE BLACK EYED PEAS	THE E N D INTERSCOPE/UNIVERSAL
6	2	JEAN-PIERRE FERLAND	BIJOUX DE FAMILLE (DUOS FERLAND) TANDEM/SELECT
7	6	KINGS OF LEON	ONLY BY THE NIGHT RCA/SONY MUSIC
8	NEW	CHAMPION	RESISTANCE MAPLEMUSIC
9	20	JOHNNY REID	DANCE WITH ME OPEN ROAD/UNIVERSAL
10	8	DAVID GUETTA	ONE LOVE GUM/VIRGIN/EMI

AUSTRALIA

ALBUMS

THIS WEEK	LAST WEEK	(ARIA) SEPTEMBER 20, 2009	
1	NEW	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER
2	3	THE BLACK EYED PEAS	THE E N D INTERSCOPE
3	1	JIMMY BARNES	THE RHYTHM AND THE BLUES LIBERATION
4	2	KATE MILLER-HEIDKE	CURIOUSER SONY MUSIC
5	4	DAVID GUETTA	ONE LOVE GUM/VIRGIN
6	NEW	GRINSPOON	SIX TO MIDNIGHT UNIVERSAL
7	9	BEYONCE	I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA
8	5	PINK	FUNHOUSE LAFACE/JLG
9	NEW	JAY-Z	THE BLUEPRINT 3 ROC NATION
10	11	TAYLOR SWIFT	FEARLESS BIG MACHINE

EURO DIGITAL SONGS SPOTLIGHT

GREECE

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 3, 2009	
1	2	THAT'S MY NAME	AKCENT ROTOS ROMANIA
2	1	OTAN SE EICHA PROTODEI	PROFESSIONAL SINNERZ UNIVERSAL
3	7	STEREO LOVE	EDWARD MAYA & VIKA JIGULINA UNIVERSAL
4	4	HEAVY CROSS	THE GOSSIP KILL ROCK STARS/COLUMBIA
5	10	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
6	8	THE WHOLE OF THE MOON	THE WATERBOYS CHRYSALIS/EMI
7	5	IPARHI ZOI (E-SINGLE VERSION)	DESPINA VANDI HEAVEN
8	8	CELEBRATION	MADONNA WARNER BROS
9	NEW	SHE'S LIKE THE WIND	PATRICK SWAYZE RCA/LEGACY
10	RE	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA

EUROPEAN ALBUMS

SEPTEMBER 23, 2009

THIS WEEK	LAST WEEK		
1	NEW	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER
2	NEW	MARK KNOPFLER	GET LUCKY VERTIGO
3	2	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
4	1	DAVID GUETTA	ONE LOVE GUM/VIRGIN
5	NEW	JAY-Z	THE BLUEPRINT 3 ROC NATION
6	NEW	NELLY FURTADO	MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO
7	6	THE BLACK EYED PEAS	THE E N D INTERSCOPE
8	12	THE BEATLES	ABBEY ROAD APPLE/EMI
9	5	MICHAEL JACKSON	KING OF POP EPIC
10	13	THE BEATLES	SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE/EMI
11	8	VERA LYNN	WE'LL MEET AGAIN - THE VERY BEST OF DECCA
12	NEW	BUSHIDO PROD. S. BLACK & F. WHITE	CARLO COKXXX NUTTEN II 2009 ERSGUTERJUNGE
13	NEW	PETER ANDRE	REVELATION CONEHEAD
14	3	ARCTIC MONKEYS	HUMBUG DOMINO
15	11	LADY GAGA	THE FAME TREMLETT/KOMUDA/CHERRYTREE/INTERSCOPE

ITALY

ALBUMS

THIS WEEK	LAST WEEK	(FIMI/NIELSEN) SEPTEMBER 21, 2009	
1	NEW	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER
2	NEW	MARK KNOPFLER	GET LUCKY VERTIGO
3	1	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
4	4	EROS RAMAZZOTTI	ALI E RADICI RCA
5	3	TIZIANO FERRO	ALLA MIA ETA' CAPITOL
6	2	MICHAEL JACKSON	KING OF POP EPIC/LEGACY
7	NEW	THE BEATLES	ABBEY ROAD APPLE/EMI
8	5	DAVID GUETTA	ONE LOVE GUM/VIRGIN
9	NEW	THE BEATLES	SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE/EMI
10	6	MICHAEL JACKSON	THRILLER EPIC/LEGACY

SPAIN

ALBUMS

THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) SEPTEMBER 23, 2009	
1	NEW	FITO & FITIPALDIS	ANTES DE QUE CUENTE DIEZ D R O
2	NEW	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER
3	NEW	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
4	NEW	MARK KNOPFLER	GET LUCKY VERTIGO
5	2	PEREZA	AVIONES SONY MUSIC
6	1	DAVID DE MARIA	RELOJES DE ARENA ORO
7	NEW	BERRI TXARRAK	PAYOLA ROADRUNNER
8	NEW	NELLY FURTADO	MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO
9	5	POCOYO	FIESTA SONY MUSIC
10	3	JONAS BROTHERS	LINES, VINES AND TRYING TIMES HOLLYWOOD

PORTUGAL

ALBUMS

THIS WEEK	LAST WEEK	(AFP) SEPTEMBER 22, 2009	
1	1	HOJE	AMALIA HOJE LA FOLIE RECORDS
2	NEW	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER
3	3	KIZOMBA SERTANEJO	KIZOMBA SERTANEJO EMI
4	4	THE BEATLES	SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE/EMI
5	9	DAVID GUETTA	ONE LOVE GUM/VIRGIN
6	13	MICHAEL JACKSON	THE ULTIMATE COLLECTION MJ/EPIC
7	2	SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY
8	5	THE BEATLES	ABBEY ROAD APPLE/EMI
9	RE	MARK KNOPFLER	GET LUCKY VERTIGO
10	6	PAULO GONZO	PERFIL EDIMUSA

As Muse notches its second top 10 album on the Billboard 200 with "The Resistance," it also gets its second No. 1 debut on the **Australia Albums** chart.



NETHERLANDS

SINGLES

THIS WEEK	LAST WEEK	(MEGA CHARTS BV) SEPTEMBER 18, 2009	
1	2	MI ROWSU (TUINTJE IN MIJN HART)	DAMARU TOP NOTCH
2	1	THREE DAYS IN A ROW	ANOUK SINO
3	3	ENGEL SCHWEIGEN	HORNY UNLIMITED NASY
4	7	DAT WEET JE	JERDEN VAN DER BOOM RED BULLET
5	5	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK		
1	NEW	MUSE	THE RESISTANCE A&E HELIUM 3 WARNER
2	NEW	MOKE	THE LONG & DANGEROUS SEA PIAS
3	NEW	MARK KNOPFLER	GET LUCKY VERTIGO
4	8	ILSE DE LANGE	LIVE IN AHOY UNIVERSAL
5	NEW	PORCUPINE TREE	THE INCIDENT ROADRUNNER

AUSTRIA

SINGLES

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/ AUSTRIA TOP 40) SEPTEMBER 21, 2009	
1	1	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN
2	2	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
3	4	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	22	BULLETPROOF	LA ROUX POLYDOR
5	7	PAPARAZZI	LADY GAGA TREMLETT/KOMUDA/CHERRYTREE/INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK		
1	NEW	MUSE	THE RESISTANCE A&E HELIUM 3 WARNER
2	2	MICHAEL JACKSON	KING OF POP EPIC LEGACY
3	1	SEMINO ROSSI	DIE LIEBE BLEIBT UNIVERSAL
4	3	DAVID GUETTA	ONE LOVE GUM/VIRGIN
5	NEW	BUSHIDO PROD. S. BLACK & F. WHITE	CARLO COKXXX NUTTEN II 2009 ERSGUTERJUNGE

NORWAY

SINGLES

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) SEPTEMBER 22, 2009	
1	7	SOMETIMES	DONKEYBOY WARNER
2	1	AMBITIONS	DONKEYBOY WARNER
3	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	3	EVACUATE THE DANCEFLOOR	CASCADA ZOOLAND/ZEBRALATION/AATW
5	4	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN

ALBUMS

THIS WEEK	LAST WEEK		
1	33	MUSE	THE RESISTANCE A&E HELIUM 3 WARNER
2	NEW	MARK KNOPFLER	GET LUCKY VERTIGO
3	NEW	JOHN OLAV NILSEN & GJENGEN	FOR SANT TIL A VAERE GODT VOICES OF WONDER
4	2	JOHN FOGERTY THE BLUE RIDGE RANGERS	RIDES AGAIN FORTUNATE SON/VERVE FORECAST
5	4	WHITNEY HOUSTON	I LOOK TO YOU ARISTA

DENMARK

SINGLES

THIS WEEK	LAST WEEK	(HITLISTEN MARKETING RESEARCH) SEPTEMBER 22, 2009	
1	NEW	MY WAY	& G. PULA-AHO REMEE&FRIENDS UNIVERSAL
2	[illegible]	VELKOMMEN TIL MEDINA	MEDINA LABEL MADE A LARM
3	[illegible]	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
4	3	ENGEL	RASMUS SEEBACH ARTPEOPLE
5	5	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK		
1	NEW	MUSE	THE RESISTANCE A&E/HELIUM 3/WARNER
2	NEW	MARK KNOPFLER	GET LUCKY VERTIGO
3	6	JOHN FOGERTY/THE BLUE RIDGE RANGERS	RIDES AGAIN FORTUNATE SON/VERVE FORECAST
4	NEW	DIRCH PASSER	DEN STORE DIRCH PASSER BOX UNIVERSAL
5	3	AQUA	GREATEST HITS UNIVERSAL

EUROPEAN AIRPLAY

SEPTEMBER 23, 2009

THIS WEEK	LAST WEEK		
1	4	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
2	1	CELEBRATION	MADONNA WARNER BROS
3	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	5	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
5	10	BODIES	ROBBIE WILLIAMS CHRYSALIS
6	6	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW
7	7	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
8	5	WE ARE GOLDEN	MIKA CASABLANCA/ISLAND
9	9	AYO TECHNOLOGY	MILOW HOMERUN/MUNICH
10	8	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
11	12	PLEASE DON'T LEAVE ME	PINK LAFACE/JLG
12	11	F**K YOU	LILLY ALLEN REGAL/PARLOPHONE
13	15	PAPARAZZI	LADY GAGA TREMLETT/KOMUDA/CHERRYTREE/INTERSCOPE
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Copyrighted material

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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: E1 Entertainment promotes **Laura Lombardi** to director of retail marketing for E1 Music and **Charles Book** to director of international sales and licensing. Lombardi was manager at E1 Entertainment, and Book was manager of export sales.

PUBLISHING: BMI's board of directors re-elects **Jack Sander** chairman, **Cecil Walker** presiding director and **Virginia Hubbard Morris, G. Neil Smith, N. John Douglas, Kenneth Elkins** and **Mark Pedowitz** members of the board. Sander is the former vice chairman of **Belo Corp.**, Walker is the former chairman/CEO of **Gannett Broadcasting**, Hubbard Morris is president of **Hubbard Radio** and VP of **Hubbard Broadcasting**, Smith is president of **GNS Media**, Douglas is president/CEO of **AIM Broadcasting**, Elkins is president/CEO of **Pulitzer Broadcasting**, and Pedowitz is senior adviser to the office of the co-chairman at **Disney-ABC Television Group**.

ASCAP appoints **Sue Drew** VP of membership for pop/rock. She previously worked as an independent A&R consultant for various labels and artists.



DIGITAL: The music video and entertainment service **Vevo** names **David Kohl** executive VP of sales and customer operations. He was head of sales and publishing at **Nokia Interactive Advertising**.

RETAIL: The entertainment media wholesaler **Super D** names **Brian Wofford** VP of e-commerce and **Mary Flynn** sales manager of DVDs. Wofford was VP of e-commerce at **AEC**, and Flynn was director of sales for the Western region at **Allumination FilmWorks**.

RELATED FIELDS: **Syndication One** appoints **Yolanda Starks White** executive director of multimedia marketing. She was executive producer of "The Ride With Doug and DeDe" and "The Michael Baisden Show" for **ABC Radio**.

—Edited by Mitchell Peters

GOOD WORKS

AIMP MEMBERS TO EDUCATE LOS ANGELES CLASSROOMS

The Assn. of Independent Music Publishers has recruited some of its members to speak with eighth grade classrooms at Bret Harte Preparatory Middle School Sept. 29 in Los Angeles about the importance of copyright preservation and career opportunities in the music business.

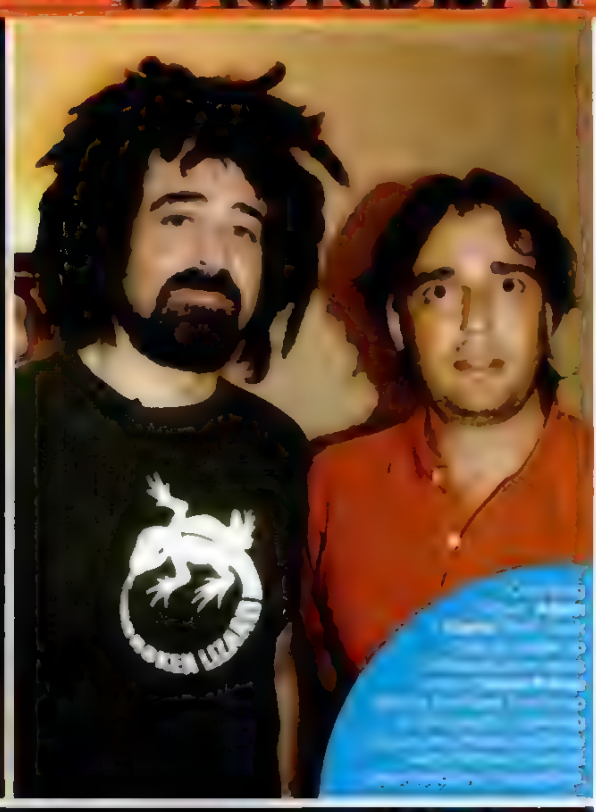
The event will launch the Operation Hope's Five Million Kids program, which is designed to encourage students to stay in school. AIMP's team of volunteer instructors will include Quincy Jones, Black Eyed Peas manager Ben Gross and Troy Carter, Coalition Media Group founder/CEO and Lady GaGa's manager. Additional speakers will include representatives from Universal Music Group, Disney, the Recording Academy and 20th Century Fox.

The volunteers from those companies will visit approximately 20 classrooms, reaching about 600 students, according to AIMP executive director Kasaan Steigen. "It's about role models," she says. "That's what we're doing on this day; giving students real people in their classrooms who can show them ways that school can be relevant." Operation Hope volunteers will also speak to approximately 700 other students about financial literary training.

—Mitchell Peters



Madison Square Garden Entertainment president **Jay Marciano** (right) presented **Jay-Z** with a commemorative plaque in celebration of his sold-out concert Sept. 11 at New York's Madison Square Garden benefiting the New York Police and Fire Widows' and Children's Benefit Fund





AC/DC hangs backstage Aug. 22 at Canad Inns Stadium in Winnipeg, Canada, after playing to a sold-out crowd of 44,000. From left: AC/DC's **Malcolm Young**, Winnipeg Blue Bombers/Canad Inns Stadium VP of facility and event operations **Shirlee Preteau**, AC/DC's **Angus Young**, Winnipeg Blue Bombers/Canad Inns Stadium president/CEO **Lyle Bauer**, AC/DC's **Cliff Williams** and **Brian Johnson** (in front), True North Sports & Entertainment senior VP, MTS Centre GM **Kevin Donnelly** and AC/DC's **Phil Rudd**

INSIDE TRACK

JUST GETTING FIRED UP

"Our fans are definitely ready for new music," says Honeytribe frontman Devon Allman, whose first album, "Torch," is now more than 3 years old. And he intends to give them some fresh material in 2010.

Allman plans to start recording his next effort, "Space Age Blues," Jan. 2 at Ardent Studios in Memphis, where he also made "Torch." "I'm really excited about it," says the St. Charles, Mo.-based Allman, whose father is Gregg Allman. "The band has done over 1,000 shows since 'Torch' came out. The band was definitely in its infancy when we recorded 'Torch.' I know we're capable of so much more in the studio.

"And this time we have about twice as much time; I think we did 'Torch' in 12 days and mixed it in five. This one we're gonna have 30 days."

Allman and Honeytribe have been road-testing songs for the album, including such tracks as "Salvation," "Take Me to the Bridge," "I'm Ready" and "Endless Diamond." "They come from the same place as ["Torch"], but they're definitely a lot more artistic and feel-based," Allman says.

"I think the second record of anybody's career is what establishes them," he adds. "Anyone gets a debut. The second one, I think, determines whether you're gonna stay or go away. This is the one you go for broke on."



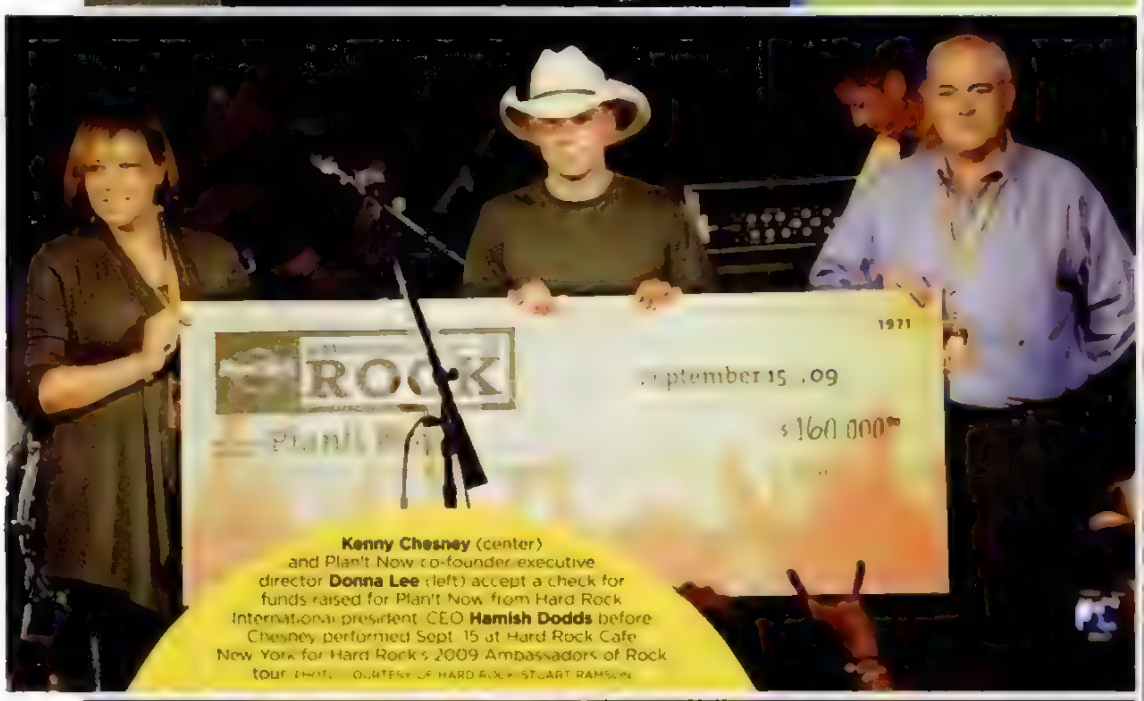
DEVON ALLMAN



Alice in Chains co-founder/lead guitarist **Jerry Cantrell** (center) rides high during a Nashville visit with SESAC senior VP of strategic development/ distribution and research operations **Hunter Williams** (left) and associate VP of writer/ publisher relations **Tim Fink**. Alice in Chains' new album 'Black Gives Way to Blue' is due Sept. 29, and the band is currently on a worldwide tour. PHOTO COURTESY OF ED RODE

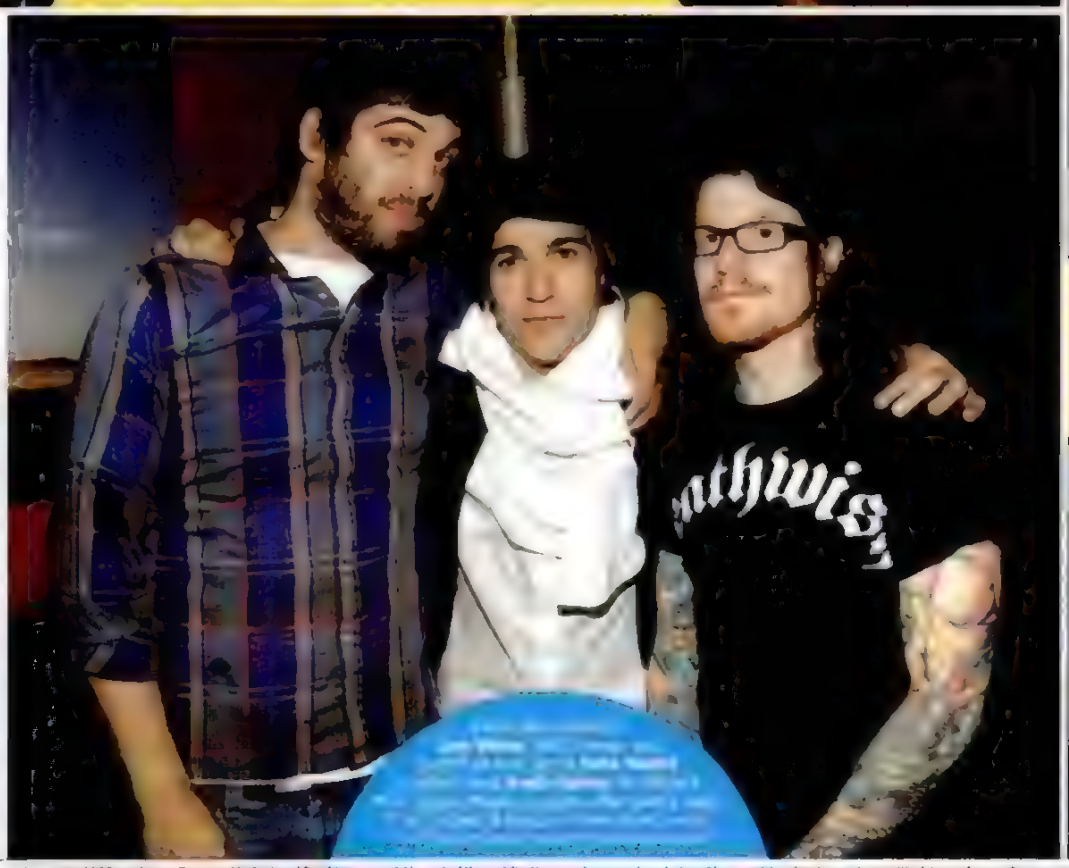


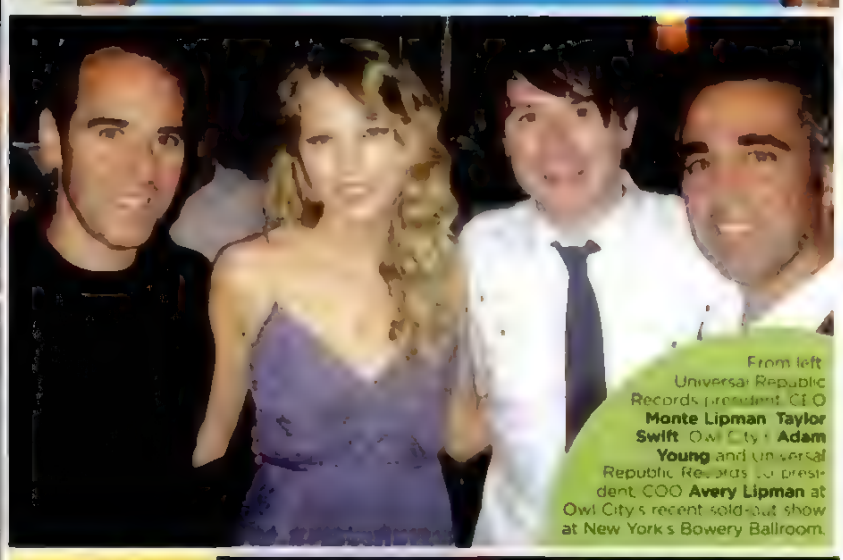
The United Negro College Fund recently held a gala at the Pasadena (Calif.) Civic Auditorium in tribute to Lionel Richie for his work with the organization. In attendance were Motown founder **Berry Gordy** (right) and Upfront Megatainment CEO **Devyne Stephens**. PHOTOGRAPHER [illegible] LEGENDARY PHOTOGRAPHS



Kenny Chesney (center) and Plant Now co-founder/executive director **Donna Lee** (left) accept a check for funds raised for Plant Now from Hard Rock International president/CEO **Hamish Dodds** before Chesney performed Sept. 15 at Hard Rock Cafe New York for Hard Rock's 2009 Ambassadors of Rock tour. PHOTO COURTESY OF HARD ROCK/STUART RAMSON







From left: Universal Republic Records president/CEO **Monte Lipman**, **Taylor Swift**, Owl City's **Adam Young** and Universal Republic Records co-president/COO **Avery Lipman** at Owl City's recent sold-out show at New York's Bowery Ballroom.



Perez Hilton (right) with singer **Little Boots** at the opening night of the Perez Hilton Presents tour Sept. 10 in Atlanta. PHOTOGRAPHER [illegible] WILL HORWITZ

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WALE BRINGS D.C. GO-GO TO HIP-HOP

Q3 SOUNDSCAN
BEATLES, JACKO SLOW ALBUM SALES SLIDE

Singer. Actress. Businesswoman. Philanthropist.
OUR WOMAN OF THE YEAR
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PARAMORE HITS THE ROAD AS HEADLINER

THE TOP MOBILE ARTISTS OF 2009

PLUS
Rising Star **Lady Gaga** And Our List Of The 30 Most Powerful Female Execs

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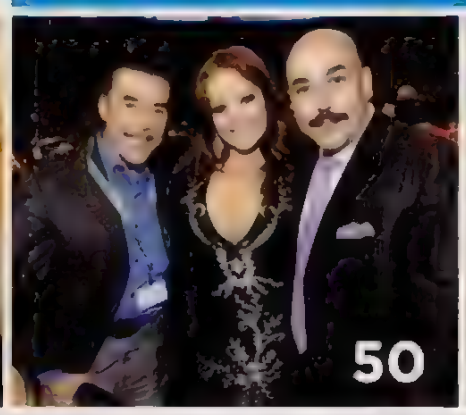


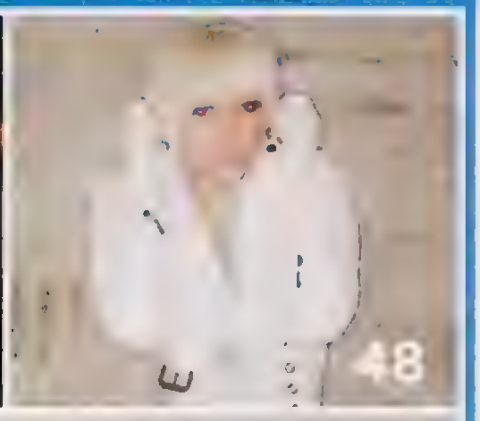
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HOMEFRONT

360 DEGREES OF BILLBOARD

Online

NEW BILLBOARD.COM
There's new, exclusive content on Billboard.com, including video footage from Billboard's Women in Music event with Beyoncé and Lady Gaga, coverage of the Austin City Limits Festival and a Chickenfoot interview.

Events

REGIONAL MEXICAN
The summit—Oct. 8-9 at Los Angeles' Hyatt Regency Century Plaza—will feature a panel with the Rivera family—Pedro, Jenni, Juan and Lupillo—and a Q&A with Alejandro Fernández. For more, go to billboardevents.com.

TOURING
At the Billboard Touring Conference—Nov. 4-5 in New York—Ozzy Osbourne will receive the Legend of Live honor and Kevin Lyman the Humanitarian award. For more information, go to billboardevents.com.

MEDIA AND MONEY
This conference—Nov. 12-13 in New York—brings together leaders in media, entertainment and finance for keynote interviews and panel discussions. To register, go to mediaandmoney conference.com.

Billboard No.1 ON THE CHARTS

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THIS WEEK ON .biz

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TOP INDEPENDENT ALBUMS	#1	PEARL JAM
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TOP MUSIC VIDEO SALES	#1	MICHAEL JACKSON
HOT VIDEOCLIPS	#1	JAY-Z, RIHANNA & KANYE WEST
TOP DVD SALES	#1	X MEN WOLVERINE



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Streaming Vs. Downloading—The Coming Cash-Flow Crisis

BY ROBB McDANIELS



First it was, "Fans want to feel it." Then it was, "Fans want to own it." Now it's, "Why own when I can save?"

One of the unforeseen impacts of the global economic downturn on the music industry is the accelerated rate of consumers' adoption of streaming music. Want to save some money while you sit at home looking for a job? Stream. Want to listen to music on your phone while you take care of the kids? Stream. Do you happen to have your iPhone in your car? Stream. Why download when you can stream almost anything you want at any time, in any place?

As streaming becomes more portable, interactive and affordable to the consumer, fans are rapidly shifting their listening habits to embrace this medium that provides instant gratification. And this means trouble for the already wounded music industry.

Labels, particularly independent labels, have lived off of cash flow for many years now. That's why advances have always been the name of the game—money is paid upfront and there is a reasonable expectation it will be made back later. But the rise of streaming threatens to cut off the flow and destroy that model.

Here's the issue with streaming from the perspective of a content owner: It takes 150-200 plays of a song before the content owner earns royalties on par with one download. Content owners typically get paid 70 cents per download and half a penny per stream. How long does it take the average fan to stream a song 150 times—six months? Twelve months? Longer? There's the cash-flow issue. Money that we were expecting today, we now won't see for six to 12 months, maybe longer in some cases. This means, as a label or an artist, I won't have money today to finance my new record. Many labels also won't recoup their advances as quickly and therefore won't have the cash to fund or market new projects. Their cost of capital will rise and bonus pools (yes, these still exist) will evaporate. So where do we go from here?

Maybe the answer lies within the "problem," as is often the case. Maybe the industry simply needs to unlock the value of this new music experience by embracing the streaming app as its new shiny disc. The value of music has never changed, only the value of the experience. CDs offered a more portable, interactive and consumer-friendly way of delivering music in much the same way that streaming apps do now. I can stream all the music I want from the jukebox in the sky to my phone, computer or car. That's value, and people will pay for portability, interactivity and ease of use.

But you have to make it as easy for me to enjoy this experience as you made listening to a CD. Consumers might pay for a streaming app service if they believed it would be around in a year and not driven into bankruptcy. They might pay if all the music they wanted was there without restrictions and without the risk of being pulled over some inane licensing dispute. I don't think most consumers believe that a download is 150 times more valuable than a stream, so maybe we need to look at reducing the pricing spread between these two consumption mediums.

It's too bad that the industry continues to stumble over itself when setting up these new models by making the entire content licensing process overly time-consuming and costly. Want to know why the iTunes App Store is so popular and has already reached 2 billion downloads? It is available in 77 countries one year after launch. By comparison, the music store is only in 22 countries more than six years after launch, resulting in plenty of money being left on the table. The restrictive nature of content licensing might make sense in the old paradigm but not the current dynamic, global, on-demand media marketplace. Unfortunately, the music industry is likely going to have to go through a lot more pain before enough friction is removed—and by friction I mean people and systems—and common sense proposals become reality.

Having been involved in the digital music industry since 2001, I am realistic about what may likely transpire. As such, I am having conversations with our clients now about preparing for this cash-flow issue. Artists and labels need to be prepared to significantly reduce fixed operational and administrative costs. They need to effectively manage marketing budgets. They need to leverage the efficiencies of the digital marketplace to generate new sources of income and expand the opportunities for their music. The global music industry will need to come together like never before to work through this latest transformation and emerge a leaner and more vibrant industry. ••••

Robb McDaniels is founder/president/CEO of INgrooves, a digital media infrastructure company that provides distribution and marketing services through its INgrooves and ONE Digital divisions.

MEA MAXIMA CULPA

Through the years Billboard has chronicled the countless times that a performance on the Grammy Awards telecast has boosted an artist's sales and buzz. But due to an oversight, Billboard neglected to include the Grammys telecast in our annual Maximum Exposure survey and the subsequent issue (Sept. 26). The telecast provides considerable exposure that leads to significant sales boosts. For example, U.S. sales of 2009 best new artist winner Adele's album, "19," surged 218% to 57,000 copies, according to Nielsen SoundScan, while sales of M.I.A.'s album "Kala"—which included record of the year nominee "Paper Planes"—jumped 43% to 6,000. Billboard regrets the oversight and hopes our invite to next year's festivities will not be lost in the mail.

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UPFRONT

>>>NIELSEN: WOMEN USE MUSIC SITES MORE THAN MEN

Women are more likely to visit music news or music-listening Web sites than men, according to Nielsen NetView. In August, women made up 56.1% of the Web traffic to online music sites. Overall, music sites pulled in 42.5 million unique female visitors in August. Females aged 35-49 make up the largest group. More than 14.5 million women within that demographic visited online music sites in August.

>>>WMG REDUCES STAFF

Warner Music Group has made staff reductions at Warner Bros. Records and its distribution divisions WEA and the Alternative Distribution Alliance, according to online reports. The cuts follow a reduction at Rhino Entertainment, which trimmed about 20% of its staff because of declining physical sales, sources confirm. In total, some 30-40 staffers were cut. Among those let go at Warner Bros. was senior sales VP Dave Stein, according to sources.

>>>FURTHER CUTS AT WW1

Westwood One, already reeling from financial difficulties, instituted further cost reductions to lower operating expenses. The plan calls for a one-week furlough (no work, no pay for five days) and salary cuts equal to five days spread throughout 10 weeks. In total, employees will be faced with 10 unpaid days. The cuts are on top of recent salary reductions between 5% and 15%, as well as a number of reorganization moves.





Third-quarter finalists: THE BLACK EYED PEAS (left) and MICHAEL JACKSON

RETAIL BY ED CHRISTMAN

Jackson And Beatles Bring 'Help'—And Hope—To Retail

Third-Quarter Sales Show 11% Decline From 2008, Better Than Year As A Whole

Renewed interest in the Beatles and Michael Jackson slowed the decline of U.S. album sales in the third quarter, which was down 11.1% compared with the same period in 2008, according to Nielsen SoundScan. In the three months ending Sept. 27, 82.1 million albums were sold, down from 93.2 million during the third quarter of last year.

Music retailers are hoping that the continued performance of Jackson and Beatles albums and a strong fourth-quarter release schedule will continue to make up lost ground. So far album sales are down 13.9% this year. After the second quarter, sales were down 14.7% compared with the first half of 2008.

During the quarter, Jackson's June 25 death fueled about 5 million in album sales, and the Sept. 9 rerelease of the Beatles catalog has sold another 1.3 million units so far.

Digital track sales grew 11.1% to 884.2 million downloads from 795.8 million downloads in the first nine months of 2008. When those downloads are converted to track-equivalent albums (also known as TEA) the overall album category declined 8.6% to 345 million in the first nine months of this year, versus the 377.4 million recorded in the nine-month period of the prior year. That's larger than the 5.3% decline 2008 recorded from the 2007 period when albums with TEA totaled 398.6 million units.

So far this year 11 albums have topped the 1 million-unit mark, the same number as in 2008. In 2008, the top seller was Lil Wayne's "Tha Carter III," at 2.5 million units; this year's top seller is Jackson's "Number Ones," at 1.8 million units.

On the album side, 27 sets have sold more than 100,000 copies each as digital downloads, led by Kings of Leon's "Only by the Night," which has scanned about 350,000 units so far this year. Last year at this point, only 18 albums had topped the 100,000 mark, but the No. 1 digital album seller was Coldplay's "Viva La Vida or Death and All His Friends," with 548,000 downloads.

So far this year 53 digital songs have topped the 1 million-unit mark, and 14 have sold more than 2 million copies, led by the Black Eyed Peas' "Boom Boom Pow," which has been downloaded 4.2 million times. That compares with 39 digital songs that topped the million-unit mark last year, of which 11 scanned more than 2 million units each.

Universal Music Group still leads the industry in market share with a 30.6% slice of the pie for U.S. album sales, including TEA. That outpaces the 27.2% share carved out by Sony Music Entertainment. But UMG's slice is down from the 31.9% it garnered in the first nine months of last year.

UMG also leads the industry in single-track downloads with a 33% market share this year, outpacing the 24.4% share of Sony Music Entertainment. That showing helps UMG keep its commanding industry lead. But by the old industry barometer of pure U.S. album sales, Sony Music Entertainment is closing in on the leader, with a 27.8% slice of the pie, versus UMG's 29.9% share. Last year, at the end of the third quarter, there was nearly an eight percentage point spread between the two competitors, with UMG leading with 32% market share to Sony's 24.1%.

The narrowing of the gap comes largely from the burst in Jackson album sales, as well as a relatively soft third quarter for UMG. During this period, UMG sold 22.8 million units, compared with 31.4 million units in the same part of 2008. That means UMG's drop in album sales accounted for slightly more than three-quarters of the industry's 11.1 million-unit decline for the third quarter.

In terms of genre sales, the small categories of electronica and new age were the only ones to post gains—rising 2.6% to 6.6 million units and 0.5% to 1.3 million units, respectively. Of the larger genres, country showed the smallest decline, a 1.7% drop to 30.3 million units from 30.8 million units in the corresponding period last year. Likewise, Christian experienced a small decline of 6.4% to 17.6 million units from 18.8 million units for the first nine months of last year.

Rock and R&B (which includes rap) also declined slower than the industry as a whole. Rock sales dropped 11.5% to 88.1 million units, down from 99.6 million units in the same time frame of 2008. R&B fell 6.6% to 51.4 million units from 55 million units. Latin is suffering the worst this year, declining 35.1% from 19.4 million units to 12.6 million.

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>>>YOUTUBE, WMG AGREE ON NEW DEAL

YouTube and Warner Music Group announced a new content-licensing deal that will bring the label's content back to the video streaming service after a nine-month absence. The main difference of the new deal is that WMG will now sell advertising around its videos rather than YouTube. This will allow the label to set its own prices as well as keep the majority of the resultant ad revenue.

>>>WOLFGANG'S VAULT OPENS CATALOG

Wolfgang's Vault, which has amassed the largest collection of licensed live recordings for streaming on the Internet, is about to make a treasure trove of those concerts available for download. Beginning Nov. 3, the site will add more than 1,000 titles from 919 artists to the approximately 500 that are currently available for purchase from the site's Concert Vault section. The additions will include more than 160 Grateful Dead concerts as well as titles from acts like Santana, Janis Joplin, Aretha Franklin and many others.

>>>DIDDY SIGNS WITH INTERSCOPE

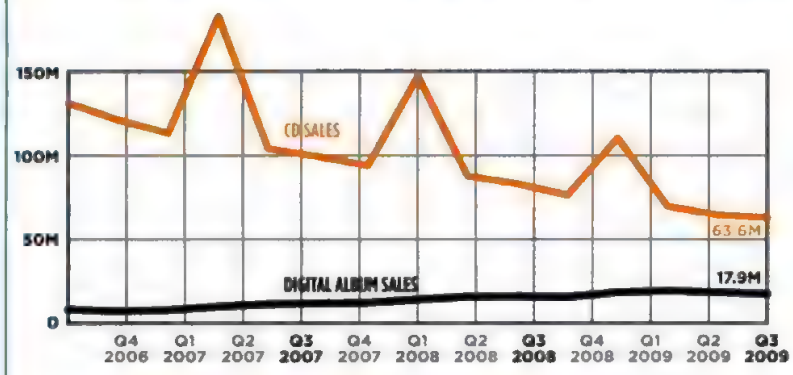
Sean "Diddy" Combs has signed with Interscope Geffen A&M in a deal that includes his future albums and creates a new joint venture with Combs' Bad Boy label. The venture's first release will be Combs' own upcoming album, "Last Train to Paris." Financial terms and the time span of the deal weren't disclosed. Previously, Combs and Warner Music Group's Atlantic label had a deal that lasted almost five years.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Antony Bruno, Ed Christman, Gary Graff, Kenneth Hein and Reuters.

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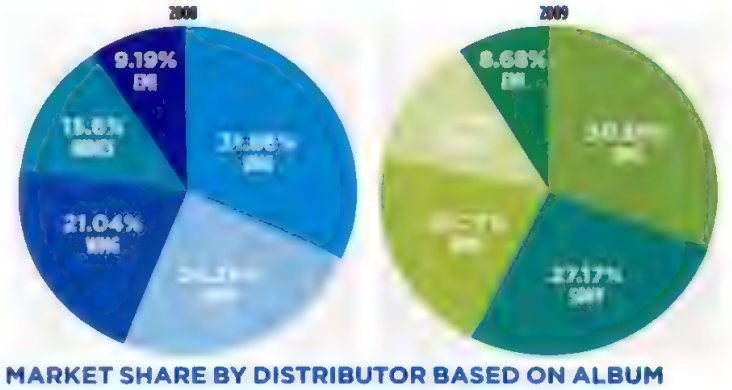
DRAWING THE QUARTER

A Look At The Last Nine Months' Worth Of Music Business Sales Numbers



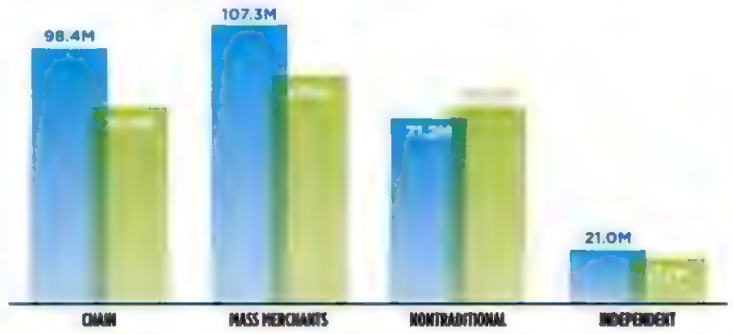
CD ALBUM SALES VS. DIGITAL ALBUM SALES

Michael Jackson and the Beatles have sold about 6 million CDs in the third quarter between them, but the format's weekly sales continue to drop from an average of 5.2 million units per week in the first half of 2009 to a third-quarter average of 4.9 million units per week.



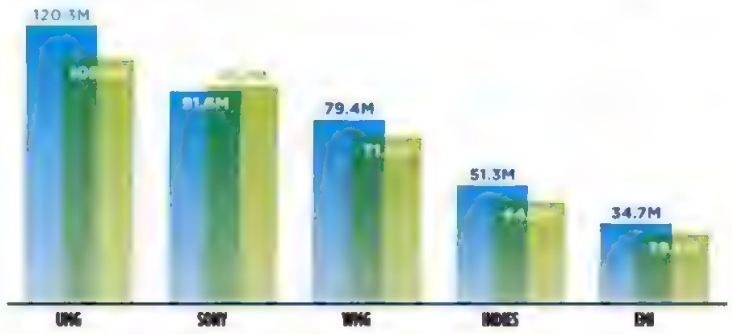
MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM AND TEA (TRACK-EQUIVALENT ALBUM) SALES

Among the major labels, Sony Music Entertainment was the only distributor to gain market share over the prior year. While the indie sector lost market share, the above numbers don't reflect sales by major-owned indie distributors, which are counted within their respective parents.



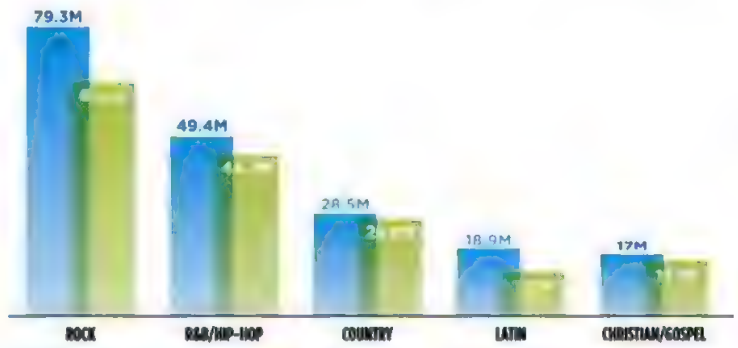
ALBUM SALES BY STORE TYPE

For the first time, the nontraditional retail sector—which consists of digital stores like iTunes, online CD stores like Amazon, concert sales, mail-order houses and non-music stores like Starbucks—has surpassed the chain category in overall album sales and is now the second-largest category behind mass merchants.



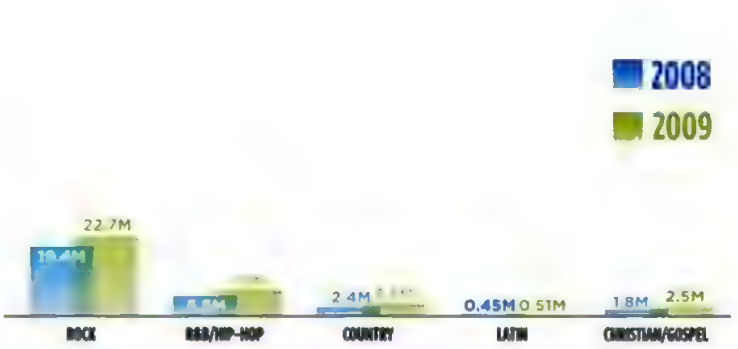
ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

Sony's market-share gain translated into an album sales gain—a rarity these days. Universal's sales declined by nearly 15 million units, although EMI suffered the largest decline on a percentage basis, at 13.7%.



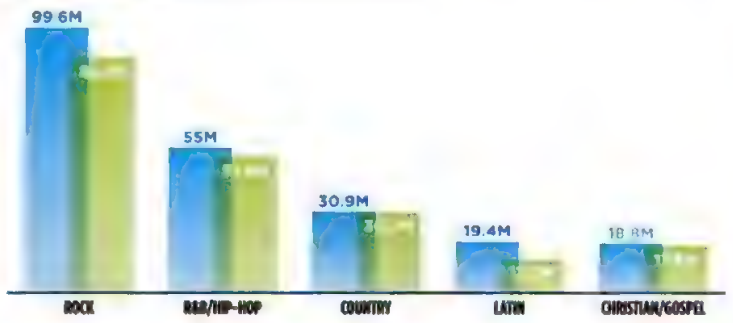
CD ALBUM SALES BY GENRE

The electronica/dance genre was the only category to post an increase, up 2.2% in unit sales compared with the corresponding period last year. Latin had the largest decline, with a 36.2% drop.



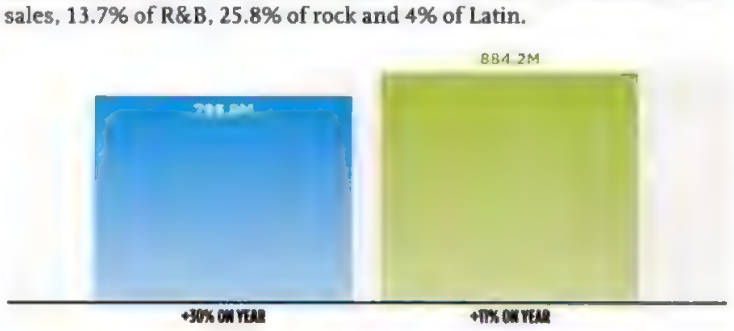
DIGITAL ALBUM SALES BY GENRE

Of the larger genres, country and Christian had the biggest percentage gain in unit sales, with the former up 50% and the latter up 39%. Digital accounts for 18.8% of country album sales, 14.1% of Christian's unit sales, 13.7% of R&B, 25.8% of rock and 4% of Latin.



TOTAL ALBUM SALES BY GENRE

Latin album sales continue to plummet, displacing rap as the genre hardest hit by declines. Latin is suffering shrinking space for CDs at traditional music chains, as well as the 2008 demise of Handleman, a respected rack-jobber that supplied albums to Best Buy and one-third of Wal-Mart stores.



DIGITAL TRACK SALES

As expected, the percentage of increase in digital sales has slowed as unit sales continue to grow. But this year the growth in unit sales was more modest than it was the previous year. Digital sales only grew 88.4 million units compared with the prior year-to-year growth of 183.6 million.

LABELS | BY MITCHELL PETERS

Colorful 'Canvas'

Canvasback Music Strikes A New Deal With Atlantic

Former Columbia Records imprint Canvasback Music—best-known for releasing in 2007 the soundtrack to the Academy Award-winning film "Once," which featured music from the Swell Season—has signed a multiyear, worldwide label services and distribution deal with Atlantic Records. Under the partnership, artists signed to Canvasback/Atlantic will have access to label resources under the Warner Music Group (WMG) banner and receive distribution through WEA and Warner Music International.

The first release on Canvasback/Atlantic will be the debut from the London-based rock band





Fanfarlo, whose new album, "Reservoir," will be released Oct. 13 in the United States.

As part of the joint venture, Atlantic will house Canvasback founder/A&R veteran Steve Ralbovsky's management company Beekeeper Artists, whose roster includes singer/songwriter Rachael Yamagata and producer Scott Litt. The partnership went into effect at the beginning of September; financial terms weren't disclosed. Canvasback and Beekeeper Artists are headquartered at Atlantic's New York offices.

"Steve Ralbovsky is without question one of the absolute best in the business," Atlantic chairman/CEO Craig Kallman says. "The opportunity to bring Steve into the Atlantic fold was a dream come true. He's the consummate record man in every way, shape and form. His track record speaks for itself."

With more than 25 years of experience working for labels like A&M, Elektra, Arista, Interscope, Columbia and RCA, Ralbovsky is responsible for signing acts including Soundgarden, Kings of Leon, My Morning Jacket and the Strokes. He began his career in tour and artist management, then later landed his first A&R role in 1983 at EMI Records. A year later Ralbovsky moved to Columbia, where he signed T Bone Burnett, Matthew Sweet and the Outfield. Other noteworthy signings during his various label stints include Nanci Griffith, Ween, Anthrax, the Breeders, David Gray and Ray LaMontagne.

In 2006, Ralbovsky left an executive A&R role at RCA to again join Columbia, where he oversaw Canvasback while also providing A&R direction for select artists and projects on the label's roster. "It was a label imprint and a developing management partnership," Ralbovsky says. "We created a model whereby we'd use independent operations as well as in-house label services."

The most successful release on Canvasback under its deal with Columbia was "Once," which has sold 719,000 copies in the United States, according to Nielsen SoundScan. Other releases on the imprint included albums by Manchester Orchestra, Annuals and Wild Sweet Orange.

Canvasback's partnership with Columbia ended in May, according to Ralbovsky, who adds that senior management at WMG expressed interest in the label earlier this year. "It was a difficult and challenging decision to make, but for a variety of reasons I felt this would be the best for my colleagues and myself," he says. "It felt like a good move to make."

Ralbovsky expects that most label services (publicity, marketing, promotion, new media, touring) for future Canvasback album releases will be handled by Atlantic. "Initially the intention is to keep it more in-house, because from our point of view, they've got this place populated very well with a lot of great folks," he says. "So we're looking forward to tapping into all the traditional record company departments—maybe a little more than we did in our last relationship [with Columbia]."

Atlantic will also provide services to artists signed to Beekeeper Artists, according to Kallman. "We'll give all our resources to help support the management side of [Ralbovsky's] business and Canvasback."

Ralbovsky says he hopes to expand the management company's roster in the coming months. New signings will be chosen "selectively and focused to our taste," he says. "Less is more, generally, and it has to fit to what we intuitively feel excited about."

The Canvasback/Beekeeper staff includes Jack Hedges, who is the marketing director for the label and oversees touring and finance at the management company; Dan Chertoff, who'll be responsible for A&R and Web management; and Joanna Katz, who'll manage administrative duties.

Meanwhile, Kallman says he doesn't expect Atlantic to enter any similar deals in the near future. "This was a unique opportunity because of who Steve was," he says. "There are very few executives of Steve's caliber, so I don't see many opportunities to repeat this. But obviously wherever there is someone at this level, we'd love to be doing a deal like this." ••••





BOXSCORE Concert Grosses

	GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
1	$16,128,950	**U2, MUSE** Giants Stadium, East Rutherford, N.J., Sept. 23-24	161,810	Live Nation Global Touring
2	$13,860,480	**U2, SNOW PATROL** Soldier Field, Chicago, Sept. 12-13	135,872	Live Nation Global Touring
3	$12,859,778	**U2, SNOW PATROL** Gillette Stadium, Foxboro, Mass., Sept. 20-21	138,805	Live Nation Global Touring
4	$9,571,672	**U2, SNOW PATROL** Rogers Centre, Toronto, Sept. 16-17	115,411	Live Nation Global Touring
5	$5,959,426	**METALLICA** Forum, Copenhagen, July 20, 22-23, 27-28	48,392	Live Nation International
6	$4,638,645	**ELTON JOHN & BILLY JOEL** Nationals Park, Washington, D.C., July 11	38,617	Live Nation
7	$4,554,068	**COLDPLAY** Estadio Olimpico, Barcelona, Spain, Sept. 4	63,306	Live Nation International
8	$4,340,268	**MYLÈNE FARMER** Stade Roi Baudouin, Brussels, Sept. 19	34,956	Live Nation International
9	$4,244,363	**COLDPLAY** Parc Des Princes, Paris, Sept. 7	50,355	Live Nation International
10	$3,814,089	**BRITNEY SPEARS, JORDIN SPARKS** Madison Square Garden, New York, Aug. 24-26	53,356	Concerts West/AEG Live
11	$3,679,733	**BEYONCÉ, FLO RIDA, JESSICA MAUBOY** Acer Arena, Sydney, Sept. 18-19	29,584	Michael Coppel Presents
12	$3,489,588	**JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY** Staples Center, Los Angeles, Aug. 7-9	50,150	Live Nation
13	$3,382,171	**JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY** Rogers Centre, Toronto, Aug. 30	55,156	Live Nation
14	$3,235,729	**COLDPLAY** MCH Outdoor Arena, Herning, Denmark, Aug. 16	33,737	Live Nation International
15	$3,229,512 ($3,452,510 Canadian) $80.45/$46.77	**METALLICA, LAMB OF GOD, GOJIRA** Bell Centre, Montreal, Sept. 19-20	42,925 two sellouts	Gillett Entertainment Group, Live Nation
16	$3,199,085	**CHER** The Colosseum at Caesars Palace, Las Vegas, Sept. 19-20, 22-23, 26-27	21,939	Concerts West/AEG Live
17	$3,051,937 (€2,162,225) $105.86/$83.28	**EAGLES, PAUL CARRACK** Gelredome, Arnhem, The Netherlands, July 18	30,523 sellout	Live Nation International
18	$2,433,943 (14,945,000 kroner) $162.86/$105.86	**COLDPLAY** Koengen, Bergen, Norway, Aug. 19	21,945 sellout	Live Nation International
19	$2,367,964 (16,773,845 krona) $84/$69.88	**COLDPLAY** Stockholm Stadion, Stockholm, Aug. 22	32,651 33,137	Live Nation International
20	$2,224,670	**ATRÉVETE A SOÑAR** Auditorio Nacional, Mexico City, Aug. 21-23, 28, 30	65,360	OCESA/CIE-Mexico
21	$2,143,596	**METALLICA** Oslo Spektrum, Oslo, June 17, July 30	20,280	Live Nation International
22	$1,739,826 $98/$65	**BRUCE SPRINGSTEEN & THE E STREET BAND** United Center, Chicago, Sept. 20	18,249 sellout	Jam Productions
23	$1,712,858 $278/$178/ $79.50/$55	**BRITNEY SPEARS, JORDIN SPARKS** Mandalay Bay Events Center, Las Vegas, Sept. 26-27	18,799 two sellouts	Concerts West/AEG Live
24	$1,492,464	**BLINK-182, FALL OUT BOY, WEEZER & OTHERS** Molson Amphitheatre, Toronto, Aug. 8, 23	30,176	Live Nation
25	$1,311,021 ($1,424,760 Canadian) $82.36/$27.15	**JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY** Bell Centre, Montreal, Aug. 29	19,127 20,232	Gillett Entertainment Group, Greenland Productions, Live Nation
26	$1,290,639 ($1,395,090 Canadian) $92.05	**AC/DC, THE ANSWER** Scotiabank Place, Ottawa, Aug. 10	14,071 sellout	Live Nation
27	$1,165,725	**BRITNEY SPEARS** Wachovia Center, Philadelphia, Aug. 30	17,641	Concerts West/AEG Live
28	$1,162,646 $150/$59.50/ $39.50	**BRITNEY SPEARS, JORDIN SPARKS** Staples Center, Los Angeles, Sept. 23	15,306 sellout	Concerts West/AEG Live
29	$1,106,605	**JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY** AT&T Center, San Antonio, Aug. 13	17,192	Live Nation
30	$1,098,940 $125/$95/$49.50/ $39.50	**BRITNEY SPEARS, JORDIN SPARKS** American Airlines Center, Dallas, Sept. 18	13,471 sellout	Concerts West/AEG Live
31	$1,093,580	**REVENTON SUPER ESTRELLA** Staples Center, Los Angeles, July 18	16,465	Goldenvoice/AEG Live
32	$1,087,634	**JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY** Scotiabank Place, Ottawa, Aug. 31	16,339	Live Nation
33	$1,071,229 ($1,167,640 Canadian) $116.79/$43.58	**BRITNEY SPEARS, GIRLICIOUS** Scotiabank Place, Ottawa, Ontario, Aug. 21	15,883 sellout	Concerts West/AEG Live
34	$1,036,457 $152.50/$59.50/ $39.50	**BRITNEY SPEARS, JORDIN SPARKS** TD Garden, Boston, Aug. 29	15,330 sellout	Concerts West/AEG Live
35	$1,036,334 (€742,620) $82.34	**BOSPOP** Sportpark Boshoven, Weert, The Netherlands, July 11-12	13,342 26,000 two days	Live Nation International

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'Eyes' On The Prize

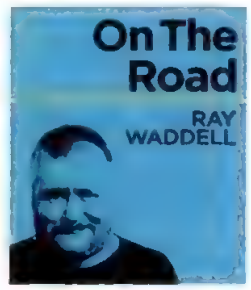
Paramore Steps Up After Its No Doubt Supporting Slot

This is how artist development is done: digital marketing, label promotion and strategic touring—lots of touring.

Paramore began a headlining tour Sept. 29 at the Fox Theatre in Pomona, Calif.—following an appearance on "The Tonight Show With Conan O'Brien"—the first stop of a mini-tour of "under-plays" that is the latest carefully planned touring move in a career that has made the most of its live opportunities.

The fall North American run consists of about 18 shows in small to midsize venues, w[illegible]g Nov. 1 at Nashville's sold-out Ryman Auditorium, not far from the band's hometown of Franklin, Tenn. The fall tour is 80%-90% sold out "and has been for weeks," according to **Ken Fermaglich**, the band's agent at the Agency Group.

TAG represents Paramore worldwide, with Fermaglich and agent **David Galea** out of the New York office and TAG U.K. director **Geoff Meall** in London. **Mark Mercado** manages the band.



This tour follows a big summer opening for **No Doubt's** amphitheater tour. Paramore's new album "Brand New Eyes" came out Sept. 29. "This is a short little go-round in the States just to get a look-see with the new record and the band touring as headliner on this record," Fermaglich says.

The supporting slot with No Doubt exposed the band to new fans, allowed it to showcase its music to the right demographic and was priced to allow existing fans to come out en masse. The No Doubt reunion tour averaged 15,000-20,000 per night, fueled by a $10 lawn promotion put together by promoter Live Nation and No Doubt manager **Jim Guerinot**.

Fermaglich says the promotion gave Paramore fans who may not have wanted to spend $75-$85 on a pavilion seat an opportunity to support the band. "The Paramore consumer is not used to spending $75 to see Paramore—they're used to paying mid-$20," Fermaglich says. "The marketing and promotion of the tour was amazing, the demo was right, so the takeaway was a perfect setup for the new album and the next tour."

Basically, the No Doubt slot did what a supporting slot is supposed to do: "I don't know that we want to do a lot more supporting—nor do I think we need to at this point—but in between albums, to get the remaining parts of the machine going to set up this record, it was the perfect concept," Fermaglich says.

Paramore will take most of November off, then begin a U.K./European run that starts at the end of November in Helsinki and runs until Dec. 19. Fermaglich says the Euro shows are strong, but the United Kingdom is "massive."

"We sold out Wembley Arena in one day; we'll sell about 14,000 tickets in Manchester," he says. "We started with a three-quarter [arena] setup, now we're going to full capacity in every one of the arenas we play."

The demand in the United Kingdom positions Paramore as an international headliner. Paramore will play dates on Australia's Soundwave festival beginning the third week in February, along with some other headlining shows booked around that tour. It's starting to confirm other Pacific Rim territories as well.

For next spring the band is discussing a headlining tour of secondary and tertiary college markets, mostly 4,000- to 6,000-capacity venues. Then it's back to Europe in June for festival dates. The rest of the summer is being discussed. "We'll work in the summer in the U.S., but we don't know in what scenario," Fermaglich says. "We have to see what happens with the record to get a better sense of what we're dealing with."

Paramore's touring is strategic and well-scripted, with the flexibility to react quickly to take advantage of opportunities. "It's conservative with the intention of trying to sell out as much as possible, leave no meat on the bone and trying to set up for the next tour," Fermaglich says. "During the No Doubt tour on an off day in August, we did a walk-on at the Warped tour. We really want to continue to have that association with both [Vans Warped producer] **Kevin Lyman** and that tour because it was so instrumental in the development of this band."

In short, Paramore seems poised for yet another major breakthrough. "You can feel that we have it teed up," Fermaglich says. "We have an amazing band that is really intelligent about their decisions and how to do this and understands what's necessary to do this." ....

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6 QUESTIONS

with MARCELLA ARAICA

by MARIEL CONCEPCION

Seven years ago, when she first got her start in the male-dominated world of music engineering, Marcella Araica says it was common for musicians to come to her studio and not realize she'd be the one behind the board. But now, her reputation precedes her. Araica—one of two female engineers in R&B/hip-hop, along with Alicia Keys' engineer Ann Mincieli—has worked on songs by Britney Spears ("Gimme More"), Usher ("Love In This Club"), Keri Hilson ("Knock You Down"), Nelly Furtado ("Promiscuous") and Madonna ("4 Minutes"), among many others.

Araica's big break came two months after starting a job as a general assistant at Miami's Hit Factory studio. Although she had only recently graduated from a production and recording program in her hometown of Orlando, Fla., she was asked to work a session with singer/rapper/producer Missy Elliott. From there, Araica, also known as Ms. Lago, built a relationship with Timbaland and launched her career.

1 Women aren't usually encouraged to enter engineering. How did you get your start?

When I was 20 years old, I was introduced to a school that offered classes in audio programming, and I loved the program. Four months in, I researched studios I was interested in working in and eventually put in a call to Miami's Hit Factory. There were no positions then, but a week before graduation, I called and they told me there was an opening.

2 Most people know broadly what an engineer does, but can you explain the specific roles each type of engineer plays? And which do you enjoy the most?

The engineer is the person that captures the sound or mixes it down to a balanced level, the recording engineer records the artists or the producer, and the mixer takes all of that and makes sense of it. That's what I enjoy doing the most—mixing. You get the vocals that are not exactly recorded right and instrumentation that isn't really good, and you have to beef up and clarify the sound to make it all it could be.

3 How does it feel to be one of the only females in the field?

There's only one other female engineer who I know of. It feels amazing to be doing this, though. As a woman in this business, I want to be able to open doors for other women that want to get into this and show them that they can do anything they want.

4 How did you meet Missy Elliott, Timbaland and hip-hop producer Nate "Danja" Hills?

Two months after being in the program, the studio manager asked me if I would work a session with Missy. I was really nervous, but I knew it was an opportunity I couldn't pass up. To my luck, she ended up loving me and asked for me to be in her sessions all the time moving forward. Through her I met Timbaland; his engineer Jimmy Douglas, who is well-known in the field; and then a year later I met Danja.

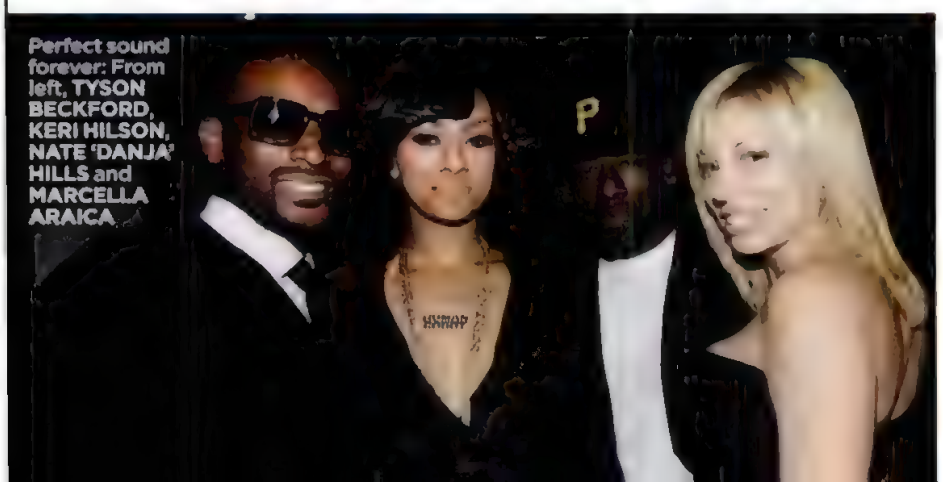
5 How did you wind up going into business with Hills?

We launched our own independent label last year called New Revolution of Stars. Our first act is a singer/songwriter out of Florida named Kevin Cossom. Our mission is to sign artists with real, genuine talent—acts that cover all grounds.

I met Danja about six years ago, and at first we didn't mesh well. But later I found out we basically shared the same goals and dreams. So we began working together and chiseling our crafts together. With the exception of one album, I've worked on every record he's done since.

6 You're also branching off into songwriting. How's that going for you?

That comes with me being in the studio and being able to vibe with producers and artists. For me, it comes from a production side, not a lyrical aspect. But my goal is to be on the lyrical end of things. So far though, my stuff is very personal and organic because I'm trying to tell stories and really don't know how to follow a format yet. It will happen in the future though; I know it will, but I'm not in a rush.



Perfect sound forever: From left, TYSON BECKFORD, KERI HILSON, NATE 'DANJA' HILLS and MARCELLA ARAICA



STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

1. Title of Publication: Billboard
2. Publication No. 0056-1000
3. Date of Filing: Oct. 1, 2009
4. Frequency of Issue: Weekly except for the last week in December
5. No. of Issues Published Annually: 51
6. Annual Subscription Price: $299
7. Complete Mailing Address of Known Office of Publication: Nielsen Business Media, 770 Broadway, New York, N.Y. 10003-9595
Contact: Lana Tauk, 646-654-5884
8. Complete Mailing Address of the Headquarters or General Business Offices of the Publisher: Nielsen Business Media, 770 Broadway, New York, N.Y. 10003-9595
9. Full Names and Complete Mailing Address of Publisher, Editor and Managing Editor; Publisher: Howard Appelbaum, 770 Broadway, New York, N.Y. 10003-9595. Editor: William Werde, 770 Broadway, New York, N.Y. 10003-9595
10. Owner: Nielsen Business Media, 770 Broadway, New York, N.Y. 10003-9595
11. Known bondholders, mortgagees and other security holders owning or holding 1% or more of total amount of bonds, mortgages or other securities: Nielsen Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595
12. N/A
13. Publication Name: Billboard
14. Issue Date for Circulation Data: July 11, 2009
15. Extent and Nature of Circulation:

	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
A. Total No. Copies (net press run)	30,024	30,337
B. Paid Circulation		
1. Mailed Outside-County Paid Subscriptions stated on PS Form 3541	11,142	11,086
2. Mailed In-County Paid Subscriptions Stated on PS Form 3541	0	0
3. Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales and Other Paid Distribution Outside USPS	10,288	7,601
4. Paid Distribution by Other Classes of Mail Through the USPS	0	14
C. Total Paid Distribution	21,439	18,701
D. Free or Nominal Rate Copies Included on PS Form 3541		
1. Outside-County Copies	256	265
2. In-County Copies	0	0
3. Copies Mailed at Other Classes	0	0
4. Free Distribution Outside the Mail	1,436	6,278
E. Total Free Distribution	1,692	6,543
F. Total Distribution	23,131	25,244
G. Copies Not Distributed:	6,893	5,093
H. TOTAL	30,024	30,337
I. Percent Paid and/or Requested Circulation	93%	74%

16. Publication of Statement of Ownership is required and will be printed in the Oct. 3, 2009, issue of this publication.
17. I certify that all information furnished on this form is true and complete.

Barbara Grieninger, Group Financial Director

GLOBAL NEWS LINE

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>>>MUSE TO PLAY BIG DAY OUT

British alternative rock trio Muse, pop artist Lily Allen and Australian act Powderfinger are booked to play the 2010 Big Day Out festival tour of Australasia. Others confirmed for the lineup include British dance acts Groove Armada and Calvin Harris, Brit rock band Kasabian, alt-rock group the Horrors, rapper Dizzee Rascal and rising acts Ladyhawke, Lisa Mitchell and the Temper Trap. Now entering its 18th run, Big Day Out is the largest outdoor music event of its kind in Australasia. Attendance for the six-date 2009 edition reached 263,054, down slightly from the all-time peak of 282,692 in 2008. The 2010 event kicks off Jan. 15 at Mt Smart Stadium in Auckland, New Zealand.

>>>RADIOHEAD'S YORKE RECRUITS FLEA FOR SHOWS

Radiohead's Thom Yorke has formed a live band and recruited Red Hot Chili Peppers bassist Flea to the lineup, with two Los Angeles concerts confirmed for Oct. 4-5. The shows at the 1,970-capacity Orpheum Theatre will feature material from Yorke's 2006 solo set "The Eraser" (XL) and new songs, he announced on the official Radiohead Web site. The band will also include Radiohead producer Nigel Godrich; drummer Joey Waronker, who has toured and recorded with R.E.M., among others; and Mauro Refosco of New York band Forro in the Dark.

>>>HP, UNIVERSAL PARTNER ON FREE DOWNLOADS

Consumers buying Hewlett-Packard notebook PCs in Asia (excluding Japan) will receive a scratch card and a PIN that will enable them to register on a dedicated Web site to gain access to Universal Music Group's repertoire. The promotion offers consumers up to 1,000 free downloads, which will be valid for one year, with 120 downloads allowed to be retained after that year is up. The promotional campaign launches this month.

Reporting by Lars Brandle, Christie Leo and Andre Paine.



Northern exposure: SILVER STARLING

GLOBAL | BY ROBERT THOMPSON

CANADA UNITED

Indies Link For U.S. Releases

TORONTO—Several Canadian indie labels have formed a new label services company, Rock Steady, which aims to help global independent artists crack the American market.

The brainchild of Toronto-based Last Gang Records founder Chris Taylor, Rock Steady is headquartered in Los Angeles and offers marketing, PR, sales and radio promotion services under one roof, although labels need their own U.S. distribution. The other partners in the company are Hamilton, Ontario-based Sonic Unyon Records and Toronto-based labels Dine Alone Records, Paper Bag Records and Underground Operations.

"Label services is the future," says Last Gang VP Trevor Guy, who helped set up Rock Steady. "For any one of the partners, the costs of setting up on their own would be prohibitive. But partnering allows us to make that work."

The Ontario Media Development Corp. (OMDC)—a provincial government agency that supports Ontario's cultural and artistic businesses—provided initial funding of $301,000 Canadian ($275,000). The five labels contributed a total of $100,000 Canadian ($91,000), with Last Gang—home to Crystal Castles and Metric—serving as the primary partner, although it's not in a controlling position.

Rock Steady employs four staffers including GM Adam Hobbs, who was previously artist relations/product manager for the slotMusic project at flash memory company SanDisk. It underwent a soft launch in August and is working current releases from the five partners, including Silver Starling's self-titled debut (Last Gang) and the Ghost Is Dancing's "Battles On" (Sonic Unyon).

Previously, Dine Alone—home to bands including Alexisonfire and Bedouin Soundclash—would either sign bands for Canada only or license its albums to U.S. labels, according to founder Joel Carriere. But now the label can enter the U.S. market in its own right.

"It gives us a much stronger presence in America and really boosts our prospects," he says.

Hobbs says that in addition to traditional marketing and promotion, the company is working on a number of innovative deals, including one with a major U.S. hotel chain that would feature Last Gang acts in in-room promotions.

Rock Steady also hopes to sign up labels from outside North America. The European indie PIAS Recordings will work select releases through Rock Steady, including French electronica artist Vitalic's "Flashmob" album.

Vitalic is "a great example of an act we've released in Europe who has great buzz" but needs help to make an impact in America, says PIAS Entertainment Group's U.S. representative Francois Moret. "The small, flexible dynamic at Rock Steady is really appealing to us."

PIAS previously used label services company World's Fair, which shuttered in August, for its U.S. releases—and not everyone is sure Rock Steady will succeed where World's Fair failed. Grant Dexter, chief executive of Canada's MapleCore music group, which operates MapleMusic Recordings, says he considered partnering on the project before backing away.

"It is a great idea," he says, "but I also feel it is basically unsustainable without more government funding," citing the high cost of covering the U.S. market.

Taylor says Rock Steady can apply for more OMDC money if necessary, but he's confident it won't have to.

"We've had people approaching us before we had computers and desks," he says. "I don't think generating the business we want is going to be the issue."

And Hobbs says lower-cost services—rates start at $1,000 per month for a single service—will give Rock Steady wide appeal.

"We're super-sensitive to the times and the fact labels and artists aren't spending money like they used to," he says. "But we have a suite of services that can be taken advantage of—some of which they won't even know were out there." ••••

GLOBAL | BY TOM FERGUSON

A KIND OF MAGIC

Merlin Targets New Digital Deals

LONDON—Merlin insists that it can still cast its spell over the digital music market, despite a slow start for the independent digital rights licensing operation.

Unveiled at MIDEM in January 2007, the indie label organization anticipated striking multiple deals with digital music services as a virtual "fifth major." But as of the fourth quarter, the digital rights licensing operation has inked only four agreements: with Sweden-based streaming service Spotify, U.S. music subscription service iMesh, Irish music video Web site Muzu.tv and Catch Media, whose Play Anywhere service allows users to store their music collection online. Merlin now has 6,000 label members from 25 countries and claims a catalog of more than 1.5 million tracks and videos.





Still, CEO Charles Caldas insists Merlin remains "on track," promising a batch of new deals before year's end.

"We're in negotiations with Virgin Media, we continue talking to MySpace Music," he says. "There are five or six things we're working on."

Merlin has been at loggerheads with MySpace Music over the majors' equity stakes in the service since its September 2008 launch (Billboard, Oct. 4, 2008).

Caldas declines to reveal Merlin's revenue to date, saying it "includes a lot of payments from deals we can't discuss publicly." He describes much of Merlin's work as "the 'dark side,' chasing down infringing services—we have benefits [from settlements] flowing through to our members on that level."

Although Caldas declines to confirm it, Merlin member Martin Goldschmidt, managing director of the U.K. indie Cooking Vinyl, says the organization recently settled a long-running dispute with the U.K. Internet radio/streaming service Last.fm (Billboard.biz, July 10, 2008).

Analyst Mark Mulligan of Forrester Research believes Merlin's lack of deals reflects the global economic situation during the past 12-18 months.

"With the credit markets so fragile," Mulligan says, "it's much more difficult to raise the capital that new services need to get to market."

Caldas dismisses talk of underachievement—"Nobody should underestimate the scale and complexity of what we've built," he says—but even some Merlin members admit progress has been slow.

"Merlin has underperformed to date," Goldschmidt says. "It was much, much harder to set up than people thought it would be."

Goldschmidt says Cooking Vinyl and its sister distributor Essential have yet to see money from Merlin but insists it's making a difference. "Without Merlin," he says, "indies have a simple choice: Either take a crap deal or don't participate."

Merlin struck its first licensing deal in October 2008 with Spotify, where a spokesman says Merlin members "account for over 10% of usage" across the six European countries in which it operates.

Caldas says that number "is a tangible, quantifiable testament to the value of what we represent."

London-based Steve Purdham, CEO of the U.K. streaming service We7, also says that Merlin is effective.

"For people like Spotify," he says, "it's been very easy to come along and go to a single point of contact."

We7 doesn't have a deal with Merlin, having begun operations in mid-2007. When Merlin fully launched in April 2008, Purdham says We7 "already had the vast majority of what was required. Had We7 been starting now, would Merlin have been a help to us? Absolutely, yes."

Caldas is confident about future progress. "Consumers are not stupid," he says, "and will gravitate to where the choice is best—a service without the key repertoire we represent would not be a particularly attractive one."

Going forward, Caldas says Merlin is focused on identifying "next-generation music services and hopefully the next Spotify." However, he adds: "It's disappointing that there are still services who are backward-looking or just misinformed as to how they value independent repertoire." ••••

WEA PRESIDENT/ CEO

Mike Jbara

WEA's chief on executing the company's physical and digital sales strategies.



Though WEA president/CEO Mike Jbara is the newest head of a major-label distributor, he has been running the company's day-to-day operations since 2005. Jbara worked under and is succeeding John Esposito, who now heads Warner Music Nashville, as WEA executive VP/COO for the past four years. As such, he is well-versed in the company's capabilities as well as the challenges that the ever-changing business environment present to distribution companies charged with handling physical and digital product flow.

After joining WEA in 1996 as VP of production operations, Jbara added studio services to his duties in 2001. In that capacity, Jbara was instrumental in the creation of WEA's online music and in-house studio operations, which perform audio preparation, digital mastering and content quality control for the digital supply chain.

In 2003, he began overseeing WEA's entire U.S. production and global digital operations, first as VP, and then senior VP of production and media operations, until becoming executive VP/COO. Before joining WEA, Jbara, who holds a bachelor's degree in engineering from the University of Michigan, started the New York-based Media and Entertainment Practice at Andersen Consulting and served as a senior manager from 1987 to 1995. In that role, Jbara launched a number of client projects across consumer and industrial product industries.

Will there be any changes at WEA?

One of the benefits of having been with [John Esposito] for a bit, and frankly being one of the people he attracted to this place, is to make sure that all of the good stuff he laid down remains, in terms of really being a creative, positive, exciting place for the employees of the group. WEA has to continue to be a company that evolves as the requirements for our services change from our labels. The profile of the WEA employee continues to evolve —a technology background is a more common attribute of the employees walking around the halls— and I feel very comfortable of the new mix of talent we have here.

What is WEA structured like nowadays?

We continue to be responsible for account management in physical and in our digital business, and we are responsible for the global supply chain, which is the asset management and fulfillment piece, for the music group now as well. In the last 18 months, we also have taken on the responsibility for the operations and sales part of the apparel and merch business led by Matt Young; also what we call the interactive marketing group, which includes everything from some shared Web services like search optimization and analytics; all the way to our commerce operations and retail support operation; and our direct-to-consumer business.

We are taking what has been the traditional role of WEA being a shared service for our labels and applied that thinking to the new businesses that we are in.

How is WEA meeting the challenges of digital distribution while overseeing the decline of physical?

We have always been very attentive to our physical business. But since Warner Music Group (WMG) is perceived as so digital-centric, there was a negative perception, perhaps, with our physical. We believe that learning from our digital business makes us more creative and perhaps even more objective about where we want our physical business to go. Those two businesses inside of our building are so well-integrated that we don't draw a distinction, and we feel like our physical business is better as a result of us taking an early position in digital.

WEA is one of the most active and vocal members of the new formats committee of NARM, which WEA co-chairs with Amazon, where the talk as a group is totally media-agnostic. We are not just bullish but aggressively in search of great physical offerings as well as digital offerings.

Did Michael Jackson's sales in the wake of his death change the perception of physical within the industry?

Inside of our building, not really, but if it [gets] both analysts and consumers to take another look at physical retail as a place to go for music, we love that.

With music sales in decline, albums have a shorter life span than ever. How do you try to counter that?

Our thoughts about developing artists starts earlier than it ever has before and it certainly doesn't end from our perspective. An album is a milestone; it is not the beginning or the end of any particular effort that is going on inside the music group right now.

There is a lot more planning because there are a lot more channels. We want to be thoughtful about our artists' time commitment and about the best places to put their assets—their music and video—with the number of different choices in front of us. We have a lot of busy beavers inside of our labels; product managers who are evolving rapidly and becoming more like brand managers. When we find ourselves stepping into areas that are important to our artists but are not necessarily core skills of the legacy music people, we go and hire experts and we partner them with the creative talent at the labels to make sure that we are as effective as we can be.

How hard is it to break developing artists now as opposed to three years ago?

We are planning for a long-term relationship with that artist. It could be four or five years before we see any fruit from an artist investment. And that's the long-term focus that [WMG CEO Edgar Bronfman Jr. and chairman/CEO of recorded music Lyor Cohen] have brought to this organization. They certainly have developed a culture that encourages employees to stay focused on the goal of developing artists for lasting careers.

That's what you bring to the table, but my question was referring to traditional sales drivers that have lost their luster and how WEA offsets that.

We are probably better than we have been in some time in supporting artists that are not on the radio. We are very good at finding the market, the consumer, the fan and the channel for those artists. So we have become much better at being targeted as a distributor; being incredibly nimble with physical inventory as well as being able to respond on the physical side with marketing and messaging and talking to that fan base in a way that we have not in the past.

On the other side of the coin, as digital track sales grow, catalog album sales are growing to a larger overall percentage of U.S. album sales, versus current albums. So far this year, catalog is 46.2% of album sales, versus 41.7% for 2008 and 38.8% for 2007. Beside the anomaly of Jackson's sales, is the trend picking up speed?

In the catalog area, there have been some effective programs around pricing and promotion this past year. WEA's data has historically shown that pricing alone, without positioning, does not move the needle. And, promotion/positioning plus price has always been effective for artist discovery whether it be with a developing artist or a classic album that might be yet unknown to a new fan.

While we have been outspoken about our desire to be very analytical about the true price elasticity of music, we always encourage our retail partners to share their individual results if it can provide new insight into their customers' behavior. We want everyone to win in this space. We believe our partners and WMG's artists win if we continue to connect convenience, content, value and price with music fans. ••••

> "Learning from our digital business makes us more creative and even more objective about where we want our physical business to go."

FIERCEL CREATIV

Beyoncé Honored As Billboard's Woman Of The Year

BY GAIL MITCHELL

FANS ARE STILL getting to know Sasha Fierce, Beyoncé's musical alter ego, formally introduced on the singer's 2008 album, "I Am . . . Sasha Fierce." ¶ Most probably don't know, however, that the singer/songwriter has been friends with Fierce since elementary school. ¶ Manager and father Mathew Knowles will never forget the moment he first met Fierce. A 7-year-old Beyoncé was entered in a talent search open to Houston elementary and middle school students. The song she sang? John Lennon's "Imagine." "Beyoncé was the youngest," Knowles says. "She got up onstage and when she was finished, she received a standing ovation. Her mother [Tina Knowles] and I looked at each other and said, 'That can't be our Beyoncé. She's shy and quiet.' " ¶Twenty-two years later, that simmering brew of shy, quiet talent peppered with fierce determination and ambition is at a boiling point. The former frontwoman of Destiny's Child has come into her own, enjoying one of the best years of a still-evolving solo career. ¶ On Oct. 2, Beyoncé will add one more honor to her array of accolades when she accepts Billboard's Woman of the Year Award. The presentation will be made at Billboard's Women in Music brunch in New York, recognizing the year's top 30 women in the music business (see page 59). ¶ "Beyoncé is a multiplatinum artist and a multitalented woman who clearly embodies the qualities of excellence and achievement that the Billboard Woman of the Year Award was created to honor," Billboard editorial director Bill Werde says. "She has not only influenced pop culture with her hit songs and her signature dance moves, but has inspired women everywhere with her unique style, business savvy and dedication to charitable causes."

PHOTOGRAPH BY PETER LINDBERG

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WOMAN OF THE YEAR



Center stage: BEYONCÉ performs July 13 at Staples Center in Los Angeles.

In the past 12 months alone, Beyoncé has accomplished several career milestones. She not only sang "American the Beautiful" during the opening ceremony of the 2009 presidential inauguration, she also sang the Etta James hit "At Last" as President Barack Obama and first lady Michelle Obama danced their first dance at the Neighborhood Inaugural Ball.

In March Beyoncé launched her worldwide I Am . . . tour, which has grossed some $53.5 million to date, according to Billboard Boxscore. She's also the star and executive producer of the 2009 film "Obsessed," which opened at No. 1 and has grossed more than $68.3 million in North America, according to Nielsen EDI.

"I Am . . . Sasha Fierce" debuted at No. 1 on the Billboard 200 when it was released by Columbia Records in November. The album, the singer's third solo set, has spun off a string of Billboard Hot 100 hits: "If I Were a Boy," "Single Ladies (Put a Ring on It)," "Halo," "Ego" and "Sweet Dreams."

After accepting MTV's video of the year award for her iconic "Single Ladies" video a few weeks ago, Beyoncé gained a new level of fan and industry respect at the Sept. 13 event when she unselfishly brought Taylor Swift back onstage to complete the acceptance speech cut off by Kanye West's surprise interruption.

Beyoncé also continued her commitment this year to ongoing philanthropic projects and entrepreneurial activities from fashion to fragrances.

"She's incredibly creative," says Rob Stringer, chairman of Sony Music Label Group. "She also works phenomenally hard to create the opportunities she has. People tend to think there's always an image-maker behind female pop stars. That's not the case with Beyoncé. There's no element of diva or difficulty about her; she takes control of the process and makes it happen. She's grown beautifully in that role."

'Other artists pretend they have control over what they do. Beyoncé really does. She's growing as an artist more rapidly than anyone thought.'

—ROB STRINGER, SONY MUSIC LABEL GROUP

Beyoncé's creative skills and hard work date back to that pivotal talent show. Born Sept. 4, 1981, in Houston, the young artist-in-training grew up listening to a variety of musical influences, including Tina Turner, Aretha Franklin, Michael Jackson, Luther Vandross and Rachelle Ferrell. She and friend LaTavia Roberson were only 9 years old when the group that led to Destiny's Child was initially established in 1990 with Mathew Knowles as manager. The duo expanded into a trio after Kelendria "Kelly" Rowland joined in 1992. A year after that, the group became a quartet with the addition of LeToya Luckett.

Throughout the course of several name changes—Girls Time, the Dolls and Cliché—the group rehearsed and played everything from luncheons and fashion shows to church gigs and Tina Knowles' hair salon. Those experiences not only honed Beyoncé's talent and work ethic, they also planted the seeds for the singer's future business acumen.

"I think we certainly played a part," Mathew Knowles says. "Tina had her own salon and there were many nights when she came home Tuesday through Saturday at 7 or 8. And I was working hard at Xerox. I think all of the girls saw that drive. They saw our successes and also our failures."

The fledgling Destiny's Child experienced its share of disappointments before grabbing the gold ring. The act competed on "Star Search" and lost. However, the exposure led to a record/production deal through Elektra Records.

The relationship with Elektra ended after two years, without a record. But things began clicking after Knowles approached an earlier suitor, Columbia Records. Destiny's Child signed with the label in 1997.

Destiny's Child scored its first No. 1 when "No, No, No"—the first single from the act's 1998 self-titled debut album—reached the pinnacle of Billboard's Hot R&B/Hip-Hop Songs chart.

Two follow-up singles didn't fare as well. But the stage was set for a platinum-certified future when Destiny's Child teamed with producer Kevin "She'kspere" Briggs. The result was the group's first top five pop hit and second R&B chart-topper in 1999: "Bills, Bills, Bills."

The act's second album, "The Writing's on the Wall," yielded

Whether you're Beyoncé or Sasha, you continue to give us your all.



CONGRATULATIONS *on a well-deserved honor as*
WOMAN OF THE YEAR!

From your Team at Beyond Productions

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...ring the show: BEYONCÉ with JAY-Z at the 2003 MTV Video Music Awards; below: DESTINY'S CHILD in 2000.

two more hits ("Say My Name" and "Jumpin', Jumpin' "), opening the door to a storied career.

"There are moments that just stick out from working with the group in the beginning," says Lisa Ellis, former president of Sony Urban Music. "Beyoncé was always so brave and prepared to be the star she is today, even at 16 and 18 years old. She's always pushing the envelope and very competitive but with humility and kindness; the epitome of a professional and human being."

The year after "Wall" brought a lineup change as well as a turning point in Beyoncé's career. Destiny's Child now was a trio, with the departure of original members Roberson and Luckett and the addition of Michelle Williams. And the group exploded in popularity thanks to the 2000 release of its next single, "Independent Women Part I."

The song, used as the theme in the film "Charlie's Angels," spent 11 weeks at No. 1 on the Hot 100 and also marked Beyoncé's emergence as a songwriter. She added production credits to her growing résumé with the group's third album, "Survivor," released in 2001.

In 2004, the act released "Destiny Fulfilled" and, a year later, the trio disbanded, closing a significant chapter in girl-group history. To date, Destiny's Child has sold 16.9 million albums in the United States, according to Nielsen SoundScan. (Worldwide, according to Sony, Destiny's Child and Beyoncé cumulatively have sold 100 million units, including albums, physical and digital singles, and music DVDs).

During the three-year hiatus between the "Survivor" and "Fulfilled" albums, each of the members of Destiny's Child recorded solo albums.

Beyoncé's first solo set, "Dangerously in Love," arrived in 2003. Its popularity was powered by her stiletto-heeled gyrations in the video for the lead single, "Crazy in Love."

That first solo album extolled the joys of love, but the singer/songwriter's second solo release, the 2006 set "B'Day," centered on the theme of female empowerment. With her single "Irreplaceable," Beyoncé introduced into the popular lexicon the memorable phrase, "To the left, to the left," which translates to "I can find someone else. I don't have to stay in this dead-end relationship."

"I have to commend Beyoncé's vision for doing that song and including it on the record," says Mikkel S. Eriksen, one-half of the production duo Stargate. "It was a big risk because the song sounded very different from what was going on at the time and with the other material on the album. I don't think any of us knew it would be one of the biggest records of her career."



Producer Rodney Jerkins, who worked with Destiny's Child on the hit "Say My Name," witnessed Beyoncé's ability to multitask without dropping the ball while recording the "B'Day" album.

The singer had four studio rooms going simultaneously during a recording session in New York: Jerkins was in one while producers Sean Garrett and Swizz Beatz were housed in two other rooms. Beyoncé was in a fourth room cutting background vocals.

As Jerkins recalls, among the songs she was working on were "Déjà Vu," "Ring the Alarm" and "Upgrade You."

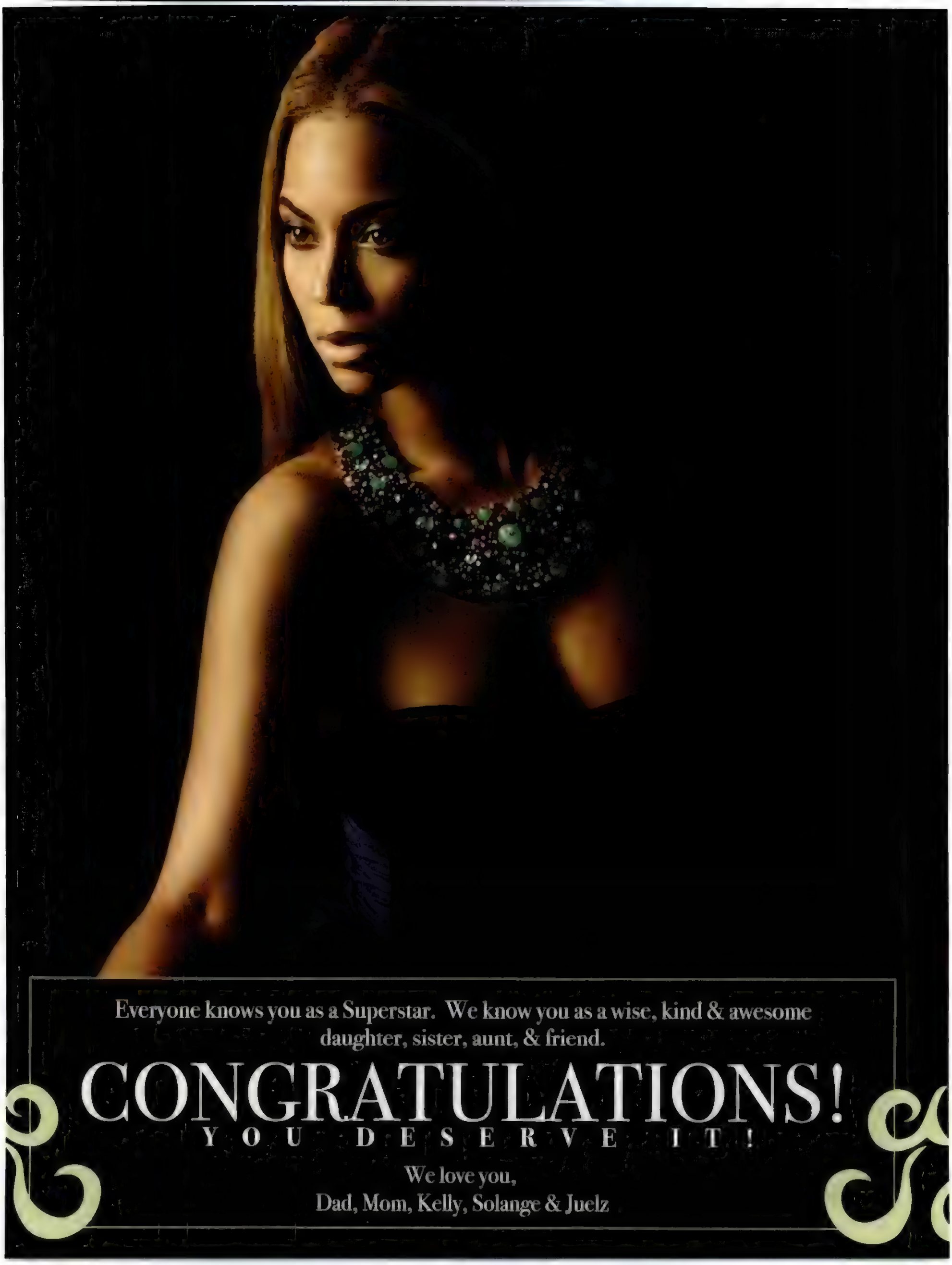
"It freaked me out," he recalls. "It wasn't the fact that she had four rooms going but that she was able to pull off the personality and emotion on each song, going from a ballad to a ghetto hood beat. Songs are like mini-movies to me, and no one can act in four movies at a time. But if you listen to those songs, you can hear the tonality and what she had to do to attack it. Not too many people can wake up and do that—and do that consistently."

"What people may not know about her is that besides being such an accomplished performer, she's a great producer," adds Big Jon Platt, president of West Coast creative for EMI Music Publishing. "She also has some of the best A&R instincts I've ever come across."

Beyoncé's creative instincts and multitasking skills provide the underpinnings for her other pursuits, including acting, business ventures and philanthropy.

She made her acting debut in the 2001 made-for-TV production "Carmen: A Hip Hopera" for MTV. That was followed in 2002 by her first feature film, co-starring as Foxxy Cleopatra opposite Mike Myers in "Austin Powers in Goldmember." Since then she's appeared in five more feature films: "The Fighting Temptations" in 2003; "The Pink Panther" in 2006, with Steve Martin; the hit musical "Dreamgirls" in 2006, with Jennifer Hudson, Jamie Foxx and Eddie Murphy; "Cadillac Records" in 2008, in the role of Etta James; and her most recent, "Obsessed," released earlier this year.

On the latter two films, Beyoncé also served as executive pro-



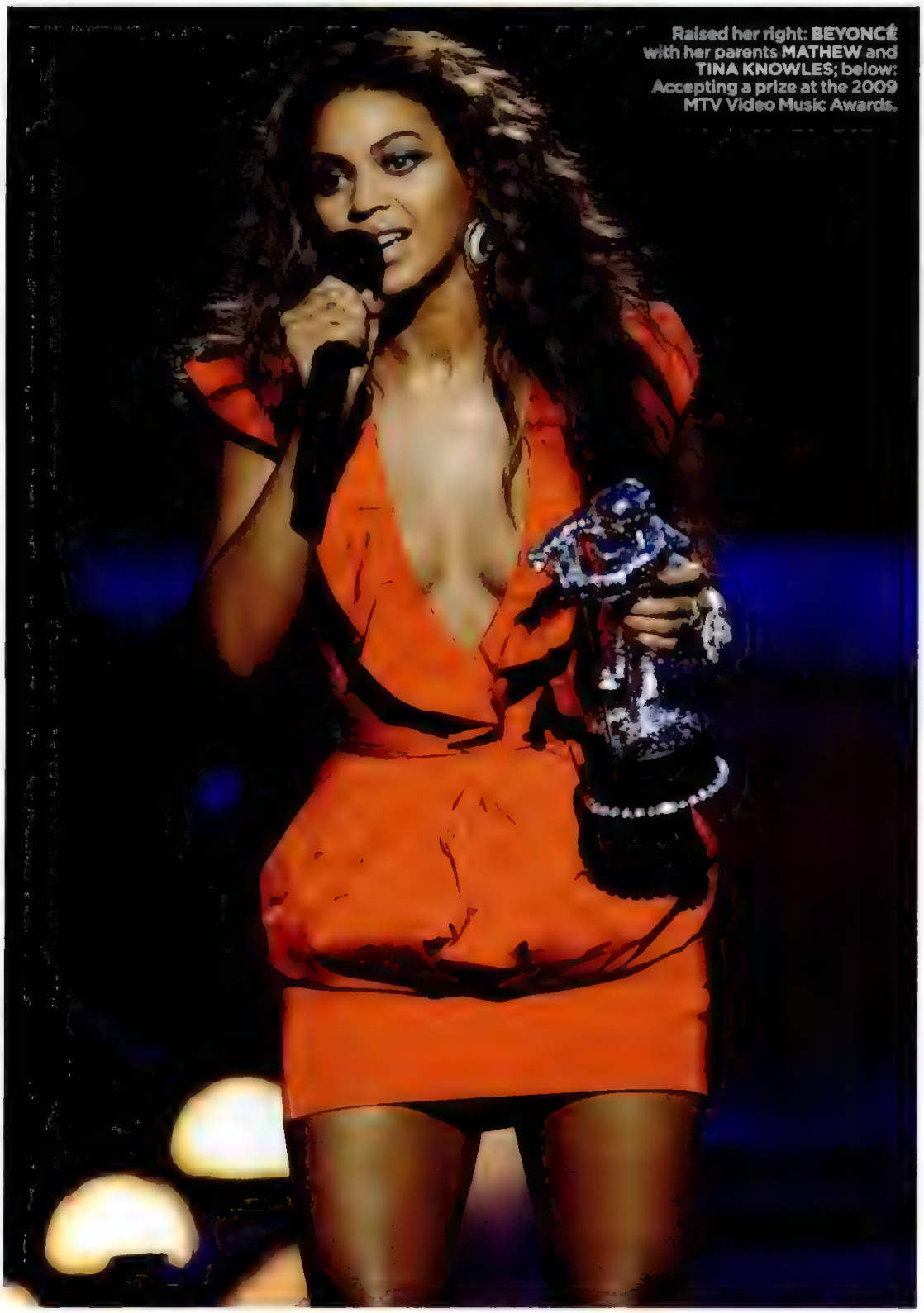
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Dad, Mom, Kelly, Solange & Juelz





Raised her right: **BEYONCÉ** with her parents **MATHEW** and **TINA KNOWLES**; below: Accepting a prize at the 2009 MTV Video Music Awards.

ducer through her own company, Parkwood Films, named after the street she grew up on in Houston.

Beyoncé previously displayed her business skills in 2004 when she and her mother Tina established the production company Beyond Productions. A year later, the pair launched their first fashion collection, named House of Dereon in honor of the singer's maternal grandmother, Agnez Dereon. Since then, two other collections have been spun off: the junior lifestyle line called Dereon and the young girl's division Dereon Girls.

Beyoncé's endorsement opportunities include alliances with Pepsi and L'Oreal along with Tommy Hilfiger's True Star fragrance and Emporio Armani's Diamonds. Those fragrance forays set the stage for the development of Beyoncé's own Coty fragrance, which will be unveiled in early 2010.

Beyond the music, acting and business ventures, philanthropy is one of Beyoncé's passions.

The Survivor Foundation—formed by Beyoncé and Kelly Rowland together with the Knowles family—has donated more than $2.5 million for transitional housing for Hurricane Katrina victims and storm evacuees in the Houston area. Among the foundation's additional initiatives is the Knowles-Rowland Center for Youth in Houston.

On her current I Am . . . world tour, Beyoncé joined forces with the General Mills brand Hamburger Helper and the charity Feeding America to help deliver more than 3.5 million meals to local food banks through fan donations. The singer also devotes time to the Make a Wish Foundation, meeting and talking with children during her tour stops. She underscores her songs' female empowerment themes through her work with GEMS (Girls Educational and Mentoring Services).

Yet in all of her activities, Beyoncé is always in control, former Destiny's Child member Williams says.

"An important lesson I learned from her is how to be firm and make sure your yes means yes and your no means no," Williams says. "If she

'Beyoncé was always so brave and prepared to be the star she is today, even at 16 and 18 years old.'

—LISA ELLIS, FORMER PRESIDENT OF SONY URBAN MUSIC

doesn't want to do it, you can't manipulate the situation with her. It's about making decisions that are right for you, that are right business-wise, that won't take you where you [don't] want to go or hurt you five or 10 years from now."

Sony's Stringer adds, "Other artists pretend they have control over what they do. Beyoncé really does. She's growing as an artist more rapidly than anyone thought."

Already a veteran at the age of 28, Beyoncé tied the record for the most Grammys won in a single year by a female artist when "Dangerously in Love" earned her five statuettes in 2004, including best contemporary R&B album and best R&B song for "Crazy in Love" featuring Jay-Z. Her "B'Day" also garnered a best contemporary R&B Grammy in 2007. That same year, Beyoncé became the first woman in the history of the American Music Awards to receive its International Artist Award.

Her 2007 concert DVD "The Beyoncé Experience Live," featuring her all-female band, has been certified three-times platinum by the RIAA.

This year, Forbes listed Beyoncé at No. 4 on its list of the 100 Most Powerful and Influential Celebrities, No. 3 on its tally of the top-grossing musicians and No. 1 on the countdown of top Best-Paid Celebrities Under 30, estimating her earnings in 2008-09 at $87 million.

Soon back on the road for the next leg of her worldwide tour, Beyoncé shows no signs of slowing down. And that will keep fans anticipating what the next creative moves will be for Beyoncé/Sasha Fierce.

And in the view of her father, what does the future hold for Beyoncé?

"I can't predict," Knowles says. "But I hope she will be enjoying the fruits of her labor with a continuing mix of music, film, corporate projects; helping others as she does now; and moving into other endeavors like maybe painting. Most people don't know this, but she's a really good painter. Family is also important to her. I see her having a long-lasting career but hopefully not working as hard as she is now."

Whatever Beyoncé does next, the one constant will be her passion.

"That's why she's able to do all of this," Knowles adds. "It's the talent, drive, determination and passion. You can't successfully develop or fulfill any strategies unless you have that." ••••


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Beyoncé Knowles stands as an inspiration to us all, for her work as a songwriter,
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THE BILLBOARD Q&A

Beyoncé Discusses Her Focused Performances, Frenzied Pace And 'Fierce' Alter Ego BY GAIL MITCHELL

Singer. Songwriter. Philanthropist. Entrepreneur. Actress. Producer. Beyoncé may be the hardest-working woman in showbiz. ¶ Take the four days leading up to MTV's recent Video Music Awards. ¶ Beyoncé wraps a run-through of her Radio City Music Hall performance at midnight Thursday evening. Friday morning at 10 a.m., it's déjà vu as she returns to rehearsal mode. A dressing room break is anything but: chats with MTV personnel about show logistics segue into an editing session for her next project—a DVD culled from a summer stand at the Wynn Las Vegas. Later that evening, Beyoncé makes a surprise appearance at husband Jay-Z's Sept. 11 Madison Square Garden show. Then right after the VMAs, Beyoncé and her alter ego Sasha Fierce catch a flight to Australia to kick off the next leg of their I Am . . . world tour. ¶ As she ticks off her jam-packed schedule, an unfrazzled Beyoncé dismisses her multitasking with a laugh: "It's just one of those grind weeks. It will be less hectic when I'm in Australia." A world tour is less hectic? As you exhale and ponder that irony, it becomes clear that this is someone who thrives on hard work and fierce determination. Before slipping back into her signature stilettos, Billboard's 2009 Woman of the Year shares how she balances work and relaxation, feeds her philanthropic passions and envisions her future.



The average person can't keep up your pace. How do you it?

I'm an all-or-nothing type of woman. Either I'm doing absolutely nothing and relaxing—reading a book, sitting by the ocean and not answering any questions—or else I'm hands-on and giving 100%, working really hard.

I was just on vacation for three weeks after touring for a couple of months. I have to schedule time to rest, rejuvenate and get inspired to work again. Now I'm definitely rested and thank God I had the rest—that's the only way I would be able to get through a week like this. After three weeks without giving any answers or approvals and no performing, I came back like, "Yes! I'm ready to work!" [laughs]

How do you flip the switch from Beyoncé to Sasha Fierce on tour?

It's a lot easier than it used to be since I've put so many hours into performing; I can make the transition from Beyoncé to Sasha Fierce really fast. I don't have any crazy rituals beforehand. I get in maybe two-and-a-half to three hours before each show. I do my makeup on tour myself and get my hair done. Then we all come together, say a prayer and do a little stretch. I also do meet-and-greets during which I meet a lot of my fans. I usually meet children from the Make a Wish Foundation. I've basically given them an open invitation whenever anyone wants to come. That's always a highlight of the day for me.

On my days off from the tour, I do a lot of sightseeing. I love to visit churches and museums all over the world. The architecture in America is amazing but in Europe, there's so much history. I also started riding a bike on my days off with others like my assistant and stylist. It's amazing how I'm able to ride around on a bike. People kind of see it's me but since I'm on a bike, they think, "No, it's not her." And by the time they realize it's me, I'm already gone. It's great to do something normal every day. It keeps me grounded.

What do you do to maintain your tour stamina? I heard a rumor that you run on a treadmill in heels and sing.

[Laughs heartily] No, I don't run on a treadmill in heels. That's a bit extreme. But I do practice my choreography in heels. And I have a rule that when I have my heels on, everyone has to have their heels on too. Sometimes the dancers are like, "Oh, God, we hope Beyoncé comes in late," because I'll go all day. And in the end, I'll have blisters and my toes will have bruises. It's really hard sometimes. I still do all the boring things that everyone else does in regular workouts like squats and the treadmill. But I mainly get in shape from doing the choreography during those long 12-hour rehearsals for two months before a tour.

Were you surprised by the immense popularity of the "Single Ladies (Put a Ring on It)" video?

Out of all my videos, it was the least expensive and took the least amount of time. And it ended up being the most iconic. I absolutely didn't expect that—I don't think anyone did. But I knew exactly what I wanted to do: Keep it simple. I've done so many things in videos with different hair and wardrobe changes, different sets and lights. I just wanted to keep this one really minimal. And once we got on the set, it was like, "Wait a minute. This is something special."

I'd seen this 1969 video [featuring Gwen Verdon], this one take of amazing Bob Fosse choreography set against a white background. And I thought, "Wow, despite all the technology we have now, wouldn't it be great to just strip it all down—without a bunch of different camera shots and cuts, without any hair and wardrobe changes—and make it all about the performance?" We had exactly 12 hours to film that video. We did it after shooting "If I Were a Boy," so I used the same director and same crew, renting out a studio in New Jersey. From the black leotards to incorporating some of Fosse's 1969 choreography into our modern choreography, it was just a conscious effort at keeping everything simple.

Outside of music, you're committed to several charitable causes. What attracted you to these particular organizations?

I'm like everyone else. There are certain things I'm passionate about that are close to my heart. I'm so inspired by the children in Make a Wish. It gives my life a way bigger purpose when I know I can bring someone joy, especially someone in a hospital whose childhood is ba-



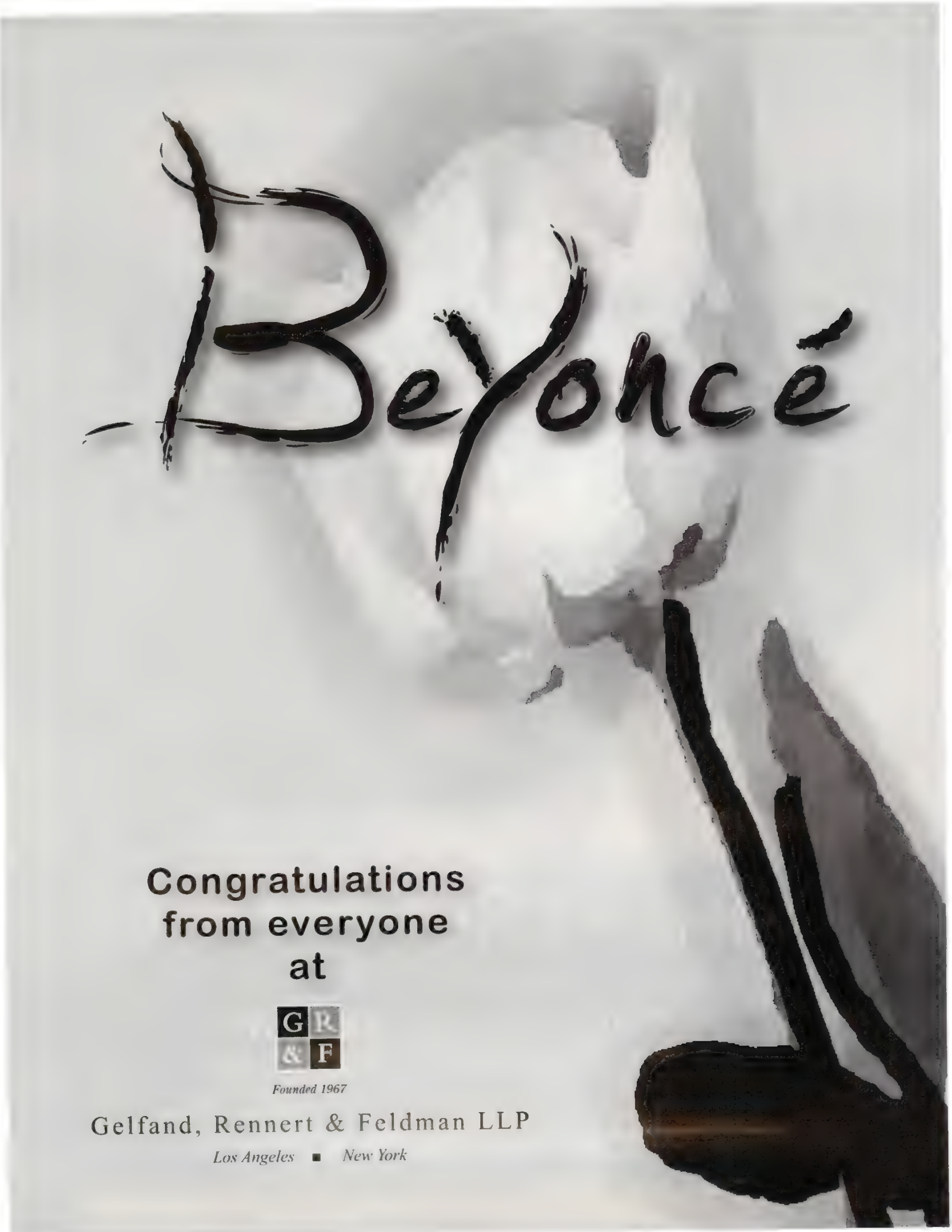
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VIDEO OF THE YEAR.
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MAZING NIGHT AT THE MTV VIDEO MUSIC
WARDS. YOU WERE STELLAR THAT NIGHT
ND FIERCE ALL YEAR.
MTV



Reigning supreme: BEYONCÉ (center) in a still from the movie 'Dreamgirls.'

sically sacrificed. And their families are sacrificing too. After being in hospitals, dealing with needles, medicines and all the physical and mental pain these kids and families go through . . . for me to know that I can take them away from that is very important.

Ever since I was 9 years old, I've been working with my pastor to help the hungry and homeless. So on every tour, I've done something to help fight hunger. And this time we were able to provide 3.5 million meals—that's such a huge accomplishment. I'm grateful to work with General Mills and Hamburger Helper and be a part of something on such a large scale as Feeding America. I'm just so surprised at how many young people came to the concerts with canned goods and were concerned about this cause. They helped make this happen. It wasn't me.

Our family charity, the Survivor Foundation, is still growing. Then there's GEMS [Girls Educational and Mentoring Services]. I saw something about it on television and wanted to help. It's real important for people not to judge. That's why I sit down and talk to these ladies about what inspires me to be strong, and they inspire me as well. To talk and cry with these ladies, to hug these ladies and invite them to the shows to hear songs about empowering women to set their own standards in relationships and build self-esteem. Those are things I can share with these young women. These are all things that have something to do with my purpose in life.

And you're just as busy on the entrepreneurial side, dating back to your association with L'Oreal.

I have worked with L'Oreal since I was 18 and it continues to be a great relationship. And with the clothing line that I started with my mother [Tina Knowles], I'm still making sure the brand is true to what I like and what I think my fans will like. Making it affordable for them was very important. At my concerts, we've offered seats for $10 so that people who can't afford it can attend.

I don't realize all that I do until I do interviews like this. And then I'm like, "Oh, my God, how is this possible?" But I usually break things up and focus on one thing at a time. It is a lot and thank God I love it, because I don't know how else I would be able to do it. You just make it happen.

Something else that's about to happen is your new Coty fragrance. Can you give us a sneak preview?

I've been partners with and have endorsed different fragrances. But this is my first time developing my own fragrance. I've spent over a year having meetings, working with the perfumeries. It's been really interesting. I'd done a little of that in the past, approving a couple of things here and there. But I've been a part of this from ground zero. We've gone back and forth and back and forth over and over again to get the perfect fragrance. Everything I love, that's what this fragrance is. Fragrance makes me feel sexy, so I want my fragrance to be sexy and seductive.

My favorite color is gold and that's also being incorporated into the project. I grew up playing with my mother's perfumes and love antique bottles, so I wanted my fragrance to have this antique feeling. The bottle looks like a piece of art. I can't reveal the name yet, but it comes out early next year. I've already shot the commercial.

Have you lined up your next acting gig yet?

I did two movies last year, which was hard because I had the album and a tour. I'm on tour right now until March and I'll be going back and forth for some of the award shows. So probably next year after the tour something may happen. I've gotten a lot of scripts and out of those there are 10 that are very good. So I have to pick the one I really love.

All of the work I've put into my films has paid off because the type of scripts I'm getting now has completely changed. I've always wanted to do something darker and more dramatic because I'm much better at drama than anything else. I don't think anyone knew that until I played Etta James; people could see my range. And then I did the other movie, "Obsessed." It was so much fun, especially the fight scenes. I fell in love with doing those stunts. That was my first time ever doing anything with action in it. Eventually, I would love to do something with a little more action in it.

I'm not in a rush because acting for me is fun—something I do because I enjoy it. I don't have to do it. So I'm going to be patient and find the right film to work on next year or whenever it works out.

Is music still as much fun for you as it was in the beginning?

The truth is I really love what I do. I live for it. I've invested so much of myself in my career that I cherish it. I've worked too hard to do something to damage what I've basically dedicated my life to.

I still definitely get a high every time I get onstage. But it's not just the performing. It's also coming up with creative marketing ideas and doing cool collaborations, like my fragrance. I love everything about this.

Beyoncé's Fans

In advance of Beyoncé's appearance to receive the Woman of the Year Award at Billboard's Women in Music event Oct. 2 in New York, we invited friends, family and colleagues to offer their tributes. Several also named their favorite Beyoncé song.

"I'm definitely proud of her musical accomplishments but I'm probably more proud that she's a truly good person. My favorite song is a bonus track called 'Daddy' that appears on her first solo album. It basically says, 'Thank you for all you've given me and when I marry a man, it will be like my daddy.' "

—MATHEW KNOWLES OF MUSIC WORLD ENTERTAINMENT, BEYONCÉ'S FATHER AND MANAGER

"I'm so proud of my big sister. She's more than woman of the year; she's an inspiration."

—SOLANGE KNOWLES, SINGER/SONGWRITER

"The good news for Beyoncé is that she's not just as good as her last hit song. My admiration for everything she does is immense. Behind her inspiration is an incredible amount of creative energy and work ethic. My life would be so much easier if I had 10 of her."

—ROB STRINGER, CHAIRMAN, SONY MUSIC LABEL GROUP

"Beyoncé knows how to balance what fans want and how to push the envelope, experimenting with sounds and directions. That's what makes her the superstar that she is. 'Irreplaceable' was a sleeper on the album but ultimately turned out to be the fan favorite."

—MAX GOUSSE, SENIOR VP OR A&R, ISLAND DEF JAM RECORDS

"Beyoncé is a true artist who brings it every time. My favorite song will always be 'Flaws and All.' So much feeling, so beautiful; her voice sounds amazing."

—KELLY ROWLAND, SINGER/SONGWRITER


Woman of
the Year
Beyonce
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What else is on your to-do list?
I'm interested in a lot of different things. I'd like to get involved in videogames since I really love Wii Fit. I think it would be a great idea to incorporate choreography because for me my workout is way more fun when it involves dancing as opposed to running on a boring treadmill. So I would love to do some kind of fitness game but incorporate dance and performance into it. I think a lot of women would enjoy that.

I also want to continue to produce films—even if I'm not in them—as well as a documentary on my life. Actually, I'd like to do a film loosely based on my father's [Mathew Knowles] childhood and school years. He's had an interesting life. But that will probably be in a couple of years.

Is there a chance you'll start your own label?
Yes, eventually, when I have time. I'm doing so many things, I have to slow down a bit so I can focus. [laughs]

Have you thought about taking a longer break after this tour?
I think after maybe a month or two months, I'd be really bored. But I don't see myself working this hard for the rest of my life. It's just too much to do forever. I thank God I started touring and building a fan base when I was really young. So now if I took off a couple of years, I think I'd still be able to come back, go on tour and do records. I'm still a young woman.

What sparks your creative vision?
I've always tried to pick songs and singles that were a part of pop culture, a part of things that people are passionate about and want to talk about and debate. "Single Ladies (Put a Ring on It)" is an uptempo song that's fun. But it's also something women go through every day. "Irreplaceable" is also about something people experience every day. More than anything, I always try to challenge myself and do a variety of different things. On "Sasha Fierce," the slow album showcased my vocal ability a lot more. And I had the uptempo album to showcase the dance.

I've tried to be an artist who pays attention to detail and who is also a strong vocalist, performer and songwriter. I'm very happy to see other female artists challenging themselves to do everything. That's something we started with Destiny's Child. We were very young, writing and producing our own songs. I'm very proud of that.

What will Beyoncé/Sasha Fierce be doing in five to 10 years?
Probably the same things. But maybe I'll be spacing it out a little more. [laughs] Not every year; maybe every three years.

Maybe also a mom?
In five years . . . yes, probably.

Any ideas yet about your next album?
I haven't actually started writing anything. Maybe after I leave for Australia on the next leg of this tour.

You can't end this interview without one last question: Any truth to the rumor about a Destiny's Child reunion tour and/or album?
I don't know if we would do another record anytime soon. And we haven't talked about a tour. That's just been something floating in the media. If people keep talking about it, maybe we'll do it. If that's what people want . . . who knows? But whenever the girls need me or I need the girls, we're here for each other. ••••


Modern romance: BEYONCÉ with JAY-Z

"My favorite Beyoncé song would have to be 'Dangerously in Love.' She sang it with such conviction and passion; I believed every word. And that's what is great about Beyoncé: She knows how to personalize every song she sings."
—RICO LOVE, SONGWRITER/PRODUCER

"Beyoncé is the greatest performer alive. How can one person have all that talent, grace and work ethic? Phenomenal."
—JOHN LEGEND, SINGER/SONGWRITER/PRODUCER

"It's a privilege to work with someone as talented and driven as Beyoncé. Besides being such an accomplished performer, she's also a great producer with some of the best A&R instincts for what makes a good song. She's not interested in knowing who the song was written by before she hears it. For Beyoncé, it's all about the music, not the personalities behind it."
—BIG JON PLATT, PRESIDENT OF WEST COAST CREATIVE, EMI MUSIC PUBLISHING

"The greatest singers each have their 'thing' that they do better than anyone else. Beyoncé's thing is taking a great song and making it an event. She adds her own personality and vocal prowess like a master chef adds the missing ingredient to his signature dish. Beyoncé brings that missing ingredient."
—RYAN TEDDER, SONGWRITER/PRODUCER AND MEMBER OF ONEREPUBLIC

"Beyoncé is a great talent, extremely charismatic. People are drawn to her like a magnet. She's a down-to-earth young woman who, with all she has accomplished, is not full of herself. She is class personified."
—SMOKEY ROBINSON


CONGRATULATIONS
BEYONCÉ
on being named
WOMAN OF THE YEAR
From your Deréon Team at Kids Headquarters New York
KIDS HEADQUARTERS

ACTING 'B'

Years After Her MTV Debut, Beyoncé Is A Celebrated Actress With A No. 1 Movie To Her Name

BY MARIEL CONCEPCION

It was just eight years ago that fans first caught sight of Beyoncé's acting talent.

At the age of 20, the singer added the new achievement to her résumé when she starred in MTV's "Carmen: Hip-Hopera," a made-for-cable movie in which she played an aspiring actress named Carmen Brown, alongside Mekhi Phifer, Mos Def, Wyclef Jean, Jermaine Dupri, Bow Wow and others.

Today, Beyoncé has gone from the small screen to the big screen, acting in six theatrical releases.

When she began her film career, Beyoncé made sure she gained as much experience as possible to be considered a solid actor. A year after filming "Carmen," the singer landed a co-starring role in the third installment of Mike Myers' Austin Powers series, "Austin Powers in Goldmember." She appeared in the role of Foxxy Cleopatra.

Then, in 2003, Beyoncé starred in the romantic comedy "The Fighting Temptations" with Cuba Gooding Jr. Next, in 2006, she co-starred with Steve Martin in a remake of "The Pink Panther."

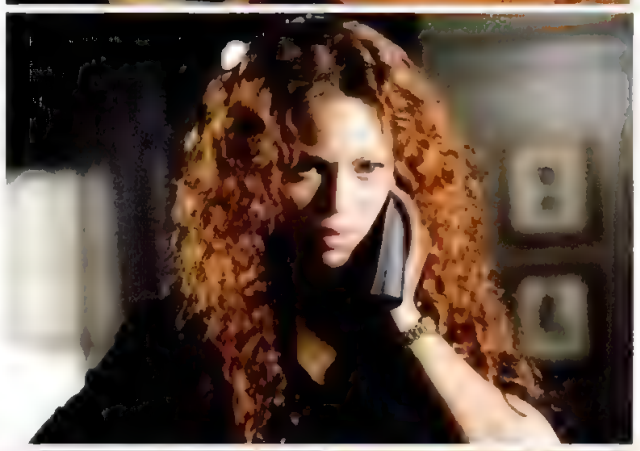
The same year saw the release of "Dreamgirls," in which Beyoncé starred alongside Jennifer Hudson, Jamie Foxx and Eddie Murphy, in the the story of the fictionalized '60s R&B group the Dreamettes. Beyoncé co-wrote "Listen," the lead single for the film's soundtrack, which was nominated for an Academy Award.

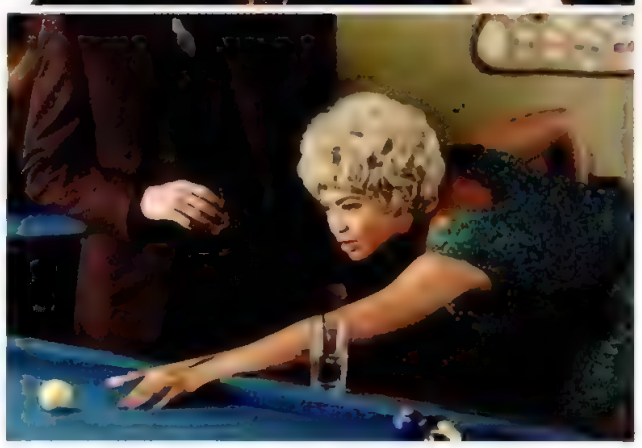
One of her latest and most noteworthy films is 2008's "Cadillac Records," a biopic about the Chicago-based record company executive Leonard Chess and the musicians who recorded for his label, Chess Records. Beyoncé portrayed singer Etta James—one of her most celebrated roles to date—and garnered producing credits for the film, yet another notch under her belt.

"The film was initially offered to her as just an acting vehicle, and it was something she really responded to in terms of material, role and character," says Andrea Nelson Meigs, Beyoncé's film agent at International Creative Management.









Screen star: **BEYONCÉ** in (from top) 'The Fighting Temptations,' 'Austin Powers in Goldmember,' 'Obsessed' and 'Cadillac Records.'

"But she was drawn especially to her role because of what Etta James represented in the music world, and so she wanted to get involved in a more intricate way—both in development for casting and music."

So Beyoncé became one of the boosters for the film, helping to bring all the different elements of the movie together, Meigs says. She aided actors with their scripts, shared her thoughts on how scenes should be shot and even got involved with lighting, among other things.

And earlier this year Beyoncé co-starred in "Obsessed," which opened at No. 1; it's the second film she co-produced after "Cadillac Records." In "Obsessed" she's married to a business executive being stalked by a co-worker.

At one of the meetings during the filming of "Obsessed," Beyoncé impressed observers with her film-producing vision.

"I sat there and watched her give her notes on the script that she had outlined," Meigs says. "They were typed up and articulated how scenes could be better . . . I was so impressed and blown away.

Meigs adds, "I don't think any of us expected or anticipated that.

"Oftentimes when celebs are afforded producing titles, people think those are for vanity. But what happened in that room alone made Beyoncé deserving of her credits."

Although the film received mixed reviews, it has grossed $68.3 million at the North American box office, according to Nielsen EDI.

What's left for Beyoncé to conquer in the world of film and acting?

Meigs says Beyoncé is looking over a couple of acting and producing projects, although none can yet be announced.

"Going to Broadway and winning a Tony is also something we foresee in the near future," Meigs says. ••••

"She's an incredible vocalist and one of the hardest-working artists in show business, not to mention a positive inspiration for women. Young people these days need strong role models, and she's that person. For all the fame and fortune she has been blessed with, Beyoncé acts like she's just the girl next door. She's a real and pure soul."

—JIM JONSIN, SONGWRITER/PRODUCER

"She is graceful and never shows any weakness or frustration despite what may be going on around her. She always has fun with whatever she is doing. A professional but still a sweetheart."

—SEAN GARRETT, SONGWRITER/PRODUCER

"Woman of the year . . . What took so long? She's been woman of the year for me for the last 10 years. My favorite Beyoncé song is 'Survivor.' It's just one of those songs that embodies strength and courage for females as well as males."

—DENNIS ASHLEY, VP OF CONCERTS, INTERNATIONAL CREATIVE MANAGEMENT

"When we worked together on 'Dreamgirls,' it was an opportunity to work with one of the true great voices in our business. I'm so proud to see her continuing in the tradition of great voices like Whitney [Houston], Toni [Braxton] and Mariah [Carey] for the next decade's listeners."

—HARVEY MASON JR., SONGWRITER/PRODUCER

"It's not unexpected that she is being recognized as the woman of the year. You're talking about a woman who is super talented, tireless—and isn't showing any signs of slowing down."

—C. "TRICKY" STEWART, SONGWRITER/PRODUCER



CONGRATULATIONS

ON WINNING THE WOMAN OF THE YEAR AWARD
AND THE HUGE SUCCESS OF THE EUROPEAN LEG OF THE 'I AM… TOUR'

WE HAVE ALWAYS SEEN YOUR 'HALO'.
IT'S BEEN AN HONOUR WORKING WITH YOU FOR THE LAST 12 YEARS.
ROB HALLETT AND ALL AT AEG LIVE

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BEYONCÉ

THE BILLBOARD WOMAN OF THE YEAR



CONGRATULATIONS FROM ALAN HAYMON
AND YOUR FANS AT HAYMON EVENTS
AND LIVE NATION

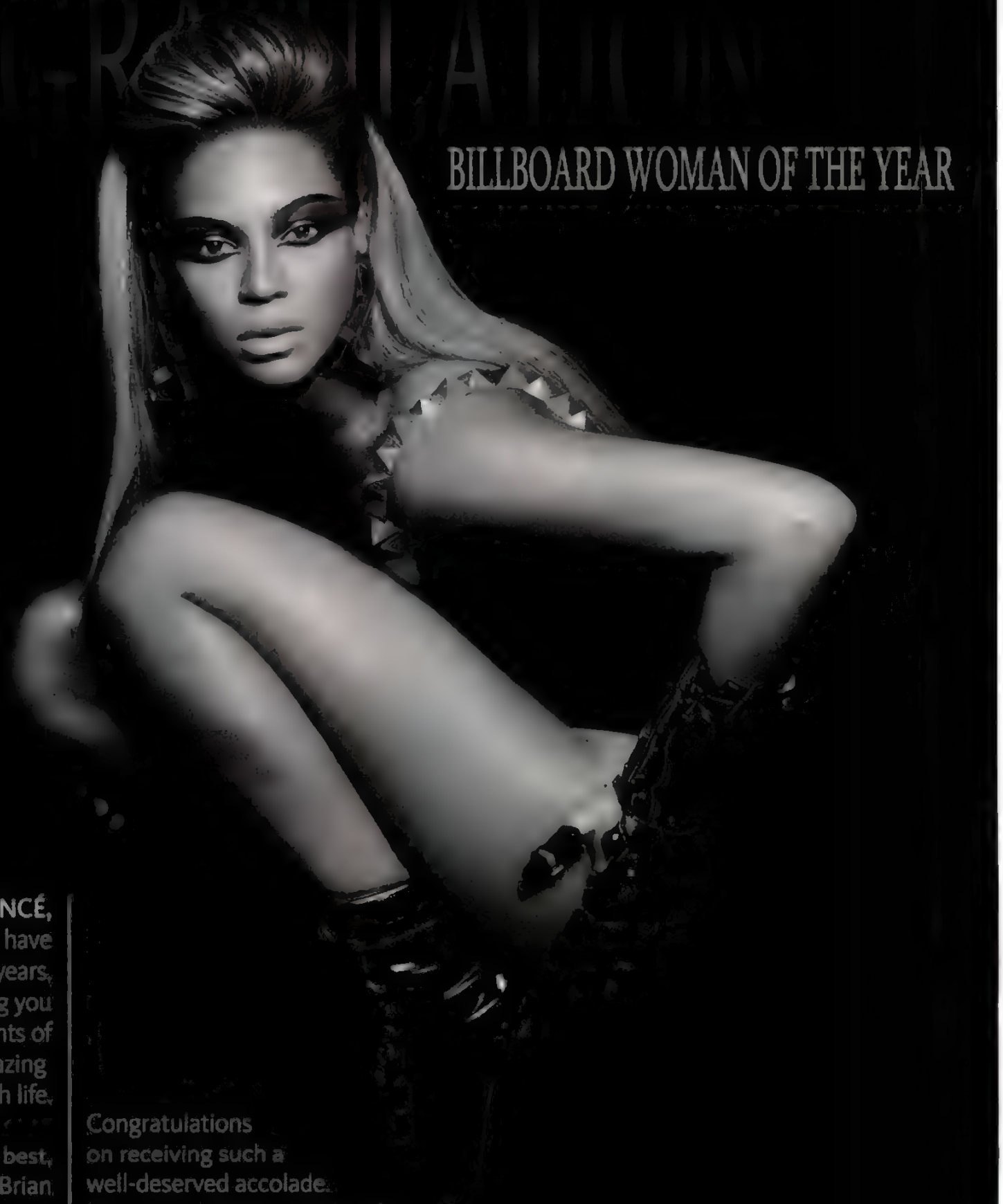
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BCD travel

BCD TRAVEL CONGRATULATES BEYONCE ON BEING NAMED

BILLBOARD WOMAN OF THE YEAR



BEYONCÉ,
It's been a true privilege to have worked with you these past few years, and I look forward to seeing you continue to reach new heights of achievement on your amazing journey through life.

All the best,
Brian

Congratulations on receiving such a well-deserved accolade. You are a visionary artist and a true inspiration to women around the world.

Mike, Michele and all of your friends at BCD Travel



Lending a hand: From left, Houston Food Bank president/CEO **BRIAN GREENE**; Congresswoman **SHEILA JACKSON-LEE**, D-Texas; **BEYONCÉ**; and St. John's Downtown Church pastor **RUDY RASMUS**

HEART OF AN ANGEL

How Beyoncé Gives Back

BY MARIEL CONCEPCION

Earlier this summer during a concert stop at the Izod Center in New Jersey, Beyoncé brought a little girl named Jada to the stage. While kneeling on the floor and holding in her arms a child who is battling leukemia, the 28-year-old singer dedicated to her the show's closer, "Halo."

According to the Make a Wish Foundation, which works with celebrities to grant wishes to children with life-threatening medical conditions, that dedication was Wish No. 40 that Beyoncé has fulfilled during nine years of involvement with the group.

Although she's one of some 800 celebrities who granted wishes last year alone, according to Make a Wish media relations manager Brent Goodrich, Beyoncé is one of the most popular recipients of requests in recent years.

"She's obviously an admired performer, but also, she really makes the children feel like they're No. 1 when they meet," he says.

Make a Wish isn't the only way in which Beyoncé gives back. A few years ago, she teamed with her mother Tina, father Mathew and sister Solange Knowles to start their own family foundation: Survivor. The nonprofit organization is based in her hometown of Houston and assists those who have been displaced, are homeless or have been stricken by HIV/AIDS. The Survivor Foundation also started the Knowles-Rowland Center for Youth, a multipurpose community outreach facility in Houston.

"Most recently the organization assisted with survivors of Hurricane Katrina and helped find housing for those displaced by the disaster," says Andrea Nelson Meigs, Beyoncé's film agent at International Creative Management.

Her willingness to help doesn't stop there. Late last year, after watching the documentary "Very Young Girls," Beyoncé visited the Harlem headquarters of Girls Educational and Mentoring Services, which produced the film and works to stop sexual exploitation and domestic trafficking of children.

"Her mother, Tina Knowles, reached out to us and said she'd never heard Beyoncé sound more passionate about something," GEMS founder/executive director Rachel Lloyd says.

"Two days later, Beyoncé came in and said she wanted to learn more and wanted to understand what the girls had been through. She was supposed to stay 15-45 minutes, but stayed five hours instead. At the end, we said a group prayer lead by her mother. It was very intense and emotional."

Since then, Beyoncé has become one of the faces of GEMS' national campaign "Girls Are Not for Sale," alongside Halle Berry and Demi Moore. And she arranged for girls from GEMS to get tickets and backstage passes this past summer for her concert at the Izod Center in East Rutherford, N.J., as part of her I Am . . . Sasha Fierce tour.

On that tour, Beyoncé also teamed with the General Mills brand Hamburger Helper and Feeding America, which touts itself as the nation's largest domestic hunger-relief charity, for the "Show Your Helping Hand" campaign. The campaign sought to provide 3.5 million meals through local food banks by encouraging fan donations at her concerts.

"Her name came up because in various occasions Beyoncé had mentioned how Hamburger Helper was one of her all-time favorite comfort foods," General Mills VP Beth Brady says. "So, we thought there was no one more authentic for it than Beyoncé—giving back is true to her DNA."

This is the second time Beyoncé has joined forces with Feeding America, according to the charity's president/CEO Vicki Efsarra.

"For her 2007 tour, we had a food drive at every one one of her tour stops. For this past tour, she held a press event at all her shows to help promote the drive," she says, pointing out that hunger becomes most critical in America during the summer and winter, which is why she is in talks with Beyoncé to work together again this upcoming holiday season.

"She's just so beautiful, talented—she's so impressive and grounded and manages her career very well, but she's always striving to use her voice to try and influence good in the world," Efsarra adds. "Not all human beings find a way to do that." ...

"She was completely egalitarian [working on the film "Dreamgirls"]. It wasn't about, 'I'm the star and you're not' with the other ladies. It was, 'We're all in this.' And she was sweating bullets and working hard like everyone else. In all my years of mixing with people you would say are stars, Beyoncé was the most refreshing of anyone. The whole star trip isn't there. She's so talented and cool. I adore her."

—HENRY KRIEGER, COMPOSER

" 'Irreplaceable' is a well-written, timeless record. And Beyoncé's delivery was incredible. I know I'll still be listening to that song 20-30 years from now."

—RODNEY JERKINS, SONGWRITER/PRODUCER

"I love songs that show off the emotion and rawness in Beyoncé's voice like 'Resentment' and the songs she did as Etta James in 'Cadillac Records.' This honor is well-deserved: She's one of the special angels that we're blessed to have. I absolutely love her to life."

—MICHELLE WILLIAMS, SINGER/SONGWRITER

"I still remember the first time I ever heard 'Crazy in Love' and watched the video. I was blown away by the whole combination: a great record together with an incredible performance. The energy was so in your face. Beyoncé is the total package."

—MIKKEL S. ERIKSEN OF SONGWRITING/PRODUCTION TEAM STARGATE

"I think it's very obvious what my favorite Beyoncé song is. But my second favorite is 'Single Ladies (Put a Ring on It).' It's very sparse yet very creative and the lyrics are intriguing. I don't think I've ever worked with anyone better; I can't wait to work with her again."

—TOBY GAD, CO-WRITER OF "IF I WERE A BOY"

Dear B,

You and your family have been such an incredible part of my life. Your hard work, compassion, generosity, and amazing talent are inspiring. You are truly a beautiful person. Congratulations!

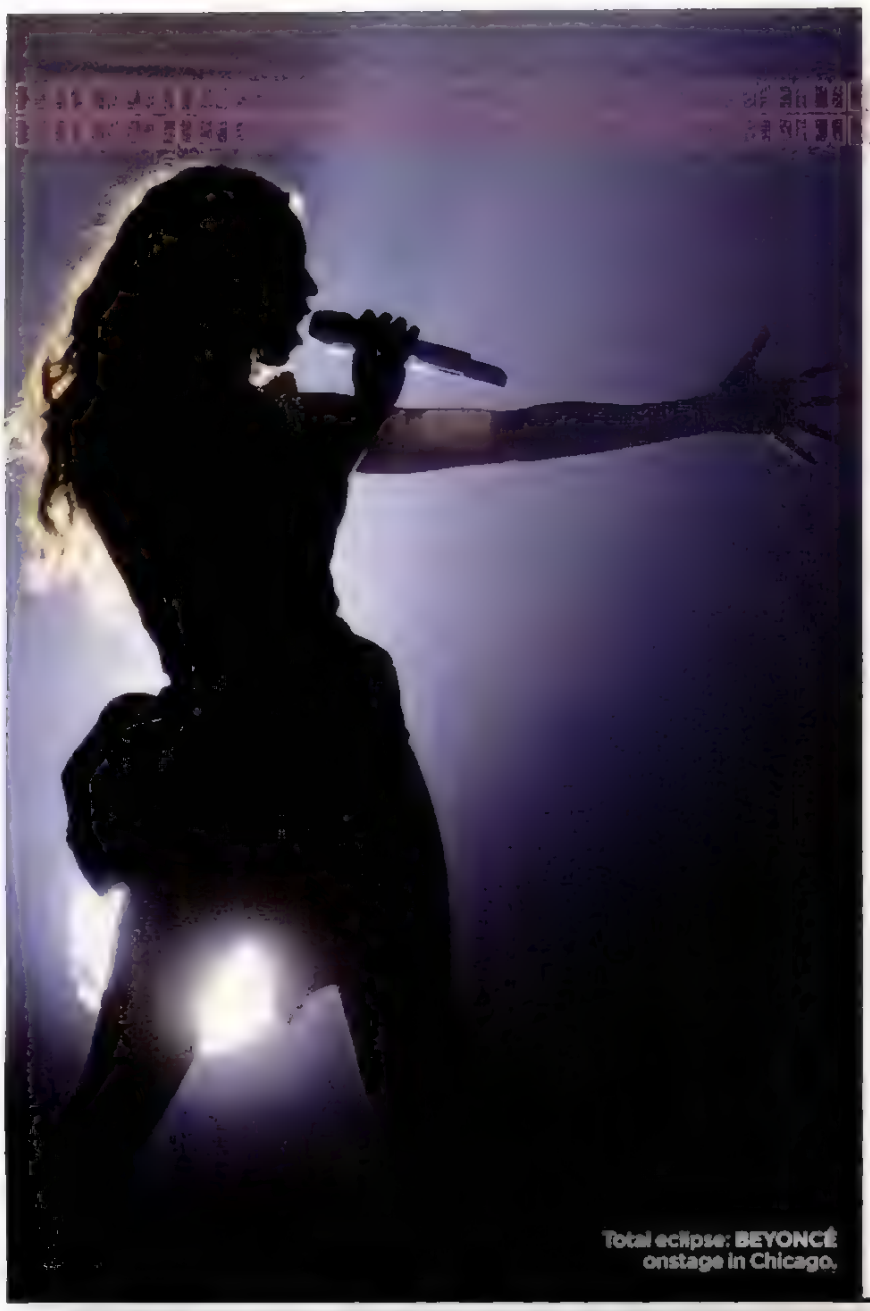
I Love You,
Lorraine

p.s. Congrats B – You Rock! I ♥ you! xx Ofira
p.p.s. Debbie says "An award well deserved" She loves you!
p.p.p.s. Motek says "I wuff you"

You are a true Gem!

Love Lorraine, Nissan, and the entire crew.

LS

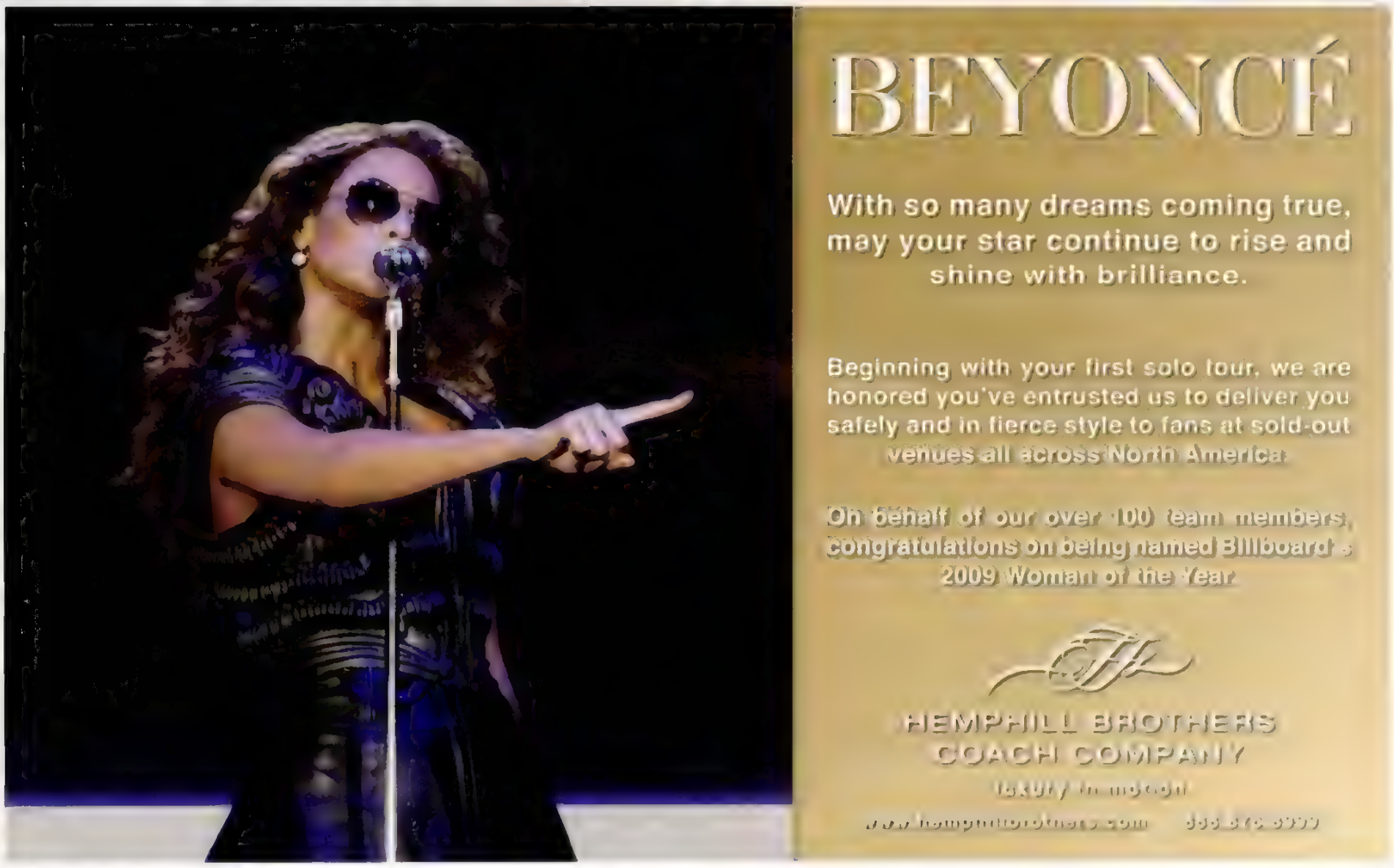


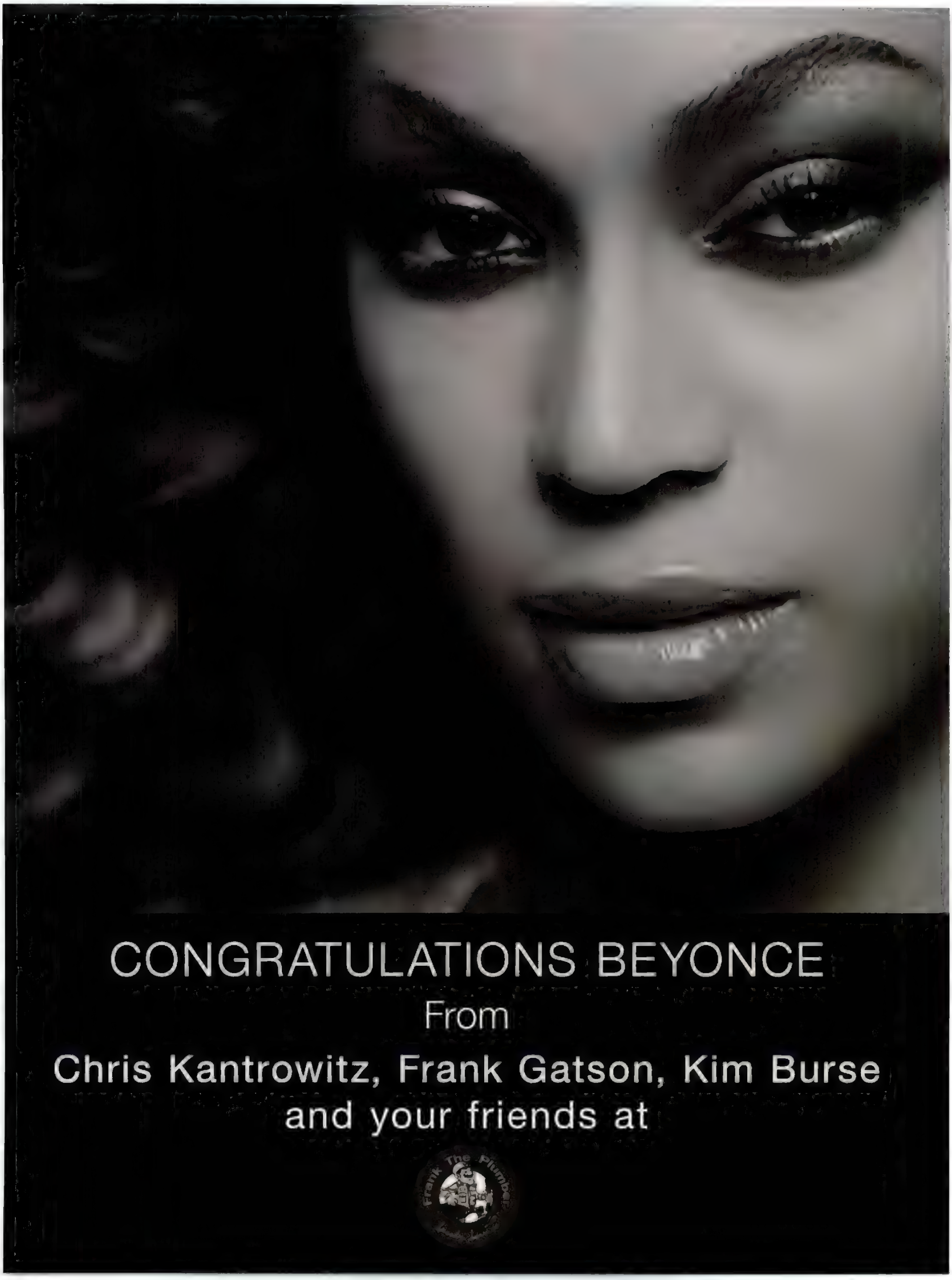
Total eclipse: BEYONCÉ onstage in Chicago.

TAKING IT ONSTAGE

Beyoncé Emerges As A Formidable Live Force BY GAIL MITCHELL

At a time when touring achievements have become an even more crucial measure of industry success, Beyoncé has grown into a formidable force in concert. ¶ Beyoncé launched her yearlong, worldwide I Am . . . tour in March. She first performed in the United States and Canada before embarking on an international itinerary that included stops in the Netherlands, France, Belgium, Germany, Portugal, the United Kingdom, Ireland and, most recently, Australia and Singapore. The tour sponsors include L'Oreal and General Mills/Feeding America in the United States; Nintendo in the States, Europe and the United Kingdom; and Crystal Geyser in Japan. ¶ Of the 55 shows that Beyoncé has logged as of Sept. 16, she has grossed $53.5 million and drawn 667,509 fans in primarily 15,000-seat arenas, according to Billboard Boxscore. ¶ In 2007, the Beyoncé Experience tour—staged at similar-sized venues—grossed $24.9 million, and 272,521 fans attended the 29 shows reported to Boxscore between April 21 and Sept. 8. ¶ "It's staggering the amount of progress Beyoncé has made at only 28 years old," Sony Music chairman Rob Stringer says. "She's doing great in the digital world and still selling physical CDs. The live touring was the last piece of the jigsaw puzzle. Now that touring level is conquered." ¶ Dennis Ashley, VP of concerts for Beyoncé's booking agency International Creative Management, adds, "I've never seen an artist work as hard as she does just in rehearsal for the perfection she brings onstage to fans." ¶ Taking a break from the big stage, Beyoncé customized her touring show this summer for an exclusive and intimate engagement at Wynn Las Vegas' Encore Theater. That four-night stand ran July 30-31 and Aug. 1-2 and was taped for use in an upcoming DVD compilation. ¶ In October Beyoncé will perform in Korea, Japan, China and Ethiopia. Then in November, she'll travel to Russia, Turkey, Egypt, Greece and back to the United Kingdom and Ireland. Still on tap: dates in Brazil, South Africa and South America before the tour wraps next March.




CONGRATULATIONS BEYONCE
From
Chris Kantrowitz, Frank Gatson, Kim Burse
and your friends at
Frank The Plumber

FRAGRANCE, FASHION AND MORE

Beyoncé Is The Pretty Face Behind Several Endorsements

BY MARIEL CONCEPCION



A smile that sells: Clockwise from top, **BEYONCÉ** has deals with L'Oreal, Samantha Thavasa (with sister **SOLANGE**) and Nintendo.

Previously the face of the fragrances True Star from Tommy Hilfiger and Diamond from Emporio Armani, Beyoncé is readying the release of her own scent early next year, with a name that's still under wraps.

According to Carol Goll, head of the global branded entertainment division of International Creative Management, Beyoncé signed a deal with fragrance house Coty, which is also behind perfumes for Jennifer Lopez, Sarah Jessica Parker, Celine Dion, Halle Berry and David and Victoria Beckham. The agreement authorizes Coty to create an "alluring and sophisticated" perfume that "personifies me as a woman [and reflects my] inner power," Beyoncé said in a statement announcing the fragrance.

The new fragrance, slated to hit stores in early 2010, is the latest addition to a lengthy list of endorsement deals for Beyoncé, with companies from Pepsi to L'Oreal.

This past spring, Nintendo DSi premiered a worldwide commercial for its game "Rhythm Heaven," in which Beyoncé stars. Also this spring, Crystal Geyser announced that Beyoncé is the new spokeswoman for the water brand in Japan and would be featured in its ads there.

Also in Japan, Beyoncé and sister Solange Knowles are the faces of Samantha Thavasa—a Japanese fashion company that launched in 1994 and specializes in handbags for young women.

"It's tough, it's fun, and it's sexy," Beyoncé said in a statement about Samantha Thavasa's latest Disney handbags line, which the siblings recently promoted in Japan.

Beyoncé's longest-standing endorsement deal is with cosmetics brand L'Oreal, with which the singer signed a five-year contract in 2004.

"The one thing that attracts someone to Beyoncé is her authenticity," Goll says. "She's really about her lifestyle, her strong feelings of empowerment, her beauty and her passion."

Goll adds that before signing any deal, Beyoncé's team examines a brand's perception in the marketplace, its share of the market and how it stages campaigns.

"We definitely don't want to do one-offs. We'd rather do long partnerships," Goll says.

Moving forward, Goll says there will be more partnerships, but she doesn't offer any details. Goll says of Beyoncé: "Whenever she puts her name on something, it's organic and people can easily see the affiliation. Crystal Geyser is a product she drinks and delivers a message about purity, health and fitness that she wants to exude." ••••



Phoenix House
Rising Above Addiction

Phoenix House congratulates Billboard's Woman of the Year.

A brilliant entertainer and great-hearted spirit, Beyoncé gives generously of her talents, her compassion, and her support. The men and women of Phoenix House are grateful for her gifts to us—the inspiration, understanding, and practical contributions that help those in treatment find and sustain recovery.

Our Congratulations to Billboard's
WOMAN OF THE YEAR
BEYONCÉ

Your Success As a Recording Star and Actress
and
Your Contributions to Those Less Fortunate



Provide inspiration for all of us to
REACH for the Stars and remember to give back

We congratulate you and your management team
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BEYONCÉ ON THE CHARTS

Beyoncé has been a force on the Billboard charts since Nov. 29, 1997, when she and her fellow Destiny's Child members debuted on the Billboard Hot 100 with their first hit, "No, No, No." Since then, between her solo sets and her albums with Destiny's Child, Beyoncé has racked up 37 Hot 100 hits. They include five solo No. 1s and another four with the group. ¶ Destiny's Child's "Independent Women Part I" leads Billboard's exclusive recap of Beyoncé's biggest Hot 100 hits. The track spent 11 weeks at No. 1 on the chart in late 2000 and early 2001. It reigns as the song with the most weeks at No. 1 by a female group. ¶ On the Billboard 200, seven studio albums have charted from Beyoncé and Destiny's Child combined. The group's 1998 self-titled set was the first to chart, peaking at No. 67 and selling 831,000 U.S. copies, according to Nielsen SoundScan. Since then, every studio set released from either act has peaked in the top five and sold more than 2 million copies stateside. ••••

Rank	Title	Artist	Label	Year
1	INDEPENDENT WOMEN PART I	Destiny's Child	Columbia	2000
2	IRREPLACEABLE	Beyoncé	Columbia	2006
3	BABY BOY	Beyoncé Featuring Sean Paul	Columbia	2003
4	CRAZY IN LOVE	Beyoncé Featuring Jay-Z	Columbia	2003
5	CHECK ON IT	Beyoncé Featuring Slim Thug	Columbia	2005
6	SINGLE LADIES (PUT A RING ON IT)	Beyoncé	Music World/ Columbia	2008
7	JUMPIN', JUMPIN'	Destiny's Child	Columbia	2000
8	SAY MY NAME	Destiny's Child	Columbia	1999
9	LOSE MY BREATH	Destiny's Child	Columbia	2004
10	SURVIVOR	Destiny's Child	Columbia	2001
11	BILLS, BILLS, BILLS	Destiny's Child	Columbia	1999
12	NAUGHTY GIRL	Beyoncé	Columbia	2004
13	NO, NO, NO	Destiny's Child	Columbia	1997
14	'03 BONNIE & CLYDE	Jay-Z Featuring Beyoncé Knowles	Roc-A-Fella/ Def Jam/IDJMG	2002
15	SOLDIER	Destiny's Child Featuring T.I. & Lil Wayne	Columbia	2004
16	ME, MYSELF AND I	Beyoncé	Columbia	2003
17	HALO	Beyoncé	Music World/ Columbia	2009
18	IF I WERE A BOY	Beyoncé	Music World/ Columbia	2008
19	BOOTYLICIOUS	Destiny's Child	Columbia	2001
20	BEAUTIFUL LIAR	Beyoncé & Shakira	Music World/ Columbia	2007

CONGRATULATIONS BEYONCÉ

YOU ARE SO WORTH IT!

LOVE
MCCANN ERICKSON NY

McCANN NY



From the age of 16 years old till now you have given generously to fund projects for people in need. The Knowles-Rowland Center for Youth, The Knowles Temonos Place & your St. Johns family salutes you.

Beyoncé Knowles

"Billboard Woman Of The Year Award!"

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BEYONCÉ

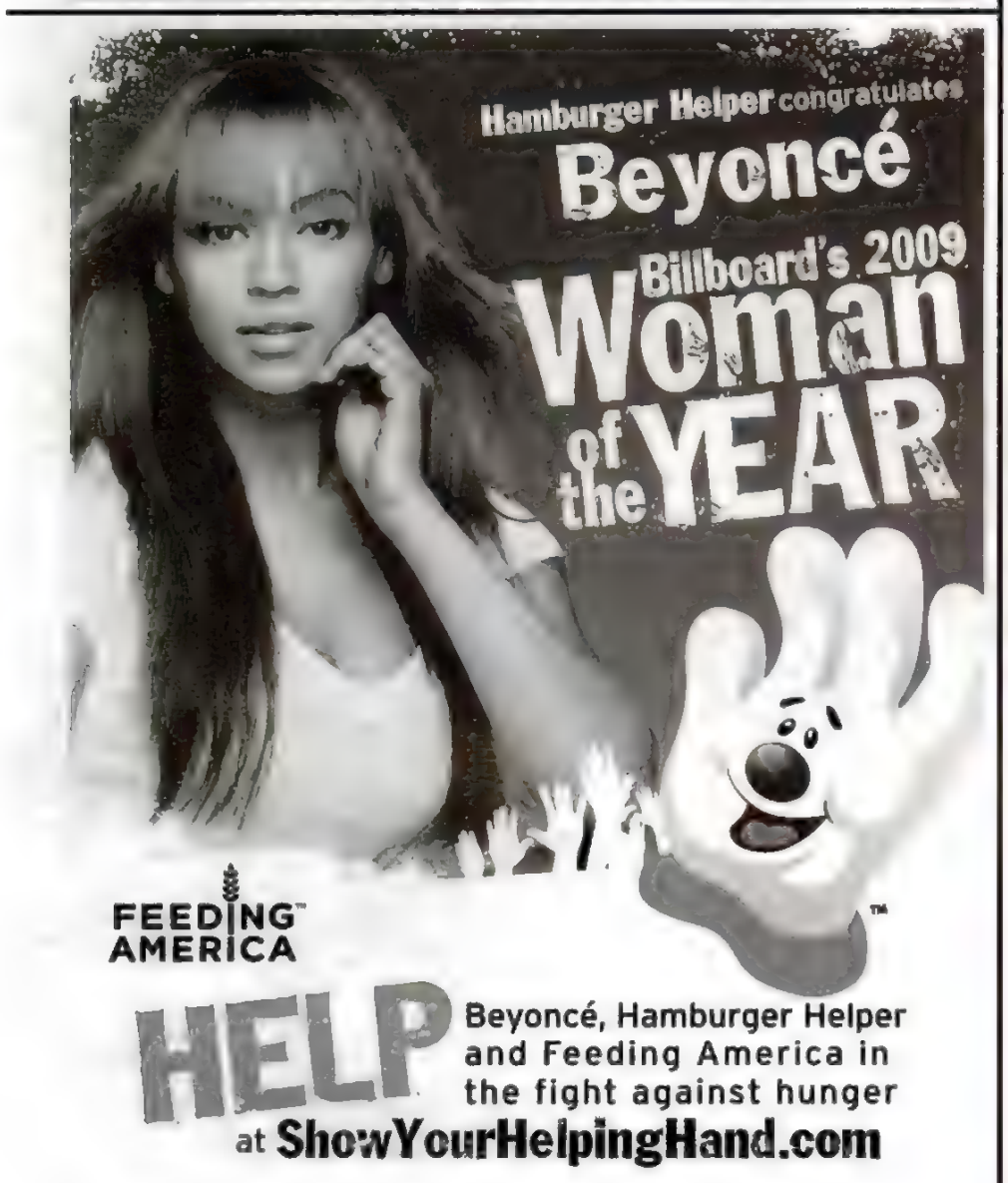
I AM...

woman of the year

WE ARE...

proud to be your sound company

CLAIR



TOP BEYONCÉ BOXSCORES

	GROSS SALES/ Ticket Price	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	$4,890,316	BEYONCÉ, SHONTELLE, ZARIF		
		O2 Arena, London May 25-26, June 8-9, 2009	68,927	AEG Live
2	$4,782,898	BEYONCÉ, SHONTELLE, ZARIF		
		O2, Dublin May 29-30, June 3-4, 2009	50,606	AEG Live
3	$3,679,733	BEYONCÉ, FLO RIDA, JESSICA MAUBOY		
		Acer Arena, Sydney Sept. 18-19, 2009	29,584	Michael Coppel Presents
4	$3,526,375	BEYONCÉ, RICHGIRL		
		Madison Square Garden, New York, June 21-22, 2009	27,580	Live Nation, Haymon Entertainment
5	$2,744,345	BEYONCÉ, ROBIN THICKE		
		Madison Square Garden, New York, Aug. 4-5, 2007	26,109	Live Nation, Haymon Entertainment
6	$2,686,497	BEYONCÉ, FLO RIDA, JESSICA MAUBOY		
		Rod Laver Arena, Melbourne, Australia, Sept. 15-16, 2009	23,448	Michael Coppel Presents
7	$1,708,805	BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA		
		MCI Center, Washington, D.C. April 7, 11, 2004	25,379	Clear Channel Entertainment, Dimensions Entertainment
8	$1,644,858	BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA		
		Oakland Arena, Oakland, Calif. April 18, 20, 2004	20,725	Clear Channel Entertainment
9	$1,606,987	BEYONCÉ, ALICIA KEYS, MISSY ELLIOTT, TAMIA		
		Arrowhead Pond, Anaheim, Calif., April 17, 21, 2004	19,502	Clear Channel Entertainment
10	$1,505,677	BEYONCÉ, SHONTELLE, ZARIF		
		Odyssey Arena, Belfast, Northern Ireland, May 31-June 1, 2009	19,600	AEG Live
11	$1,437,146	BEYONCÉ, RICHGIRL		
		Staples Center, Los Angeles July 13, 2009	12,738	Live Nation
12	$1,402,508	BEYONCÉ, RACHEL KRAMER		
		Ahoy, Rotterdam, the Netherlands May 2-3, 2009	20,297	AEG Live, Live Nation International
13	$1,390,421	BEYONCÉ, RICHGIRL		
		Verizon Center, Washington, D.C. June 24, 2009	13,736	Live Nation, Haymon Entertainment
14	$1,377,995	BEYONCÉ, RICHGIRL		
		Wachovia Center, Philadelphia June 26, 2009	14,971	Live Nation, Haymon Entertainment
15	$1,359,250	BEYONCÉ, RICHGIRL		
		United Center, Chicago July 17, 2009	13,852	Live Nation, Haymon Entertainment
16	$1,299,295	BEYONCÉ, ROBIN THICKE		
		Staples Center, Los Angeles Sept. 2, 2007	11,664	Live Nation, AEG Live, Haymon Entertainment
17	$1,281,632	BEYONCÉ, RICHGIRL		
		Philips Arena, Atlanta July 1, 2009	13,949	Live Nation
18	$1,251,970	BEYONCÉ, ROBIN THICKE		
		MGM Grand Garden, Las Vegas Aug. 25, 2007	10,171	Live Nation, in-house, Andrew Hewitt Co., Haymon Entertainment
19	$1,242,263	BEYONCÉ, ROBIN THICKE		
		Verizon Center, Washington, D.C. Aug. 9, 2007	13,248	Live Nation, Haymon Entertainment
20	$1,230,623	BEYONCÉ, CHRIS BROWN		
		Acer Arena, Sydney April 21, 2007	13,476	Michael Coppel Presents
21	$1,177,040	BEYONCÉ, ROBIN THICKE		
		Izod Center, East Rutherford, N.J., Aug. 3, 2007	10,924	Live Nation, Haymon Entertainment
22	$1,165,437	BEYONCÉ, SHONTELLE, ZARIF		
		Manchester Evening News Arena, Manchester, England, May 27, 2009	14,592	AEG Live
23	$1,158,361	BEYONCÉ, RICHGIRL		
		Toyota Center, Houston July 4, 2009	13,130	Live Nation, Haymon Entertainment
24	$1,155,901	BEYONCÉ, ROBIN THICKE		
		Wachovia Center, Philadelphia Aug. 10, 2007	11,956	Live Nation, Haymon Entertainment
25	$1,142,061	BEYONCÉ, HUMPHREY		
		Palais Omnisports Bercy, Paris May 5, 2009	16,149	AEG Live, Live Nation International

BEYONCÉ

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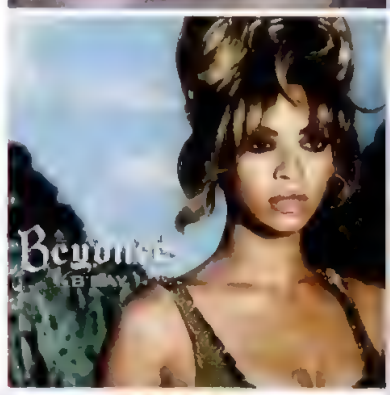
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BEYONCÉ'S ALBUMS BY THE NUMBERS

Year Released	Title	Artist	Billboard 200 Peak	U.S. Sales*
1998	"Destiny's Child"	Destiny's Child	67	831,000
1999	"The Writing's on the Wall"	Destiny's Child	5	6.3 million
2001	"Survivor"	Destiny's Child	1 (two weeks)	4.3 million
2003	"Dangerously in Love"	Beyoncé	1 (two)	4.7 million
2004	"Destiny Fulfilled"	Destiny's Child	2	3.1 million
2006	"B'Day"	Beyoncé	1	3.2 million
2008	"I Am . . . Sasha Fierce"	Beyoncé	1	2.4 million

SOURCE: Nielsen SoundScan, through Aug. 30. *Worldwide, according to Sony. Destiny's Child and Beyoncé cumulatively have sold 100 million units, including albums, physical and digital singles, and music DVDs.

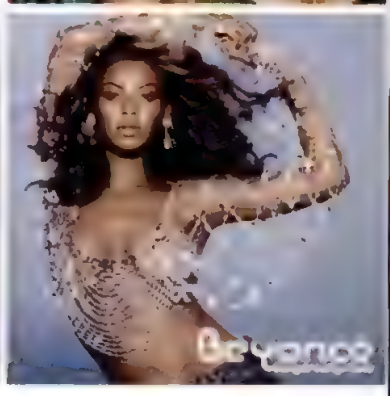












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Disco Inferno: LADY GAGA

FIRST LADY

Billboard's Rising Star Breaks Records And Shatters Boundaries

BY CORTNEY HARDING

Lady Gaga is being honored as Billboard's Rising Star, but it seems more accurate to call her a skyrocketing star—of music, videos and fashion so avant garde that it sometimes involves the wearing of Muppets. Her album "The Fame" is the best-selling debut album of this year in the United States with 1.3 million copies sold, according to Nielsen SoundScan. It has spawned four top 10 Billboard Hot 100 hit singles, including two No. 1s: "Just Dance" and "Poker Face." And it's the fifth-biggest-selling album of the year overall, behind only Michael Jackson's "Number Ones," Taylor Swift's "Fearless," the "Hannah Montana Movie" soundtrack and Eminem's "Relapse."

Even though Stefani Germanotta paid her dues performing on the Lower East Side and in NYU college bars, the artist known as Lady Gaga seems to have sprung onto the pop stage fully formed and fully fabulous. But Gaga isn't just a talented recording artist and compelling performer. She's an accomplished songwriter who has licensed tracks from "The Fame" to more than 100 placements and has written for such names as Fergie, the Pussycat Dolls, Britney Spears and New Kids on the Block.

A few months ago, she struck a deal with Steve Stoute's Translation branding agency. Rather than connect her with brands, Stoute says he'll treat the performer herself like one. "I don't just want to do deals for a check with her," Stoute told Billboard. "She's at the point where she's bigger than life. She has transcended music."

Gaga has become known for wearing larger-than-life outfits, but she's not just trying to get attention. She's making a statement about living the glamorous life and defining her own identity in the public's ever-expanding field of vision. "There are all these places where art and self-expression and clothing can intersect," she told Billboard. "When I wore the Kermit outfit [a blouse and hat made of plush dolls], it was a commentary on wearing fur."

Gaga's visual aesthetic can also be seen in her videos, which were nominated for nine awards at the 2009 MTV Video Music Awards, including best new artist, video of the year, best female video and best pop video for "Poker Face." She went home with the trophy for best new artist and a solidified reputation as a live artist after giving a performance that recalled both early Madonna and the movie of Stephen King's "Carrie."

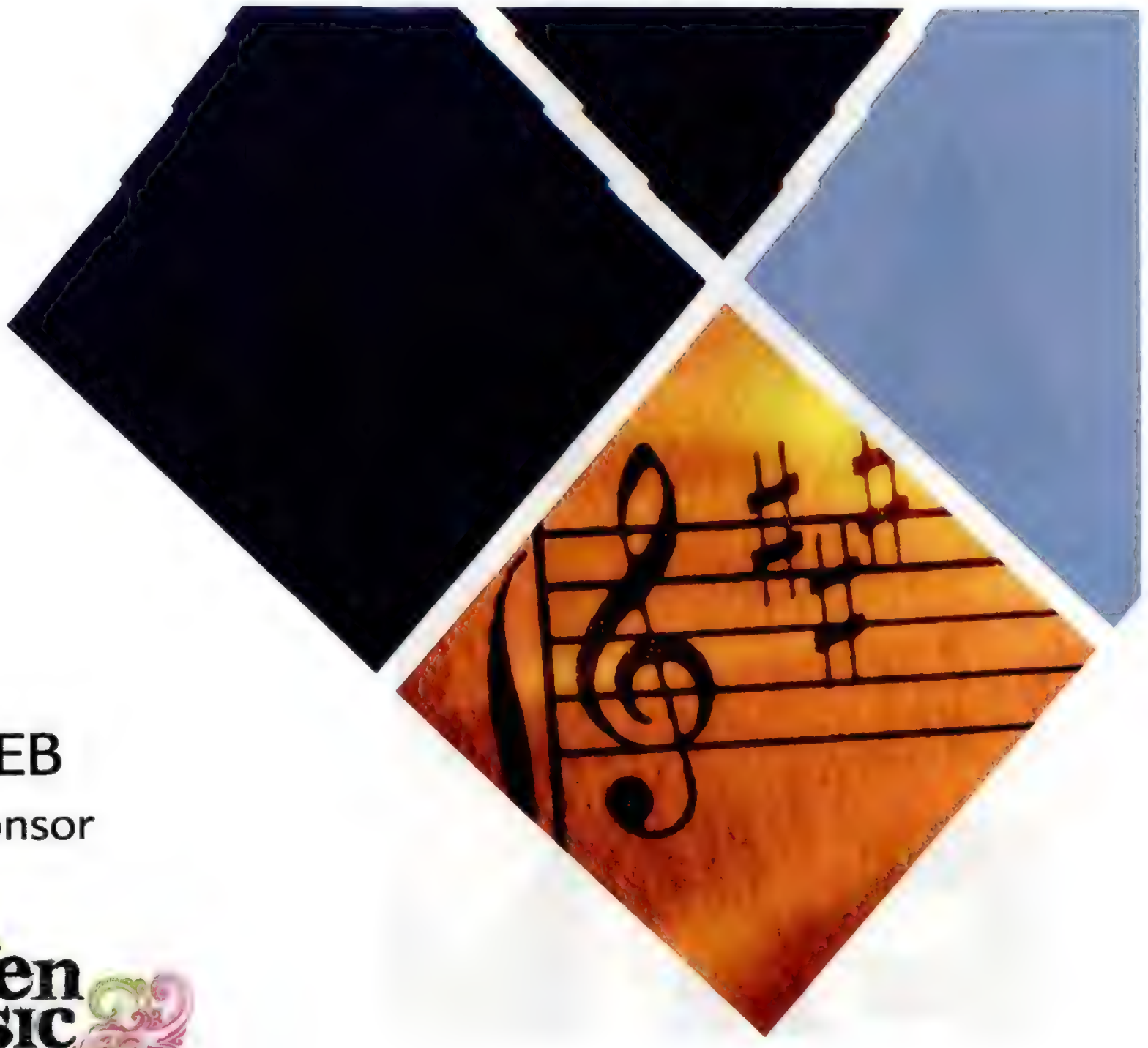
Gaga's year isn't over yet. On Nov. 24 she'll release "The Fame Monster," a double-disc repackaged version of her debut that will include several new songs, including her fifth single, "Bad Romance." And after that, who knows what she'll do—or wear—next. ••••

ALL THE SINGLES, LADY

GAGA BURNS UP THE BILLBOARD HOT 100

Title	Debut	Debut Date	Peak	Peak Date	Weeks On Chart	Label
"Just Dance"	76	8/16/2008	1 (three weeks)	1/17/2009	49	Streamline/KonLive/Cherrytree/Interscope
"Poker Face"	92	1/3/2009	1	4/11/2009	40	Streamline/KonLive/Cherrytree/Interscope
"LoveGame"	96	3/21/2009	5	6/27/2009	22	Streamline/KonLive/Cherrytree/Interscope
"Paparazzi"	74	9/12/2009	7	10/3/2009	5	Streamline/KonLive/Cherrytree/Interscope

SOURCE: The Billboard 200 through the Oct. 10 chart. Sales through the week ending Sept. 27



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ALL IN THE FAMILY

PEDRO, JENNI, LUPILLO AND JUAN RIVERA REVEAL THE SECRETS TO THEIR REGIONAL MEXICAN MUSIC DYNASTY

BY LEILA COBO

Regional Mexican music has always been a business of mavericks, many of them as bold and entrepreneurial as the characters depicted in the genre's hits.

In the United States, a significant part of that business has been forged by a family whose patriarch broke into the business by selling cassettes in a cantina in Long Beach, Calif.

Pedro Rivera founded his own label, Cintas Acuario, in the mid-'80s, launching the careers of multiple acts, including those of his children, Lupillo and Jenni Rivera—two of the most visible and top-selling names in the regional Mexican genre—as well as that of up-and-comer Juan.

In turn, in a genre steeped in tradition, Jenni and Lupillo stand out as pioneers of a new generation of artists who—like pop stars—have presented themselves as personalities as well as artists.

Pedro, an immigrant who came to the United States in 1966, is also developing the careers of two other sons, Pedro Jr.—who sings Christian music—and Gustavo. Another daughter, Rosi, plans to record in the future.

The distinct arcs of each of the Riveras' careers underscores the versatility of the regional Mexican business and how it has redefined itself to preserve its position as the biggest, most lucrative Latin music genre in the United States.

"The Rivera family represents the essence of regional music and the Mexican community in the U.S.," says Gustavo Lopez, president of Fonovisa Records, which releases Jenni and Juan, and Disa, which releases Lupillo. "Their vast musical talent combined with their excellent approach to the business have and will continue to make them a powerhouse."

The top-selling family member, Lupillo, has sold 1.1 million albums in the United States, according to Nielsen SoundScan. Jenni has sold more than 700,000, while Juan, who's younger and only recently signed with a major label, stands at 67,000.

All the Riveras have espoused a patient approach to stardom, recording for years before hitting it big. All tour constantly, with Jenni selling out two nights at the Nokia Theatre in Los Angeles in July, grossing nearly $1 million with an attendance of more than 12,000, according to Billboard Boxscore. All learned the music business from the bottom up and, following their father's advice, all kept ownership of their master recordings.

"Lupillo and I both worked at my father's record label," Jenni told Billboard in an interview last year. "We know how to deal with distributors and stores. We accidentally turned into artists ourselves, so we know how to hire a promoter, who to deal with, and we've built it up little by little. More than an artist, I'm a businesswoman."

Pedro got started in show business as a photographer in Long Beach nightclubs and cantinas. Eventually, he started singing once a week, then began writing and performing his own material.

He became an accidental impresario after meeting singer Genaro Rodriguez, who had released an album with a small indie label. Rodriguez's master reverted back to him when the album flopped, and on an impulse, he gave it to Pedro.

Pedro took the master and produced thousands of cassettes, which he then sold along with the photographs he took of nightclub patrons. He began taking cassettes to local distributors and selling the rest at swap meets during the weekends. Eventually, other groups approached him to record and distribute tapes, including El Chapo de Sinaloa in 1986 and Los Razos and Graciela Beltran in 1987—all names that went on to become major stars in the genre years later.

Although Pedro didn't have any musical training or background—and he openly admits this—he did have an eye for talent. And he realized early on that there was money to be made from those home-grown recordings.

"All my artists are licenses," says Pedro, who has refused to sell his publishing catalog through the years. "For example, say you recorded with me 10-12 years ago and had no success. And suddenly you have a hit. I take advantage of that and do a 15-hit compilation and offer it to a label."

Pedro also hit on another notion early on: Because he didn't have the budget to take singles to radio, he exhorted his artists to try their luck with corridos, the narrative subgenre of regional Mexican that relates stories of heroes and anti-heroes, which now is gaining unprecedented traction on radio (see story, right). Pedro says, "I used to tell my artists, 'We have to study corridos, sing corridos, because they can help us sell albums, regardless of who sings them.' "

For Jenni, it was the corrido "Las Malandrinas" that pushed her to general awareness after recording several other albums that did little commercially.

Pedro licensed the album to Fonovisa, and Jenni pounded the pavement promoting it at a time when the genre was



JENNI



JUAN



PEDRO



LUPILLO


Made in the U.S.A.: Sibling singers LUPILLO and JENNI RIVERA perform at the ninth annual Latin Grammys Awards Nov. 13, 2008, in Houston.

catching on—but only among male singers.

"It was the late 1990s and the early 2000s and the female artists were singing ballads and romantic fare," Jenni says. "So I figured, 'I'm not typical at all in any way, so I'm going to do what the guys do but in a different voice.' I wrote it myself, I went and knocked on doors myself, spoke with programmers myself, and they listened. And they said, 'We'll give the song the opportunity to air, and we'll see if there's response.' And lo and behold, the song aired on [Los Angeles radio station] La Que Buena [KBUE] . . . and it put Jenni Rivera on the musical map. And then, it was up to me to stay on that map and continue to record songs that were what people wanted to listen to."

Corridos also were the initial path of success for Lupillo, who burst onto the regional Mexican scene in the early '00s armed with designer suits, cigars, wide-brimmed hats, a shaved head and a Bentley. His father licensed the album "Despreciado" to Sony Discos, and the singer went on to sell more than half a million U.S. copies, according to SoundScan.

Lupillo, who, like his sister, grew up in Long Beach and is bilingual, appealed immediately to a younger, bicultural buyer of Mexican music who identified with his home-grown nature even though he sang traditional banda music.

Jenni and Lupillo have since taken their careers in different directions. Jenni has remained with Fonovisa, which has promoted her heavily through the years although she and her father control their master recordings through Pedro's company, Ayana Musical.

Lupillo, on the other hand, signed with Univision Records after leaving Sony, then went to Venemusic and now has an artist deal with Disa.

Both siblings, however, have broken ground as artists who have taken regional Mexican music from fairgrounds and rodeos to theaters and arenas like the Gibson Amphitheatre and the Nokia Theatre in L.A. In fact, Lupillo co-hosted the Billboard Latin Music Awards in 2007.

Both have also developed distinct imaging and personas. Jenni, who often speaks publicly about her private life—including her much-publicized divorce from an abusive first husband—is developing a reality TV show and will release a biography later this year.

Juan is producing his own TV show, a blend of reality and performance that he hopes to sell to a network. "My father always taught us to work on our own and rely on no one," says Juan, who eight months ago was a contestant on a reality show in Mexico on the Azteca network. That led him to host another Azteca show, "El Festival Azteca Music," in the United States. Acutely aware of the potential of the Internet, he has hired someone to handle digital media for him in Mexico. "Even though times are rougher than ever, I'm working harder than ever," he says.

These types of extracurricular activities never appealed to Pedro, however, and he now finds sales sorely diminished and the bulk of his income deriving from his valuable master recordings.

"When I began to develop artists, I didn't have the vision to sign recording deals together with touring contracts," he says. "And that's where the money is."

However, Pedro continues to seek out new talent through his own artist development collective, El Talento, and he has his own Internet radio station, which he hopes will take off in the near future. All Cintas Acuario and Ayana Musical releases are also sold digitally on the Cintas Acuario Web site. "We have to wait for the Internet to begin working [for Latin artists]," he says. "Everything has a process." ...

Jenni, Pedro, Lupillo and Juan Rivera will speak at Billboard's Regional Mexican Music Summit Oct. 8 at the Hyatt Regency Century City in Los Angeles.


Criminal-minded: LARRY HERNANDEZ

BEYOND BORDERS

A NEW WAVE OF RISQUE NARCOCORRIDOS GAINS POPULARITY —AND RADIO PLAY— IN THE U.S.

Corridos—songs that tell the stories of notorious characters—have gained new prevalence among mainstream followers of regional Mexican music thanks to artists that are daring to sing in the bluntest of terms and radio's new willingness to play the racy songs.

Corridos have traditionally tackled many subjects in many ways. For the last three decades, a popular subgenre has been narcocorridos, for example, which tell tales of drug dealers and their exploits

Until recently, however, songs that got too explicit were rarely, if ever, played on radio. That is no longer the case, with acts like Larry Hernandez, El Compa Chuy and El Potro de Sinaloa rising on the charts with tracks like "El Katch," "El Piloto Canavis" (The Cannabis Pilot) and "El Sr. de la Hummer" (The Guy With the Hummer).

"What's very interesting is that radio is increasingly playing more corridos," says Gustavo Lopez, president of Disa and Fonovisa. "And stations that do so are successful and have younger listeners. So, it's not only about the movement itself but about the acceptance at radio."

For example, iconic norteño group Los Tigres del Norte debuted at No. 1 on Billboard's Top Latin Albums chart with their new album, "La Granja," at the same time the single of the same name hit No. 1 on the regional Mexican airplay chart. This is the first time a corrido hit No. 1 on that chart since Los Tigres' "La Reina del Sur" did so in 2003.

Los Tigres pioneered the commercial corrido, singing about drug trafficking long before it was acceptable to radio. But unlike today's crop of acts, which bluntly spell out drug usage and violence, Los Tigres' style is far more subtle.

"What happens around us is the same," says Jorge Hernandez, lead singer of Los Tigres. The way things are told, however, is different. "Our proposal, like [those of journalists], lies in providing information that people have actually experienced. But our reality doesn't rise to this level of fiction."

Songs like the legendary "Camelia la Tejana," for example, tell—in beautiful prose—the story of drug-trafficking lovers Camelia and Emilio, with Camelia shooting Emilio after their successful heist when he confesses he loves someone else. The current hit "La Granja," in turn, is a parable that compares corrupt government to animals in a farm (and yes, it has been compared to George Orwell's "Animal Farm").

In contrast to Los Tigres del Norte, the new crop of acts leaves nothing to the imagination. The players in their songs traffic drugs, they get high, and they make money, as evidenced in the hit "El Katch," performed by both El Compa Chuy and El Potro de Sinaloa ("Armani, Dolce y Gabbana, Land Rover to cruise/With dollars in my bag and Buchanan's to drink.")

Popular corridos include Larry Hernandez's "El Baleado," which reached No. 14 on the regional Mexican airplay chart in July, and El Compa Chuy's "El Katch," which is essentially a party song and went to No. 2 the same month.

Few of these hardcore narcocorridos have entered the top 10 of the regional Mexican airplay chart. However, José Santos, president of Santos Latin Media, which consults many radio stations nationwide, says this is a function of certain songs being popular only in specific areas. Because corridos are essentially stories, they often refer to specific regions in Mexico and appeal to pockets of the population that identify with those regions.

A factor in radio programming, Santos says, is that fans—especially those from Mexico—request specific songs. In addition, popularity on the Internet, where many acts have garnered hundreds of thousands of hits on YouTube and MySpace, spurs radio interest.

Larry Hernandez, for example, has been putting out albums since 1999 but only gained radio airplay after he signed with Fonovisa. (Hernandez was shifted to Fonovisa after his original label, Machete Music, was acquired by Universal.)

"I don't think this would have been possible without a big label," he says. "Getting onto radio is hard, but when people request the song, nothing is hard. 'El Baleado' started climbing. There were radio stations that didn't want to air it but they finally programmed it. Anything is possible when people want to listen to something."

"El Baleado" is a track from Hernandez's new album, "16 Narco Corridos," which is No. 7 on the Top Latin Albums chart. The song is a day in the life of a hard-drinking, card-playing drug dealer, and the video plays out as an ode to the lifestyle.

However, Hernandez says he in no way seeks to glorify that way of life. While some of the appeal may lie simply in its shock value, composer/singer Hernandez says he sings about what he knows. "I lived violence as a child," says Hernandez, who's also an avid reader of books about drug cartels and the drug trade. "I was born in Los Angeles but was raised in Mexico, and as a boy, I saw how this person or the other was killed. They are my experiences."

But while this may be the reality in Mexico, it isn't the same in the United States. This fact, producer Adolfo Valenzuela says, makes the songs harmless—and appealing—in the United States. "Here, it would be almost impossible for [young people] to go around toting guns," says Valenzuela, whose company, Twiins Enterprises, has signed several new acts like El Kommander. "I think they merely see it as something forbidden and cool. They see it as a new trend." —*LC*

BILLBOARD'S TOP 10 WIRELESS ARTISTS

BY ANTONY BRUNO

The mobile music landscape has changed dramatically in the last two years, as the iPhone revolutionized the capabilities of wireless devices. New apps are forging new links between artists and fans, as the phone evolves beyond a sales platform for ringtones to a hotbed of new ways to entertain and communicate. And while there isn't any shortage of artists pursuing projects in this exciting new space, only a handful are taking the lead, cutting new trails for others to follow as the landscape changes around them. Here, Billboard presents its second Top 10 Wireless Artists list, identifying the acts setting standards in how to use mobile for promotion and profit.



MICHAEL LOCCISANO/GETTY IMAGES

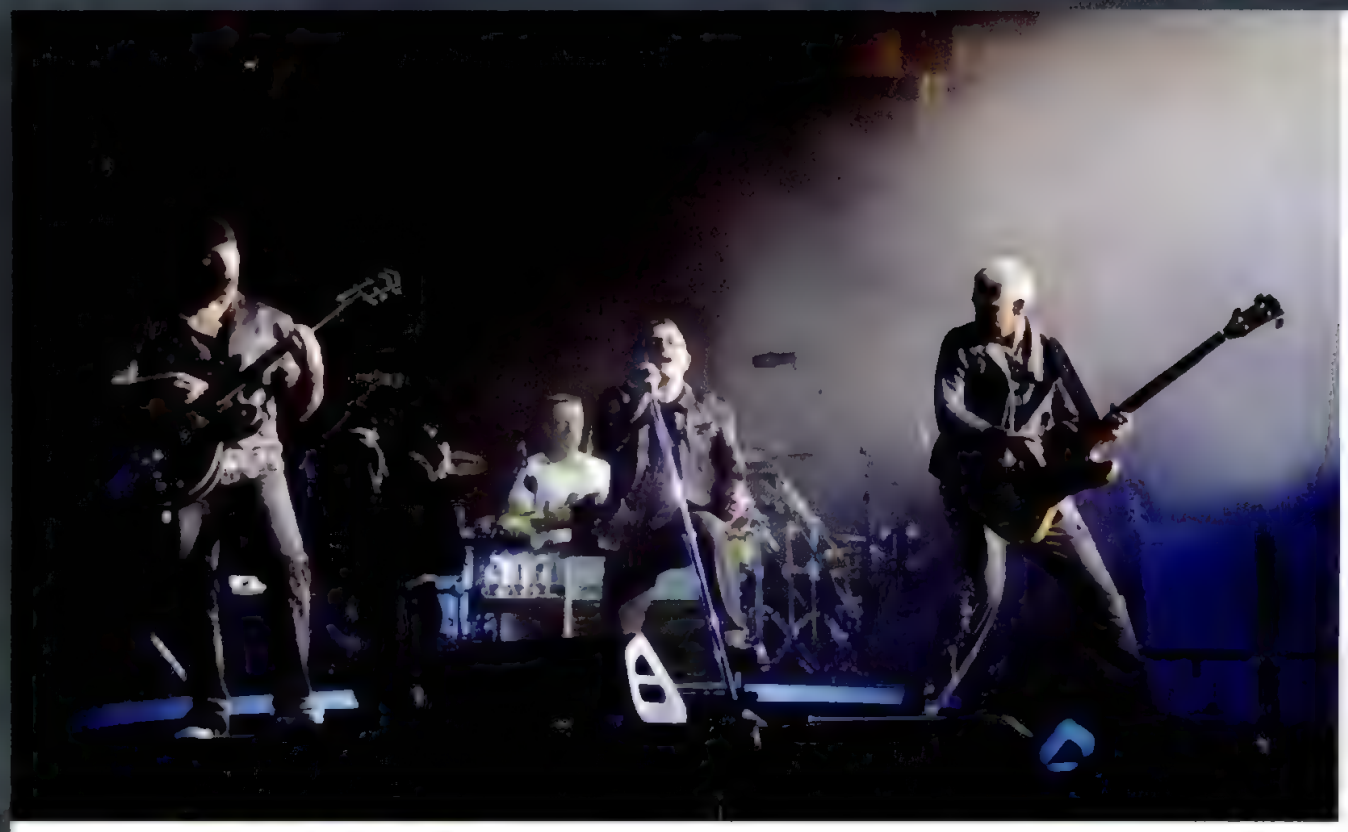
FALL OUT BOY: THE INNOVATORS

Most artists are content to use today's mobile applications in the most basic way possible: adding their content to a template and watching what happens.

The members of Fall Out Boy take the tools available and make them their own by integrating mobile services into a broader interactive experience. While plenty of bands let fans download photos to set as wallpaper images for their phones, last year Fall Out Boy made a game out of a series of collectible Tarot cards. Rather than just listing the number for SayNow—a service that lets bands and fans trade voicemails—the group hid the number in the music video for "Headfirst Slide Into Cooperstown on a Bad Bet." The first message the band posted to the service came from "Tiffany"—the robot lead character of a comic book series called "Fall Out Toy Works"—reading a URL directing fans to the online comic.

In each case, Fall Out Boy keeps fans engaged by adding another layer of entertainment. It was one of the first bands to set up a special Web site where fans could upload mobile photos while at concerts. For this year's Believers Never Die tour, it gave away tickets as part of a mobile messaging sweepstakes. The group is legendary on Twitter—one of the first acts to reach more than 1 million followers—and uses its Mozes mobile fan club to poll members weekly on topics like their favorite song title and desired tour stops. And it will be one of the first bands to sell music through the new "Tap Tap Revenge 3" mobile rhythm game from Tapulous.

"When they see something working, and see the automatic reaction by the fan, they continue it and keep it going," says Dan Kruchkow, head of digital media strategy for Crush Management, which reps Fall Out Boy. "They definitely like to make it very interesting for the fans."



U2: THE DEAL-MAKERS

Here's the kind of clout U2 has these days: When the band announced that BlackBerry was sponsoring its 360° world tour, the move drew headlines for the fact that Apple—which sponsored its last tour—was no longer involved.

In support of the BlackBerry-exclusive mobile version of its "No Line on the Horizon" album, U2 appeared in a BlackBerry TV spot reminiscent of its earlier iPod ads. The band's app lets users sample songs from the new album and link to a U2 Mobile Shop to buy the album for $10 or songs for $1.50 each. Other elements include lyrics, a news feed and a photo gallery.

Up next is an innovative set of social tools that will allow fans at U2 concerts to mark where they're sitting against a map of each venue, and the ability to chat and share photos with other app users attending the same concert. A "Who's Listening" tab will let users see the names and locations of other fans listening to the album on BlackBerry devices in real time.

Manager Paul McGuinness says the band's goal is to reinvent the album for the digital age, replacing CD booklets with interactive digital experiences. "As music fans, the band has always enjoyed all the detail of an album gatefold or CD booklet," he said after the BlackBerry app launched. "They want to make visual material available with their albums, and this app is the ideal way to do it."

ROB THOMAS: THE TRAILBLAZER

It's easy for artists to jump on the bandwagon once a new mobile application shows promise—it's much riskier to be the first to test out a new platform. Yet when Matchbox Twenty frontman Rob Thomas prepared for the release of his second solo album, "Cradlesong," he became the first artist to launch a mobile version of Atlantic's Fanbase platform.



As a computer widget, Fanbase lets fans aggregate news and content like photos, videos and music from official online sources, like an artist's Web site, as well as from unofficial sources, such as user-generated photos or news outlets. The mobile version does the same through the use of Adobe's Flash Lite technology but adds a few mobile-centric tweaks, such as letting fans leave voice-mails, chat with other fans or find nearby concerts based on the phone's location.

The iPhone version includes two games—"Inner Beauty" and "Reverse Barbershop"—and a version for Nokia's Ovi music and entertainment service is in the works. Thomas is also working with BlackBerry maker Research in Motion on a free app.

A self-professed "Twittering fool" with more than 100,000 followers, Thomas has sent more than 3,800 updates since late March, personally responding to fan questions from his ever-present BlackBerry. He revealed the first single from the new album, "Her Diamonds," on the service. "Everything about the way I deliver music to my fans and my relationship with fans has changed," he told attendees at Billboard's Mobile Entertainment Live conference this spring. "The only thing that hasn't is the context that goes into it."

DAVE STEWART: THE EMISSARY

Famous for his recording work as half of Eurythmics and as a solo artist, Dave Stewart also now serves as Nokia's ambassador to the entertainment industry.



After becoming friendly with Nokia executive VP of entertainment and communities Tero Ojanpera three years ago, Stewart became the inaugural (and to date only) member of the mobile phone company's Artists Advisory Council, charged with brainstorming new mobile music products and forging relationships with the music industry elite.

Nokia could hardly have found anyone better-suited for the role. Stewart may be one of the best-connected songwriters in music—he's introduced Nokia executives to Bono and is writing songs with French first lady Carla Bruni—and he's a regular at big-think conferences like TED and the World Economic Forum in Davos, Switzerland.

Most recently, he used a Nokia-branded mobile game to launch the career of an artist he manages—Canadian singer Cindy Gomes. It was Stewart who convinced Nokia to build the game around the singer by having her record original music specifically for it, which players could then purchase on Nokia's Ovi music service.

TRENT REZNOR: THE APP MASTER

Ever since he left his major-label contract, Nine Inch Nails mastermind Trent Reznor has been experimenting with new digital models of distribution and promotion. In the mobile environment, he hit his peak in April by releasing the NIN: Access app, which included all the usual elements of artist apps—access to music, photos, videos and message boards—as well as a GPS-based location feature called Nearby. This lets users scan an area for other Access users as well as add location information to posted messages and photos. It even lets fans join chat sessions with others in a given area. The app uses existing formats to power most of the functionality: An extension of Google Earth lets users view conversations taking place on the app's chat function from either the phone or from the desktop, and a mobile version of Twitter—called Twinkle—powers the text messaging.

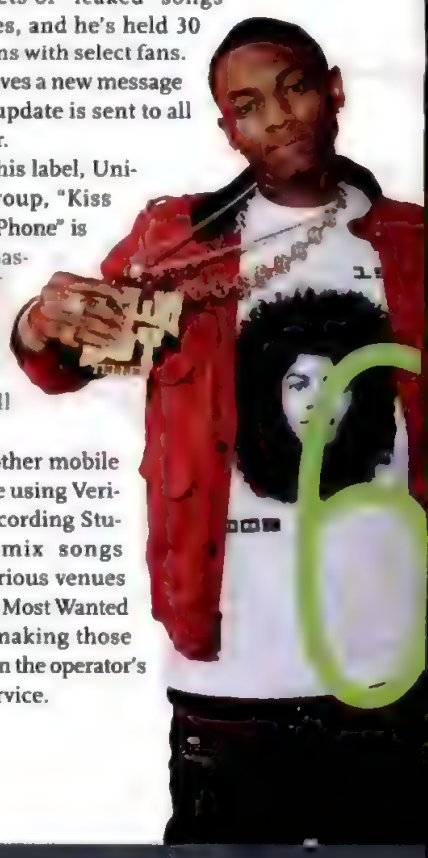


The Access app isn't his only experience on the iPhone. Reznor struck a deal to make the first artist-branded version of the popular music rhythm game "Tap Tap Revenge" late last year, and he later took on Apple's sporadic app approval process when it rejected an update to the Access app that listed his song's lyrics. The update was ultimately approved.

SOULJA BOY TELL'EM: THE PROMOTER

After launching his career on YouTube, Soulja Boy Tell'em used mobile platforms to maintain his momentum, primarily through fan communication platforms like SayNow.

Soulja Boy included his SayNow number as a line in the chorus for his hit "Kiss Me Through the Phone"—released just before Valentine's Day—and registered more than 4 million fans to his SayNow account. That makes Soulja Boy the service's No. 1 artist, according to SayNow. Since his account went live in June 2007, he's received more than 36 million incoming calls, his recorded messages have been listened to more than 100 million times and fans have left him more than 8.5 million messages. He's also recorded 300 messages for all users to hear, which includes snippets of "leaked" songs and tour updates, and he's held 30 live conversations with select fans. Whenever he leaves a new message on SayNow, an update is sent to all users on Twitter.



According to his label, Universal Music Group, "Kiss Me Through the Phone" is its best-selling master ringtone of the year and has sold the most combined copies across all mobile formats.

Soulja Boy's other mobile activities include using Verizon's Mobile Recording Studio bus to remix songs performed at various venues on the America's Most Wanted tour, and then making those tracks available on the operator's V Cast music service.

IMOGEN HEAP: THE DIY DIVA

Although signed to a major label, Imogen Heap likes to do things her own way. She's constructed a recording studio in the former playroom of the house where she grew up, and she wrote most of the tracks for her latest album, "Ellipse," while traveling through the Asia Pacific region using a portable setup.



Fans got the inside scoop on most of that process by following her on Twitter. She has averaged three Twitter posts per day since April 2008, and she doesn't use a ghostwriter. In March, she let fans create her official bio by crowd-sourcing it to the Twitter community; she received more than 1,500 responses. Those whose contributions made it into the final version received a hand-signed copy of the new album. She also posted links to the unfinished songs from the album, eliciting feedback and suggestions. As a result, Heap has more than 900,000 Twitter followers, ranking No. 18 among artists using the service. That's more than other artists who get far more radio airplay and sales, including Lady GaGa and Trent Reznor.

She uses an iPhone app called 12seconds—which lets users create a short video by capturing three photos and an audio clip from their iPhones—to upload quick updates on her daily activities. And Heap is one of the few artists using the .mobi domain name to operate her mobile Web site.



PEARL JAM: THE DISTRIBUTORS

Mobile phones weren't even on the radar in 1991, when Pearl Jam put out "Ten," but the band has certainly embraced the platform in recent years. For the album's March reissue, Pearl Jam teamed with Verizon Wireless for promotion: In the 10 weeks prior to the March 24 release, the company gave away a different song off the album each week as a mobile download to subscribers as part of the "Ten Weeks of 'Ten' " initiative.

Prior to that exclusive deal, Pearl Jam teamed with Verizon to make songs performed at each stop on its 2008 tour available to attendees. Using the mobile operator's Mobile Recording Studio bus, the band's engineer mixed three songs from each show for download on the V Cast music service—one for free and two at the standard download price of $1.29. Verizon later made ringtones and ringback tones out of the same songs. As the tour went on, the catalog grew, allowing fans to download any version performed throughout the tour.

Most recently, Pearl Jam and Verizon promoted the band's new album "Backspacer," released Sept. 20, by offering customers an exclusive ringtone and ringback tone of each song from the album every Thursday leading up to the release date, with the final three songs made available the week before release.



DAVE MATTHEWS BAND: THE COORDINATORS

After not releasing a studio album for four years, the Dave Matthews Band had plenty of time to get its mobile ducks in a row in preparation for the rollout of "Big Whiskey & the GrooGrux King" in June. Fans who entered their mobile number on the band's Web site received a free MP3 download of the first single, "Funny the Way It Is," before it was available through any other outlet, resulting in 1 million signups. The band also partnered with AT&T to give away the single to those using the Napster Mobile application in hopes of driving them to purchase ringtones and ringback tones of other songs on the album.

The band worked with the mobile fan club operator Mozes to offer special ticket alerts and track giveaways. In advance of the album release, the band created a special version of the "Tap Tap Revenge" iPhone rhythm game from Tapulous that featured older songs and tracks from the new album, becoming only one of a handful of acts to release a branded version of the game. The band then followed up with an iPhone app that lets users see the set list for upcoming shows in real time.

KEITH URBAN: THE MARKETER

By now it's become a common practice to let fans send text messages and photos to a screen during live shows, but Keith Urban expanded on the idea during his Escape Together world tour.

In addition to offering participating fans the chance to win seat upgrades, Urban gave every fan who posted a text message a free live track from a choice of four songs. Those who provided their mobile phone numbers received details about how to enter the Me, You and a BBQ campaign, backed by tour sponsors KC Masterpiece and Kingsford, with the winner getting a private concert and backyard cookout. The contest received almost 500,000 entries, which KC Masterpiece and Kingsford said was the most they've received for a promotion. Additionally, more than 32% of fans who texted messages during Urban's shows ultimately signed up to his Mozes mobile fan club, which now has 300,000 members.

Urban also created the Keith Urban VIP Pass iPhone app with the mobile service provider Zannel to let fans get news, updates and content from the tour; he preceded his world tour with a set of Verizon VIP performances exclusively for Verizon subscribers. Verizon also was a sponsor of the Escape Together tour.



THE BILLBOARD Q&A: PETE WENTZ

Fall Out Boy's Bassist Talks Mobile Strategy And Offers Advice On How To Get Fans To Love You In 140 Characters

BY CORTNEY HARDING

In this age of oversharing, it seems strange to think that until 10 or 15 years ago the most a fan could hope for in terms of communication from a famous artist was a signed picture from a fan club or a few minutes outside a tour bus after a show. When Pete Wentz and his band, Fall Out Boy, started making noise in 2003, the band was noted not only for its emo-pop music but also the way it used e-mail and blog postings to forge closer relationships with fans at a time when most acts were still getting online. ¶ Millions of albums later, Wentz and his bandmates stay in touch with Twitter and use the Web to engage fans with such quirky online games as "Fall Out Boy Trail," a play on the primitive computer game "Oregon Trail," and viral promotion campaigns like Citizens for Our Betterment, which promoted the band's latest album, "Folie a Deux," under the guise of a political organization. Wentz, who will be the keynote interview at Billboard's Mobile Entertainment Live conference Oct. 6 in San Diego, spoke about his label, the future of Fall Out Boy and why he lets his son Twitter for him.



How do you develop your digital strategies?

Ninety-nine percent of the time we come up with the ideas, like the takeoff on the "Oregon Trail" game or the Citizens for Our Betterment campaign. Obviously we don't have any programming skills, though, so we don't do any of the back end. But we go through all the bugs of everything before they come out and speak up if we don't like the way something is presented. There are times when we are approached by different people or companies. We are open to cool ideas from other people, for sure.

Fall Out Boy was one of the first bands to embrace MySpace and social networking, but now everyone uses those platforms. How do you keep up with new and disruptive technologies?

We were lucky in a weird way because we came in at the tail end of the era when bands still had videos on MTV and were still selling records and made money touring, and we had peer-to-peer downloads on MP3.com and MySpace and all of that. So, we had the best of all those things and were able to establish ourselves as a band so that if one platform disappeared, we still had other outlets.

In terms of new stuff, I'm pretty much a total insomniac, and I'm up all night looking around. I follow the kids. My brother was the one who told me to switch everything to Facebook. He was way early on it and he is younger than me. I think that you get into trouble when you stand still. You got to be like a shark.

Speaking of new things, when can we expect the next Fall Out Boy album?

I think that there's nothing worse than when you like a band

and you get their record and you can totally tell that their music is uninspired and they just felt like they had to put out a record. We have been grinding so much that we haven't had the time to kind of figure out what we want to do creatively.

There have been reports that Fall Out Boy is basically done. That's not the case, right?

We put out a video ["What a Catch, Donnie"] that people can interpret as the final thing or they can interpret it as a celebration of what's going on or whatever it is.

We are going to stop doing Fall Out Boy when Fall Out Boy stops being fun. I think that the world needs a break from Fall Out Boy as much as Fall Out Boy needs a break from the world. They need to embrace some other bands out there and you can't always be shoving everything in people's faces all the time. To that extent, it is calculated.

Maybe we will start recording again in two weeks; maybe it will be three years. I don't really know. There is no plan in motion at all and no one has said the "H" word [hiatus] no matter how many times people try to get us to say it.

But you won't disappear from view, since you are so active on Twitter.

Yeah, although sometimes [toddler son] Bronx tweets for me. I was on UberTwitter and [my wife] Ashlee [Simpson] came in the room and asked if I could watch him and he just went in on Baby Twitter. It was whatever numbers or letters he put down went out as the tweet. I was like, "That's pretty cool."

As much fun as it is to have your son Twitter, you must have a broader strategy for using it.

You use Twitter two completely, vastly different ways. It could be the ultimate tool of narcissism. Yesterday I said, "I am using Twitter in its most narcissist way possible. I am tweeting in the mirror while I have another mirror set up so I can read the Tweet forwards." It can be so narcissist and selfish, but at the same time we used it to get $1 million for an organization called Invisible Children by asking followers to each contribute $1.

One of the greatest things about Twitter is pointing at stuff. For instance, Music Mondays is awesome because you are able to let people hear music that they wouldn't be able to hear otherwise.

And I'm sure you used Music Mondays to introduce your followers to bands on your label.

In terms of the label, right now Cobra Starship is really blowing up. We are working hard with them. We are working hard on a new Panic! at the Disco record. We have two bands we are looking to sign. We try to keep our label small. It was supposed to be a vanity label and then all of a sudden Panic sells like a million records and then Gym Class Heroes have a No. 1 song. But at the same time we want to keep it like it is a gang. We never really called it a label; we always called it a gang. It is unfortunate because on the Billboard charts they refer to us as a record label but I wish we could be referred to as a gang.

In addition to the label, you also have a number of other ventures. How are those doing?

We have a bar in New York, a bar in Barcelona and a bar in Chicago. I have a boutique for my clothing line and in the back we have a hair salon that's by appointment only. It is just a fun little clubhouse to hang out in when I am in Chicago. These things have always been hobbies for me. I think people think that a lot of what I do is more lucrative than it is, but the truth is a lot of the things don't make money and we are lucky when we break even. But it is not why we are doing them—this is the time to push pop art. This is the time to push pop music and bend it and make it weird. Because people out there are doing it like Lady Gaga and Kanye West. There are other people out there doing it and we want to be a part of that movement. ...

DANCE OF DAYS

The Decaydance Roster Is Pete Wentz's iPod Writ Large

THE ACADEMY IS . . .

Latest album: "Fast Times at Barrington High" (2008)
Sales: 85,000 copies
(all figures according to Nielsen SoundScan)

The Academy Is . . . formed in 2003 in the Chicago suburbs, got signed by Pete Wentz on the strength of its debut EP in 2004 and headlined the Vans Warped tour in 2006—a rather quick upward trajectory. Its emo-punk debut, "Almost Here," sold 265,000 copies, while follow-up "Santi" sold 132,000. Its latest album peaked at No. 17 on the Billboard 200, and the single "About a Girl" went to No. 88 on the Billboard Hot 100. The Academy Is . . . released an EP, "Lost in Pacific Time," Sept. 22 and is touring in the fall.

THE CAB

Latest album: "Whisper War" (2008)
Sales: 67,000

The Las Vegas band the Cab got its big break at a Cobra Starship show in 2007, where its members met Panic! at the Disco drummer Spencer Smith, who brought the band to Decaydance. The Cab's first album, "Whisper War," was released in April 2008 and entered the Billboard 200 at No. 108. The band just finished its first national headlining tour, titled What Happens in Vegas, and is currently writing its next album.

COBRA STARSHIP

Latest album: "Hot Mess" (2009)
Sales: 80,000

The Cobras struck this summer with their hit "Good Girls Go Bad," which peaked at No. 7 on the Hot 100 and featured guest vocals from "Gossip Girl" star Leighton Meester. Formed in 2006 after the breakup of frontman Gibe Sparta's previous band Midtown, Cobra Starship released "While the City Sleeps, We Rule the Streets" in 2006, followed by the Patrick Stump-produced "Viva La Cobra!" a year later. The glam-pop act is promoting its latest release and recently played the MTV Video Music Awards.

FOUR YEAR STRONG

Latest album: "Explains It All" (2009)
Sales: 10,000

One of the harder bands on the Decaydance roster, Four Year Strong owes more to bands like Lifetime and Gorilla Biscuits than some of its guylinered labelmates. After releasing an album in 2007 on I Surrender Records, the group was courted and signed by Wentz in February 2008.

GYM CLASS HEROES

Latest album: "The Quilt" (2008)
Sales: 108,000

The rap-rock act came out of the gate strong: Its first album, "As Cruel as School Children," sold 540,000 copies, and the album's single, "Cupid's Chokehold," peaked at No. 4 on the Hot 100. However, its latest album, "The Quilt," was met with a more lukewarm reception. The band is now writing a follow-up.

HEY MONDAY

Latest album: "Hold On Tight" (2008)
Sales: 64,000

The only female-fronted band on Decaydance, Hey Monday is poised to be the next Paramore. The upbeat pop-rock act has toured extensively and written plenty of hooky, heart-wrenching songs about breakups and futile crushes. The band is on the Glamour Kills tour with All Time Low, We the Kings and the Friday Night Boys.

PANIC! AT THE DISCO

Latest album: "Pretty. Odd." (2008)
Sales: 400,000

Panic! at the Disco sent fans into a panic recently when it announced that guitarist Ryan Ross and bassist Jon Walker were leaving the band. The departures raise new questions about Panic's musical direction—while it shot to fame with its glammy, theatrical debut ("I Write Sins Not Tragedies," which sold 1.8 million copies), a more retro, rootsy second album failed to grab fans in the same way. Ross and Walker have announced the formation of a new band, the Young Veins, while the remaining members of Panic are working on a follow-up album.

—Crystal Bell and Cortney Harding

BINARY STARS

Decaydance Pushes Digital Promotion Strategies

When Cobra Starship titled a song on its recent album "Pete Wentz Is the Only Reason We're Famous," it was only half-kidding. During the past five years, Wentz and his imprint, Decaydance, have broken and signed a number of prominent rock acts, including Panic! at the Disco, Gym Class Heroes and, most recently, Cobra Starship, whose "Hot Mess" debuted at No. 4 on the Billboard 200.

Wentz describes Decaydance as a "gang," and Crush Management co-founder Jonathan Daniel says the label is "a family thing."

"The bands on the label all bring in other bands and help them grow," Daniel says. "The office is almost like a commune. We have studios in the back and people just hang out here."

Decaydance has taken a page from the hip-hop playbook when it comes to signing and promoting developing artists. Established bands routinely bring new acts to the label, take them on tour and discuss them in interviews. Fall Out Boy even put out a mixtape in advance of its last album featuring several Decaydance artists.

"The Decaydance logo on an album really means something," Daniel says. "It's a strong, identifiable brand at this point."

The family aspect of the label is also reflected in its structure. Decaydance is run under the umbrella of Crush Management, which also manages all the acts on the label. Decaydance originally had a distribution deal with Fueled by Ramen and went with it when Atlantic purchased the label. Decaydance's three-year deal with Fueled by Ramen/Atlantic recently ended, and even though Atlantic still distributes most of the acts, it has tried out some new partners, signing a deal with Columbia for the act Hey Monday.

Daniel Kruchkow, Crush's head of digital strategy, says this close-knit approach allows the bands to put their fans first. "Our acts have real conversations with their fans, because they realize they're nothing without them," he says. "Gabe [Saporta of Cobra Starship] is online all day long replying to his fans. They use services like SayNow and Livemode to leave voice-mails for fans and set up live calls with them."

When it comes to more ambitious digital initiatives, like Fall Out Boy's version of the "Oregon Trail" videogame, Kruchkow says he lets artists take the lead. "Pete blogged about it, the fans love it, and we thought we might as well do it," he says. "The return was huge; hundreds of thousands of kids played it."

Kruchkow and the bands also try to pinpoint which digital platforms are about to hit a tipping point. "I spend lots of time reading tech blogs, and the bands are very clued in to the different services," he says. "It's important for a band to actually like to use these platforms; it feels forced and wrong if they're not into it." *—CH*

Macy's salutes the 2009
Billboard Women in Music Honorees!

"Multi-platinum, multi-talented!"
The Woman of the Year, Beyoncé

"Pop sensation, break-out success!"
The Rising Star, Lady Gaga

"Artistic vision, executive brilliance!"
The women who shape the industry

★macy's

Women in Music 2009



For the fifth consecutive year, Billboard's Women in Music feature in our Power Players series recognizes female executives who drive our business forward with vision, dedication and hard work.

But this year's list differs substantially from those we've presented in previous years, since we set up a nomination process that was more open and inclusive than ever.

This summer, we invited our readers worldwide to submit nominations to Billboard.biz. We promoted the nomination process in print, online and through e-mail. Female executives in every industry sector were eligible. More than 150 responded.

A team of Billboard editors then reviewed every nomination, numerically ranking the nominees on their achievements in the past 12 months, the measure of those achievements and their leadership in the broader industry.

The nominees who didn't make this list are certainly accomplished executives. But the selection of the 30 honorees featured here represents the collective ranking and judgment of Billboard's editors.

As in the past, this list reads like a roster of the top 30 people in the music business who happen to be women. But the range of their expertise reflects the achievements of a much greater number of women who are advancing our business. We congratulate them all as we present this year's Women in Music report.

—Thom Duffy

1 Judy McGrath

Chairman/CEO, MTV Networks

How do you make it to the top of Billboard's Women in Music list? Bring the Beatles into the digital age. The Sept. 9 launch of "The Beatles: Rock Band" was a singular success story for MTV Networks in 2009, and while figures haven't yet been released, MTV expects the premium $250 bundle to be sold out by November. Most significantly, the game developed on chairman/CEO Judy McGrath's watch may well mark an important watershed in widening the demographic appeal for videogames that are driven by music. Meanwhile, the Sept. 13 MTV Video Music Awards—with a little help from Kanye West—did more than enter the "I'm gonna let you finish" construct into the lexicon. It helped the show garner 26.9 million viewers across MTV, MTV2 and VH1, up 17% from 2008, according to Nielsen Media Research. On the day of the awards, audience traffic to MTV.com jumped 20% over the previous year and increased the site's average daily traffic by 220%. And during 2009 as a whole, VH1 enjoyed a 12% traffic bump from the year prior, according to Nielsen Media Research, thanks to the introduction of nine new series. "Music owns a big piece of the cultural conversation," McGrath says, commenting on the past year. "The steady drumbeat of the MTV Awards, 'The Beatles: Rock Band,' followed by 'VH1 Divas' and 'Hip-Hop Honors' gives us a lot to love about music today and every day."



2 Julie Greenwald

Chairman/COO, Atlantic Records



Promoted to chairman/COO of Atlantic Records in February, Julie Greenwald has continued her winning streak at the label. Atlantic ended 2008 with the top total album share among U.S. labels and was the first label to report that 50% of its revenue came from digital sales, including downloads and ringtones. (Flo Rida, who set the record for the highest-selling digital single in 2008 with "Low," broke his own mark in February with chart-topping digital sales of "Right Round.") Year to date for 2009, Atlantic's overall album market share, including current and catalog titles, is 7.5%, holding steady with where the label ended '08, according to Nielsen SoundScan. The label this year has racked up 10 top 10 album debuts, including albums from Flo Rida, Rob Thomas, Staind, Jay-Z, Trey Songz and Pleasure P. Atlantic has also been a pioneer in the 360 business model, signing more than 50 acts to multiple-rights deals. "I am most proud of our artist roster," Greenwald says in reflecting on the past year. "We've continued to develop new acts and reposition our bigger artists while engaging in multiple-rights deals with almost 50% of our roster."

3 Jody Gerson

Co-president, Sony/ATV Music Publishing



As co-president of Sony/ATV, Jody Gerson successfully mixes creative and business acumen to propel the company to new peaks. Sony/ATV won the coveted ASCAP pop publisher of the year award in April for the first time in the company's history, in large part due to Gerson's leadership and signings, according to the company's director of operations Jimmy Asci. Moreover, Gerson's leadership has helped Sony/ATV boost its market share in the top 100 songs, as compiled by Nielsen BDS. During her first year at Sony/ATV, Gerson hit with her first signing—Lady Gaga. She has since signed Johnta Austin, Enrique Iglesias, Mike Posner, Stereo Skyline, Nikki Jean and 2AM Club, among others. She also works closely with Sony/ATV artists like Akon, Shakira, Wyclef Jean, Maxwell and Linda Perry. Gerson has also revamped the West Coast creative department and the urban department and oversees the film and TV department, led by senior VP Ron Broitman. Gerson is on the board of Alicia Keys' Keep a Child Alive organization, was recently honored by Teen Impact as a person who has made a significant difference in the lives of young people who have cancer or blood diseases and participates in the Bandier Program for the Music and Entertainment Industries at Syracuse University.

4 Kathy Willard

Executive VP/CFO, Live Nation



In her role as Live Nation executive VP/CFO, Kathy Willard has worked to identify at least $40 million in expected savings from the proposed merger of Live Nation and Ticketmaster. (The combined entity would be worth $4.4 billion in total assets.) Since the merger announcement, Willard has spent countless hours analyzing its impact, while working alongside lawyers, U.S. government officials and executives at both companies, aiming to close the deal by year's end. "This is obviously not our typical acquisition," Willard says, citing Live Nation's $350 million purchase of House of Blues in 2006 as the company's largest previous acquisition to date. "This is really pulling together a merger of equals." Another focus of Willard's work this year was collaborating with Live Nation execs on their aggressive approach to summer concert pricing and promotions, a strategy conceived to counterbalance a tough economy. "I worked alongside the division heads to understand their business and what the implications are so they could look for ways to cut costs when ticket sales aren't coming in like we wanted to or look for other promotion opportunities," Willard says. More than 800,000 tickets have been sold through Live Nation's No Service Fee Wednesday summer program, she notes.

ILLUSTRATIONS BY JOSHUA GORCHOV



CONGRATULATE

lady gaga on being named BILLBOARD'S RISING STAR

> debut album, The Fame, certified Platinum in US

> first artist in a decade to have first two singles off debut album reach #1 ("Just Dance" and "Poker Face")

> "LoveGame" and "Paparazzi" both Top 10 hits

AND

jody gerson for being included in BILLBOA IN MUS

> Co-President of Sony/ATV Music Publishing

WE ARE SO PROUD OF BOTH OUR **stars**

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Sylvia Rhone

President, Universal Motown Records

Universal Motown Records president Sylvia Rhone could have earned her place on this list solely for signing both of hip-hop's most touted MCs of 2009: Kid Cudi and Drake. Kid Cudi released his debut, "Man on the Moon: The End of Day," last month, and it sold 104,00 copies in its first week, according to Nielsen SoundScan. "We didn't have a traditional hit single at radio, but that wasn't central to the success of our campaign," Rhone says. As for Drake, who was the subject of one of the biggest bidding wars in recent times, he will release his debut, "Thank Me Later," in early 2010. The album will feature collaborations with Kanye West, Jay-Z and Lil Wayne, with whom Drake is currently touring. And speaking of Lil Wayne, the Universal Motown artist, who marked the highest first-week sales last year when his "Tha Carter III" album sold 1 million copies, has the highest-grossing hip-hop tour of the year—and the most lucrative rap jaunt ever, according to Billboard Boxscore. Seventy-eight Lil Wayne headlining concerts in North America from Dec. 14, 2008, to Sept. 6, 2009, grossed approximately $42 million and drew nearly 804,000 fans. Meanwhile, Rhone's deals in the past year have expanded Motown's scope in A&R and the digital arena.



Debra Lee

Chairman/CEO, BET Networks

In the past year Debra Lee, chairman/CEO of BET Networks, led her company to a number of notable accomplishments, including spearheading a new programming strategy that led to the launch of "Keyshia Cole: The Way It Is," "Sunday Best," "Brothers to Brutha" and "Tiny & Toya." According to BET, "Tiny & Toya" just finished its first season as the No. 1 original series in the channel's history. In the second quarter, BET had its strongest three months in the network's 29-year history, with viewership up 34% over the same period of 2008, according to Nielsen Media Research. BET also made a significant commitment to encourage viewers to vote in the 2008 presidential election, airing programs that sought to inform and educate its audience. The coverage ranged from BET News specials to the company's first Inaugural Ball to celebrate President Barack Obama's arrival in Washington, D.C. Lee also has overseen BET's new international distribution deals secured in the United Kingdom early last year and in Africa in December, as well as the launch of the company's new network, Centric, Sept. 28. "This has been a huge year for BET," Lee says. "We've seen the highest ratings in the history of the network, but clearly the highlight was the BET Awards. It meant so much to all of us to be there for our audience at that emotional time [following the death of Michael Jackson]. The number of viewers who tuned in to see the show was a testament to Michael Jackson's far-reaching and long-lasting influence and legacy."

Alexandra Patsavas

Owner, Chop Shop Music Supervision



Alexandra Patsavas, owner of Chop Shop Music Supervision, continued the year in her role as the music supervisor for "Grey's Anatomy," "Private Practice," "Chuck," "Gossip Girl," "Without a Trace," "Rescue Me," "Numb3rs," "Supernatural" and "Mad Men," as well as for the upcoming film "The Twilight Saga: New Moon." The soundtrack to the first film in the series, "Twilight"—on her Chop Shop imprint at Atlantic Records—has sold 2.2 million copies, according to Nielsen SoundScan, making it one of the top-selling soundtracks of the past year, while boosting the profile of bands like Paramore, Muse, MuteMath and Iron & Wine. Patsavas' "Music from 'The OC' " soundtrack series—which consists of six collections—have sold more than 869,000 copies, according to SoundScan. Patsavas is a leader in making the critical connection for viewers who want to buy the music they hear on TV; most of her shows feature online music guides and video blogs that detail what songs and artists were featured, as well as giving behind-the-scenes insight as to why they were chosen for that particular episode.

Amanda Marks

Executive VP/GM, Universal Music Group Distribution



Named executive VP/GM of Universal Music Group Distribution earlier this year, Amanda Marks is at the forefront of efforts to break down the digital/physical divide. Her work allows UMGD artists and labels to move more seamlessly between opportunities in the two distribution channels. "My primary focus has been in reorganizing the company so that on both the marketing and sales sides we are one format-agnostic organization," Marks says. She also has helped create sales and marketing opportunities through deals with companies like Echospin (an integrated multiproduct e-commerce solution), ID Interactive (customizable ringtones), Kyte (an online and mobile video platform for live and on-demand content) and Dell (laptops now have the option of coming with either 50 or 100 song music bundles) that boost the personalized marketing and sales services that UMGD offers its artists and labels. She also has been leading the charge for more direct-to-fan sales initiatives. And UMGD is extending its reach into nontraditional retailers where fans are already shopping. UMGD outpaced the industry during the last year in digital album sales and digital track sales, with the latter up 19.7% at the midyear point, versus 9.9% for the industry excluding UMGD, while digital albums are up 21.3%, against 18.3% for the industry excluding UMGD.

Claudia Palmer

Executive VP/COO, Europe, EMI Music Publishing



Claudia Palmer, executive VP/COO of EMI Music Publishing, helped design a new organizational structure for the company across Europe, which accounts for about 40% of its business. The result, she says, is "better service and returns for our writers." Palmer also helped lead the launch of new copyright and royalty processing systems and also CORE (EMI Music Publishing's creative content division) in Europe. EMI's move to a centralized administration function in Europe has saved millions of dollars in costs, according to the company. She helped increase profits in the region through new revenue streams and achieved "double-digit growth" in EMI's production library business, for which she also has assumed responsibility. "We've undertaken a huge change-management program, impacting all of our systems and processes, to drive efficiency on behalf of our songwriters across the world," she says. Palmer played a key role in establishing CELAS, the European digital licensing organization that represents EMI Music Publishing repertoire, and she works closely with collection societies throughout Europe.



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10 Julie Swidler

Executive VP of business affairs/general counsel, Sony Music Entertainment



As Sony Music Entertainment executive VP of business affairs/general counsel, Julie Swidler is the top-ranking legal executive for the world's second-largest music company. She has played a role in some of Sony Music Entertainment's biggest deals during the last year, including negotiations with Universal Music Group to form the Vevo joint venture and the agreement between Columbia/Epic Label Group and Roc Nation/Jay-Z. She also assisted in Sony Music's transition from a joint venture with BMG to full Sony ownership last year. Swidler is a member of the general counsel committee of the RIAA and part of the team of senior recorded-music executives involved in ongoing negotiations with music publishers in talks concerning a broad array of rights and business issues. Her philanthropic activities include involvement with the TJ Martell Foundation and a position on the board of the Music for Youth Foundation. "With the evolution of our business, I have enjoyed being involved in some intriguing initiatives and deals over the past year," Swidler says. "I am most proud, however, of being a member of the Sony Music senior executive team as we navigate through this extremely challenging time in the music business and continue to vigorously pursue opportunities to strengthen our company. Most importantly, we maintain our passion for our iconic artists as well the emerging and brand-new artists we are signing."

11 Marian Leighton Levy

Chairman, Rounder Records



Rounder Records chairman Marian Leighton Levy oversaw the release of the successful Robert Plant/Allison Krauss collaboration "Raising Sand," which won Grammy Awards for album and song of the year. (In all, Rounder this past year was nominated for 13 Grammys in 12 categories.) Leighton Levy has also boosted the company's global reach, signing Rounder's first international distribution deal. She's now gearing up to celebrate the label's 40th anniversary, which will be the subject of a PBS TV special to be taped in October. Additionally, Leighton Levy testified before the Senate Judiciary Committee in early August, on behalf of the record industry's support of the Performance Rights Act, an issue that she has supported for the past two years. All of this has led to sales increases: In 2008, Rounder's market share was up 33% over 2007 while international business doubled in 2008, compared with 2007, the company reports. "This past year has been an exciting one for me and for Rounder," she says. "It is exciting to feel that momentum continue as we enter our 40th year in the record business."

12 Marsha Vlasic

Senior VP of contemporary rock, International Creative Management



Marsha Vlasic has long represented some of the top touring acts in rock. Among her clients: Neil Young, Moby, the Strokes, Ben Folds, Elvis Costello, Iggy Pop, Lou Reed, Muse, Ozzy Osbourne and Regina Spektor. Vlasic's stature was secure as founder of her own agency, the Marsha Vlasic Organization. She has been a pioneer in music festival packaging, including Ozzfest and H.O.R.D.E. Last September, International Creative Management acquired Vlasic's company and named her senior VP of contemporary rock. She recently expanded the division with the hire of Robin Taylor, who added to the ICM roster such indie acts as the Shins, Modest Mouse, Band of Horses, the Hold Steady and Wolf Parade. Vlasic describes the growth and development of Spektor, Muse, Cage the Elephant and Devendra Banhart as highlights of 2009, along with the newly forged partnership with Taylor. She's also bullish on Moby's current tour and Osbourne's upcoming recognition as a Legend of Live at the Billboard Touring Conference in November.

13 Tammy Genovese

CEO, Country Music Assn.



As CEO of the Country Music Assn., Tammy Genovese shepherds one of the industry's most successful award shows as well as CMA Music Fest, an annual Nashville event that drew an average daily attendance of 56,000 people in June, a 7.2% increase in attendance over 2008. "I have the awesome privilege of working with a great team of staff and board members. We work extremely hard to create an event that our artists enjoy and love to play and that our fans can't live without," she says of the event, which has donated more than $2.2 million to the Metropolitan Nashville Public Schools system. "It also helps that our festival has earned a reputation for being affordable and family-friendly, which bodes well for us in a sluggish economy . . . But at the end of the day, it is about our amazing artists and their relationship with their fans." This year "CMA Music Festival: Country's Night to Rock" expanded from a two- to a three-hour ABC TV special. The 43rd annual CMA Awards airs live Nov. 11 on ABC. Genovese in the past year also commissioned an extensive research study on the habits of music consumers. "This information has helped our stakeholders understand the multifaceted marketing approach necessary to reach the various types of fans so we can not only sustain but grow our business."

14 Cynthia Sexton

Executive VP of music services, EMI Music, Worldwide



As the music industry transitions away from album sales as a major driver of revenue, Cynthia Sexton has stepped up to successfully generate new revenue streams for EMI artists, as executive VP of music services for EMI Music, Worldwide. She was one of the leaders in the negotiations to bring "The Beatles: Rock Band" to market, as well as drive the use of music in other videogames like "Grand Theft Auto" and "DJ Hero." Other partnerships include deals with iPhone app developer Tapulous on games like "Tap Tap Dance" and "Tap Tap Coldplay." EMI helped pioneer the multiple-rights 360 deal strategy with Robbie Williams and Korn, and now more than 90% of EMI's new artist deals in the past year involve aspects beyond recordings. Brand partnerships include companies like Fairmont Hotels, Guinness, Origins and JCPenney and a deal with lottery marketer Pollard to include artists on instant-win tickets. Nonphysical sales, including digital, licensing and rights, represented more than 35% of EMI's income in the fiscal year, compared with 20% of its income in the previous year, the company reports. For Sexton, however, all you need is love: "The biggest highlight of the year," she says, "has been working with Apple Corps and MTV/Harmonix on the launch of 'The Beatles: Rock Band.' "

15 Brenda Romano

President of promotion, Interscope Geffen A&M Records



It's no accident that songs from the Black Eyed Peas and Lady Gaga have been ubiquitous on the radio in 2009. The mastermind behind their airplay push has been Brenda Romano, president of promotion for Interscope Geffen A&M. Her strategy is to secure airplay at multiple formats—including top 40, rock, alternative, hot AC and triple A—resulting in Interscope Geffen A&M acts scaling the Billboard Hot 100, CHR/Top 40, Modern Rock and Rhythmic charts. Thanks to the back-to-back achievements of Lady Gaga's "Poker Face," then the Peas' "Boom Boom Pow" and "I Gotta Feeling" at the top of the Hot 100, Interscope set a new label record for remaining at No. 1 for 26 straight weeks as of the Oct. 3 chart. "It has been a very rewarding year, highlighted by Interscope Geffen A&M holding the No. 1 spot for the longest run in Billboard Hot 100 history with three consecutive No. 1s from the Black Eyed Peas and Lady Gaga," Romano says. "I'm so grateful to have the chance to work with so many talented artists and colleagues."

16 Amanda Ghost

President, Epic Records



After a successful musical recording career, Amanda Ghost became the president of Epic Records in February. She's already seen seven of her acts ascend Billboard album or single charts, including the Fray, Modest Mouse, Shakira, Matisyahu, Sean Kingston and Howie Day. Shakira's latest single, "Loba," has hit No. 1 on Billboard's Hot Latin Songs chart, and Ghost has co-written and produced an upcoming track on Shakira's new album "She Wolf" called "Gypsy." Earlier this year, Ghost was nominated for a Golden Globe Award for "Once in a Lifetime," a song co-written for Beyoncé in the film "Cadillac Records." She also co-wrote and co-produced three songs on Beyoncé's third album, "I Am . . . Sasha Fierce." Among the artists for whom she's written and/or produced songs this year are James Blunt, Daniel Merriweather and Beverly Knight, for her new album "Beautiful Night." Ghost is even heard singing backup vocals on the track "Colours" on the Prodigy's current platinum album "Invaders Must Die." "The last year has been extremely rewarding, as I have been given the opportunity to contribute to all the artists on Epic, encouraging their creativity, in order to get the very best results out of the album-making process," Ghost says. "I am very proud of all the records we have produced this year and of the extraordinary talent it took to make them so great."

17 Andria Vidler

President, EMI Music U.K. & Ireland



Andria Vidler—the first woman to lead EMI Music U.K. & Ireland—took up her new role at the start of September. But she's already hit the ground running, with the Sept. 9 Beatles Day seeing the Fab Four sell 354,000 albums in the United Kingdom in 11 days, according to EMI. But Vidler brings a wealth of marketing experience from previous roles. She was chief marketing officer at Bauer Media, home to such multiplatform U.K. music brands as Q magazine (recently chosen as one of Billboard's top 10 Maximum Exposure platforms in the United Kingdom), Kerrang and Kiss. That experience should stand her in good stead as she preps the Nov. 9 launch of Robbie Williams' comeback album, "Video Killed the Reality Star" (Virgin), the last studio album in Williams' current EMI contract. Vidler describes her new position as "the perfect mix of my former worlds. Developing creative marketing and product plans that connect with consumers and engage them in the power of music—it's almost a combination of media owner and marketing agency," she says. "There's one striking difference, however: Ultimately, music companies only get paid on results—a very healthy way of doing business."

18 Lia Vollack-Friedman

President of worldwide music, Columbia Tristar Motion Pictures Group



Among the highlights of 2009 for Lia Vollack-Friedman was overseeing the soundtrack for "Quantum of Solace," the James Bond film that featured the song "Another Way to Die" by Jack White and Alicia Keys. She also signed "American Idol" runner-up Adam Lambert to do the end-title song, "Time for Miracles," for director Roland Emmerich's upcoming disaster film, "2012." She says, "Rob Cavallo produced this epic, sweeping track for Roland Emmerich's film and we are thrilled with Adam's performance." In addition, she signed Miranda Cosgrove, star of the hit Disney Channel series "iCarly," to do a song for the animated film "Cloudy With a Chance of Meatballs." Upcoming projects include working with Christina Aguilera on music for "Burlesque," starring Cher. "When you are in a job like this, each project you work on is exciting and has its own DNA," she says. "Asking to choose highlights is a bit difficult because I love working on all of our movies. However, one of the most rewarding projects that I've done is Michael Jackson's 'This Is It.' It is an amazing piece of music history and I feel so excited to be a part of it."

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20 Kara DioGuardi

Co-owner, Arthouse Entertainment; VP of A&R, Warner Bros. Records



Everyone knows that Kara DioGuardi had an amazing 2009. Not only did she debut as a judge on the top-rated show on TV, "American Idol," appear on "The View," and co-host "Live With Regis and Kelly," but she wrote a few songs that impacted the charts: Pink's "Sober," Kelly Clarkson's "I Do Not Hook Up," Theory of a Deadman's "Not Meant to Be" and Jesse James' "Wanted." But what gets her ranked on this list is her evolution as a businesswoman. Beyond songwriting, she serves as VP of A&R at Warner Bros. Records, where her signings include Jason Derulo, I-Yaz and David Hodges. Moreover, DioGuardi also is the co-owner of Arthouse Entertainment, which has a roster that includes Eman Kiriakou, the writer/co-producer of "Crush" for David Archuleta, and Gasia Livingston, who wrote "Unusual You" for Britney Spears. The success of Arthouse led to its partial sale in 2008 to Bug Music, which has also purchased DioGuardi's publishing company, K'Stuff Music. With Arthouse and Bug Management, DioGuardi is branching out to create new business opportunities. In development are ventures in apparel and videogames, which use her personality and music as branding tools.

21 Melissa Lonner

Senior producer, 'Today'



In the four years since NBC "Today" senior producer Melissa Lonner took over the morning show's entertainment coverage, she's pretty much booked every big-name artist around. This past year, she has booked all seven Boyle, the Black Eyed Peas, Jonas Brothers, Miley Cyrus, Rascal Flatts, Taylor Swift, Katy Perry, Bon Jovi, Alicia Keys and No Doubt, among others, for the show's Summer Concert Series. She was also one of the first to book Adele, Chris Brown, Coldplay, Dave Matthews Band and Kings of Leon for the morning slot. Just ask Kings of Leon about how powerful that can be: Their already hit album shot up 21% in sales the following week. Lonner is known for her innovative marketing ideas. She was the first to offer "Today" concerts on iTunes and provide customized promos on various NBC platforms, from taxi TVs to Today Show.com. Lonner has also brokered deals for artist interviews to appear on "Today" and in prime time, such as Meredith Vieira's interview with Susan Boyle that appeared on "Today" and "America's Got Talent." Lonner says, "The most rewarding part of the job is being able to introduce or highlight so many talented, deserving musicians, whether it be from the start of their career or at the height of their career. And we are so appreciative of those artists who loyally return to the show and become a member of the 'Today' family."

23 Kathy Spanberger

President of the Anglo American region, peermusic



Kathy Spanberger is peermusic's president of the Anglo American region, and she oversees a team of 67 in six countries (the United States, the United Kingdom, Mexico, Australia, Canada and South Africa). The division "contributed double-digit revenue growth in 2008," peermusic chairman/CEO Ralph Peer says. Spanberger's team celebrated the achievements of Tricky Stewart, who was named writer of the year at the ASCAP Urban Awards; Jason Ingram, who won Christian writer of the year honors from SESAC; and Juanes, who took home Latin Grammy Awards for record, song, album and video of the year. Key placements and hits resulted from the work of such peermusic clients as writer/producer Dan James in the United States, who placed songs on the "Hannah Montana" soundtrack and Ashley Tisdale's second album; Adam Argyle in Australia, who had two hits performed by Australian "Idol" winner Wes Carr; and writer/producer Steve Mac in the United Kingdom, who composed the No. 1 hit "Beat Again" for JLS. Spanberger also cites as a highlight "our new deal with Sixth House Music, which gives us the prestige of having Anahi [from RBD] on our roster." Peer praises Spanberger's "ongoing effort to champion and nurture new composers, even in this difficult environment. The work she does with new composers is what our industry depends on for its future."

22 Linda Newmark

Executive VP of acquisitions and strategic projects, Universal Music Publishing Group



Linda Newmark, in her role as executive VP of acquisitions and strategic projects for Universal Music Publishing Group, has been involved this past year in the acquisition and integration of numerous publishing catalogs, including BMG Music Publishing, Rondor Music International and Def Jam Music. She's also helped UMPG acquire catalogs containing the songs of Jimmy Webb, Grace Jones and Judy Collins. She has signed agreements relating to the works of Heart, the Bangles, George Thorogood, Stephen Bishop, the Pixies and film composer Mason Daring. Asked to cite highlights of the past year, she singles out the deal that allows Universal Music to represent the Jimi Hendrix catalog for the world outside the United States and an extension of UMPG's worldwide representation of Miles Davis' copyrights. "It is an honor and a privilege," she says, "to represent the works of true icons who have influenced the music we listen to for generations."

22 Rebeca Leon

VP of Latin talent, AEG Live/Goldenvoice



It's been a busy year for Rebeca Leon, VP of Latin talent for AEG Live/Goldenvoice, who has promoted the U.S. tours for Ricardo Arjona and Wisin & Yandel—so far the biggest Latin tours solely promoted by AEG Live. Leon says the average ticket price for Wisin & Yandel's tour is $45, underscoring her goal to keep ticket prices affordable. Yet in a sign of the strength of the Latin touring market, 80% of Wisin & Yandel's VIP packages have sold out as their tour begins, she reports. Meanwhile, AEG's new entertainment complex L.A. Live, which includes the Staples Center, Nokia Theatre and Club Nokia, has quickly become a sought-after venue for Latin acts to perform. At the Nokia Theatre, 85% of AEG Live's Latin shows have sold out in the past year. "We are proving that downtown L.A. is the new hot spot and place to go," Leon says. "It's really exciting to be a part of something that is changing the face of Los Angeles."

24 Jennifer Schaidler

Executive VP of sales, Sony Music Entertainment



Sony Music executive VP of sales Jennifer Schaidler in the past year has boosted Sony's Accel pricing initiative, which offers retailers lower pricing for physical product. Accel "was an initiative that had been going on for two to four years prior to my arrival," she says. "So getting all the [Sony] labels to sign off on it was a big accomplishment, and it gives us a great start in responding to changes at brick-and-mortar retail." While rolling out Accel, Schaidler's sales team also kept ahead of the demand at retail for Michael Jackson product, despite initial outages in the wake of the singer's death in late June. Overall, Sony Music's market share for the year to date has grown to 27.2%, according to Nielsen SoundScan, an increase of 12% over the same period last year. As a former board member of NARM, Schaidler stays involved in the retailing organization and its task force on the future of physical formats.



25 Cara Lewis

Agent/VP, William Morris Endeavor Entertainment

When it comes to booking the hottest R&B and hip-hop acts, agent/VP Cara Lewis at William Morris Endeavor Entertainment is at the top of her game. "Signing Mary J. Blige as a client this year was the No. 1 high point," she says, noting her plans to expand Blige's presence throughout the entertainment business. "But watching Kid Cudi, Asher Roth, Rihanna, Ne-Yo and others fill out club and theater tours or play multiple arenas or the Essence Festival, those are all highlights." Among Lewis' other clients are Eminem, who on the recording side of his career had the strongest first-week sales of 2009, selling 608,000 copies of "Relapse," according to Nielsen SoundScan; Kanye West, who kicks off the Fame Kills tour in November with Lady Gaga; Akon; and Lupe Fiasco. Lewis booked one of the highest-grossing hip-hop tours of the past year when West's Glow in the Dark trek, which paired the rapper with Fiasco and Rihanna, brought in more than $40 million, according to Billboard Boxscore. "There's still the ability to continue to build and grow careers and fan bases—especially at a time when business is really tough out there," Lewis says. "It's just about maximizing an artist's potential."


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Alison Smith

Senior VP of performing rights, BMI



As BMI senior VP of performing rights, Alison Smith oversees BMI's royalty distribution system, both foreign and domestic, through which in the organization managed nearly $790 million in flow-through in the past fiscal year. Smith supervises royalty payment calculations and also oversees BMI's TV and cable payment system. She has led the development of new distribution methodologies and digital tools for BMI and manages the organization's writer/publisher administration and research departments. She's charged with creating efficient systems for the repertoire and customer service for BMI's affiliates. In talking about highlights from the past year, Smith cites "getting to know, and signing to BMI, the wonderfully talented and unique artist/composer A.R. Rahman, watching him win [at] the Golden Globes and the [Academy Awards], then [seeing] the world outside of India embrace him." Smith also is an active member of CISAC, the international association of rights societies, and she says the CISAC conference in Washington, D.C., reaffirmed for her that the societies will continue to "fight for the protection of the creators whose contributions are such a part of the fabric of our society."

Livia Tortella

GM/Executive VP of marketing and creative media, Atlantic Records



In the past year, in her role at Atlantic Records as GM/executive VP of marketing and creative media, Livia Tortella helped grow the company's digital business, which now accounts for more than half of total sales, counting digital downloads, ringtones and more. She played a key role in the development of the label's Fanbase application, the creation of a digital media lab at Atlantic and the opening of the label's in-house Studio 1290 for webcast performances. Tortella executive-produced the 2008 "Twilight" soundtrack, which has sold 2.2 million copies, according to Nielsen SoundScan, and she helped Kid Rock achieve sales in excess of 3 million for "Rock N Roll Jesus" (despite the decision to forgo iTunes sales). This year, Tortella has worked on developing the careers of Shinedown, Death Cab for Cutie and Paramore, among others. Along with chairman/COO Julie Greenwald, she has helped Atlantic achieve a year-to-date overall album market share, including current and catalog titles, of 7.5%, according to SoundScan. "I'm so proud of our team here at Atlantic Records," Tortella says. "Together, we are focused on breaking new artists and new ground. As the industry continues to change, artist development is still king."

Marilyn Bergman

Former president/chairman, ASCAP



Although she stepped down as president/chairman of ASCAP in April after 15 years in that role, Marilyn Bergman's achievements during the past 12 months qualified her for this list. She remains active on ASCAP's board of directors and also as a songwriter herself. (She co-wrote "Trust Me" for the new Steven Soderbergh film of the same name.) During her tenure, ASCAP reported a record level of collections for its members in 2008. Bergman spearheaded an advocacy agenda for the rights of songwriters and composers in Washington, D.C., meeting with members of Congress to promote an understanding of the importance of intellectual property rights and copyright protections. As president of the ASCAP Foundation, Bergman oversaw the placement of the ASCAP collection at the Library of Congress. Bergman says, "I am most proud of our Bill of Rights for Songwriters and Composers—a grass-roots effort we initiated to clarify the copyright law. As president of the ASCAP Foundation, I am most proud of the Children Will Listen program, which so far has provided close to 1,000 inner-city schoolchildren with their very first experience at attending a first-class production of a Broadway musical."

Liana Farnham

VP of marketing concerts/network integration, MSG Entertainment

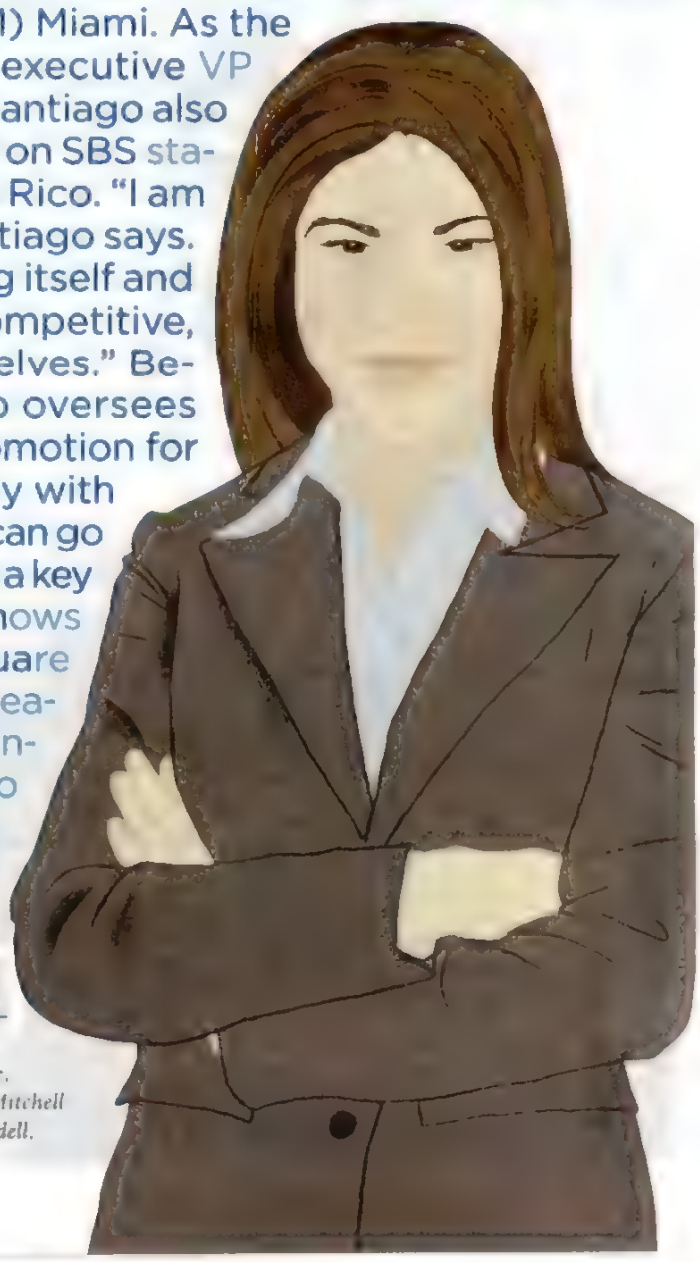


Barely 12 months into her job at MSG Entertainment, Liana Farnham recently expanded her role with responsibility for MSG Media properties MSG Network and Fuse. As a former label executive, Farnham's relationships reach far and have helped her marketing teams in New York, Chicago and Boston promote and book MSG venues in those markets. On the network side, Farnham helped foster the new Fuse Presents franchise, allowing acts from Dave Matthews Band to Jay-Z to partner with the Fuse/MSGE multiplatform approach. When MSG reopened the renovated Beacon Theatre in New York this year with Paul Simon (and guest star Art Garfunkel), Farnham helped produce a documentary on the concert. She was also involved in the concept and development of Steely Dan's residencies in New York, Chicago and Boston, during which the act performed entire albums as well as selections chosen by fans. Her idea to request nights in each market garnered hundreds of thousands of votes and directed fans to a Web site. "It has been our mission to align and leverage all of MSG's internal assets, including Fuse, MSG Network and MSG Interactive, to provide the artists that play our venues a broader, multiplatform marketing strategy on a scale that no other collection of venues can offer," Farnham says. "By embracing these mediums, my team has been able to create and apply digitally savvy social-media strategies that push forward both the live events and linear television, bringing fans unique ways to experience their favorite artists."

Marilyn Santiago

Programming/operations manager for Miami, Spanish Broadcasting System

A radio veteran who most recently ran her own media and talent consultancy, Marilyn Santiago was recruited by Spanish Broadcasting System earlier this year to enhance the quality of the network's Miami stations. Her new role makes her one of the most powerful female Latin programmers in the country. Highly respected thanks to a longstanding syndicated show, Santiago has a reputation for programming what she likes, as opposed to just label priorities. Although it's still early days to see a ratings impact, Santiago has sought to add more new artists to playlists while honing the identity of the two stations she directly programs, WRMA (Romance 106.7 FM) Miami and WCMQ (La Raza 106.3 FM) Miami. As the "right hand" assistant to SBS executive VP of programming Polito Vega, Santiago also influences what goes on the air on SBS stations from New York to Puerto Rico. "I am very marketing-oriented," Santiago says. "I see beyond the programming itself and I tackle the radio stations as competitive, marketable product in themselves." Beyond programming, Santiago oversees production, marketing and promotion for both stations and works closely with sales to "provide elements they can go out and monetize." Santiago was a key player in the two anniversary shows honoring Vega at Madison Square Garden last August. The shows featured an all-star cast, including Enrique Iglesias, Juanes, Alejandro Sanz and Paulina Rubio, and grossed more than $1 million in ticket sales, according to Billboard Boxscore.



Profiles written by Ayala Ben-Yehuda, Antony Bruno, Ed Christman, Leila Cobo, Mariel Concepcion, Ann Donahue, Thom Duffy, Cortney Harding, Gail Mitchell, Andre Paine, Mitchell Peters, Deborah Evans Price, Mark Sutherland and Ray Waddell.

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Diverse Programming At Billboard's Regional Mexican Music Summit Looks To The Future Of Latin's Top-Selling Genre

By Leila Cobo



New adventures: ALEJANDRO FERNANDEZ performs Feb. 28 at Beraka Adventure Park in Cuernavaca, Mexico; below: ESPINOZA PAZ

Through good times and bad, regional Mexican music has long been the foundation of Latin music sales in the United States.

If anything, this has been particularly true in recent years, when regional Mexican fans have remained Latin music's driving force, continuing to buy physical product at a time when Latin music in general has yet to make significant strides in the digital arena.

But the status quo is now poised for change as regional Mexican music finally enters an age of digital sales and promotion even in the midst of dropping overall sales.

What happens now with the genre could be a defining point for Latin music. Even though regional Mexican is still a blip in the overall digital arena it dominates, the Latin musical landscape, and its future in new technology, formats and business models, will greatly affect the current industry.

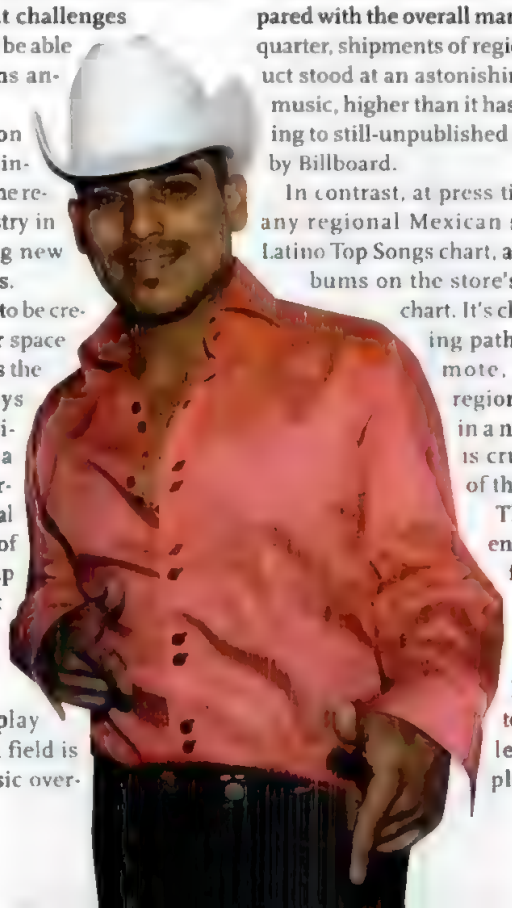
This year's Billboard Regional Mexican Music Summit, titled "The New Era," looks at new ways of developing talent, making and promoting music, utilizing new technologies and thinking outside the box.

"How do we maximize sales efforts? How do we win in a competitive environment? How do we achieve our ratings and sales goals? How do we operate with a multimedia platform? What is the most economical way to operate during the recession?" asks José Santos, president of the radio consultancy Santos Latin Media.

"What this conference will do is help us understand where we are and where we are headed. You will be able to talk to those that are facing the current challenges and winning. You will be able to get those questions answered and more."

There's no question that the Latin music industry in general and the regional Mexican industry in particular are testing new ways of doing business.

"We must continue to be creative and fight for our space in the digital as well as the physical world," says Fonovisa/Disa president Gustavo Lopez, a speaker at the conference, noting that digital now represents 25% of his labels' income, up from 1% in 2007. But the fight for space goes beyond revenue or sales.



Learning how to play the regional Mexican field is crucial for Latin music overall. In the past year, sales of Latin music have tumbled, according to Nielsen SoundScan, with Latin album sales down by 35% compared with the overall market. But in the first quarter, shipments of regional Mexican product stood at an astonishing 75% of all Latin music, higher than it has ever been, according to still-unpublished numbers obtained by Billboard.

In contrast, at press time, there weren't any regional Mexican songs on iTunes' Latino Top Songs chart, and only 11 such albums on the store's Top 100 Albums chart. It's clear, then, that finding paths to properly promote, market and sell regional Mexican music in a new business arena is crucial to the health of the industry.

This year's conference is geared toward finding new business models and new avenues of revenue. Each panel has been programmed to include different levels and types of players; there are major concert promoters and club promoters, radio network programmers and small-station programmers, major and indie labels. In regional Mexican music, each sector is vital to the growth and stability of the genre.

In addition, those in the industry have noted that their primary concern is finding and developing new talent. For this reason, the Regional Mexican Music Summit opens with a "Talent Development" panel that features high-power executives like Lopez along with success stories like singer/songwriter Espinoza Paz, who topped Billboard's charts this year.

The intricacies of licensing—one of the few areas of growth in the industry—are explained in "The Song, the Song, the Song," a panel that traces the process from beginning to end and features publishing companies, digital experts and songwriters.

Image and promotion are also major focus points, and media from TV to the Internet will be featured on the "It's All About Media" panel. Radio is a major player here with programmers represented from across the country.

Artists-wise, the conference will feature a host of stars, from Alejandro Fernández to the Rivera dynasty—Jenni, Lupillo, Pedro, Juan, Pedro Jr. and Gustavo—in addition to a roster of marquee acts that are defining and redefining regional Mexican music. ••••

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Who's Who At The Summit

Conference Panels Among The Best In The Business

By Ayala Ben-Yehuda

Billboard's Regional Mexican Music Summit, which takes place Oct. 8-9 in Los Angeles, will unite the best in the business under one roof to discuss the genre's most pressing issues. From successful artists and songwriters revealing what makes them tick creatively to touring, TV, radio and digital experts breaking down the business by dollars and cents, conference panels offer something for everyone. Here are capsule profiles of selected panelists confirmed at press time.

Mauricio Alatorre Gonzalez is the production and programming director for TeleRitmo/Multimedios Televisión. He also coordinates the branding and graphic image of Milenio Television. He is a veteran of branding and promotions of TV programs as well as postproduction.

Felix Castillo is the president of Frontera Visual, an agency that provides public relations, marketing and media production services for artists and labels. Frontera Visual's clients have included Disa Records, Sony Music, Twiins Enterprises, Universal Music Latino and Tequila Cardona.

El Compa Chuy hit No. 4 on Billboard's Hot Latin Songs chart with the corrido "El Katch," from his Gypsy Records/Sony album "El Niño Del Oro." He will join fellow corridos artists on the "Brave New Groups" panel.

Abel De Luna rose from farm worker to a career in politics and government before founding Luna Music, Luna Publishing and Luna Management. He then founded the radio chain Luna Communications, which includes La Maquina Musical, La Vaquera and Radio Tekila, where he is CEO/chairman.

Gloria España is the author of Cristian Castro's hit song "El Culpable Soy Yo," which hit No. 9 on the Hot Latin Songs chart. The Oaxaca-born singer/songwriter is the president of ECB Music Group, a production house, publisher and label.

Eddie Fernandez is the senior VP for Latin America at Universal Music Publishing Group. UMPG's roster includes Wisin & Yandel, Kike Santander, Café Tacvba, A.B. Quintanilla III, the catalogs of Gloria and Emilio Estefan Jr., Gustavo Santaolalla and Hector "El Father".

Gabriel Flores was a recording artist as the leader of La Busqueda, a group on EMI, before his songwriting career took off in 2003. His many hits include "Quédate Callada" sung by Jorge Luis Cabrera and "Hasta El Día De Hoy" by Los Dareyes De La Sierra. He is preparing to release a solo album, "La Voz Del Amor," on his Vial Music label.

John Frias is the CEO of Frias Entertainment & Marketing Group, which produces more than 200 concerts per year in partnership with brands like Corona, Budweiser, Toyota, Verizon Wireless, Diageo and Pepsi.

Televisa executive producer **Ruben Galindo**'s recent productions include "Bailando Por Un Sueño" and "Buscando A La Nueva Banda Timbiriche." Galindo has years of experience producing novelas, talk shows, film and news.

Texas native **Julie Garza** is the PD at WYMY Raleigh, N.C. She is also an on-air personality at the Curtis Media Group station, where she has worked since 2005. Garza is a graduate of the University of Texas at Austin with a degree in radio, TV and film.

Hugo Gonzalez owns Hip Latin Music, which administers Marco Antonio Solís' publishing catalog in Mexico. Gonzalez is also founder/general director of the label Signos Music. His former positions include associate director at SESAC Latina and creative manager of Univision Music Publishing.

Eduardo Leon is Liberman Broadcasting VP of programming, overseeing all Liberman radio stations in the United States. He has programmed stations in the Los Angeles, Fresno, Bakersfield, Dallas, Houston and Chicago markets. He is also the founder of the consultancy Radio Ideas.

Loren Medina was a label manager at Sony Music Latin before launching the online marketing and publicity company Digital Girl earlier this year. Along with her partner in the company, Rocio Gutierrez, Medina has marketed acts like Da'Zoo and Calle 13.

Luis Carlos Monroy has written songs for Mijares, Emilio Navaira, Pesado, Alejandro Fernandez ("Que Voy A Hacer Con Mi Amor") and Pedro Fernandez ("Dime Mi Amor"), among others. The BMI-affiliated writer will perform his work at the "How I Wrote That Song" panel.

Bandamax executive producer **Victor Manuel Moreno Valadez** has worked at Televisa Networks for 23 years. He assumed leadership of Bandamax's production team in early 2009 and has overseen imaging campaigns and content for the regional Mexican entertainment channel.

La Nueva Rebelión was founded in 2007 by norteño veteran Esteban Sagaste, formerly of Los Llaneros De Guamuchil. La Nueva Rebelión's latest corridos album, "La Lightning," was released on Disa earlier this year.

Since joining BMI in 1997, BMI assistant VP of Latin music **Delia Orjuela** has signed and worked with acts including Juanes, Los Tucanes De Tijuana, Gustavo Santaolalla, Molotov, Café Tacvba, Jenni Rivera and Los Tigres Del Norte.

The Mazatlan, Mexico-based BMI songwriter **Horacio Palencia**'s songs have been recorded by La Arrolladora Banda El Limon ("De Ti Exclusivo," "Y Que Quede Claro," "Ya Es Muy Tarde"), Los Huracanes Del Norte, Banda el Recodo, Cuisillos and many others.

Espinoza Paz is one of the most sought-after regional Mexican songwriters. El Coyote, Jenni Rivera and Cuisillos have recorded his songs, but so has a new generation of such male soloists as El Potro De Sinaloa. Paz himself has achieved a No. 1 on Top Latin Albums with "Yo No Canto, Pero Lo Intentamos."

Javier Rivera is the president of Mexico Musical, a management and booking agency. He has more than 50 years of experience as a businessman and has promoted shows in Mexico and the United States. He has worked with K-Paz De La Sierra, La Numero 1 Banda Jerez, Brazeros Musical, and others.

Cesar Rodriguez was a booking agent and radio promoter for Viva Music before founding Discos CBR, the booking company Hispano America Entertainment and the publisher EBR Music Publishing. His label roster includes Banda La Unica De Jerez and Lucho De Santiago. He also books Alerta 3, Banda La Unica De Jerez and K'rolina.

Composer/producer **Toby Sandoval** is behind countless hits, including Sergio Vega's "Quien Es Usted" (with Erika Vidrio) and Los Primos De Durango's "Fuego En Tu Piel" (with Adrian Pieragostino). Sandoval, a former bandleader for Paulina Rubio, is signed to Universal Music Publishing and BMI.

Jose A. Santos is founder/president of Santos Latin Media, a media consultancy based in Southern California. His experience includes stints as OM, GM and PD of Latin stations nationwide. Santos consults on programming, sales, marketing and promotions in formats from regional Mexican to Spanish adult hits.

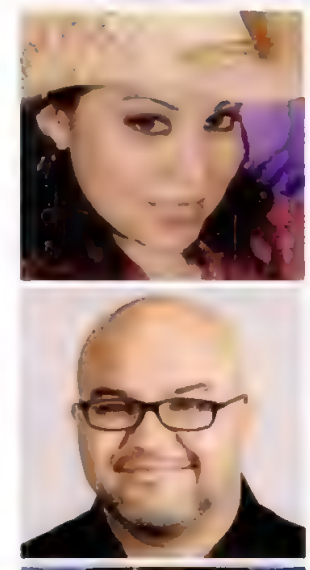
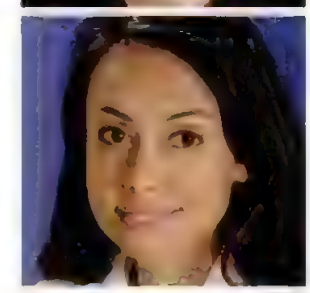
Roberto Tapia's most recent Fonovisa release is "El Niño De La Tuna," in which he duets with Larry Hernandez, his co-panelist at Billboard's Regional Mexican Music Summit. The singer/songwriter of corridos and romantic songs is also a musical arranger who traverses banda and norteño and whose songs have been in demand by other artists.

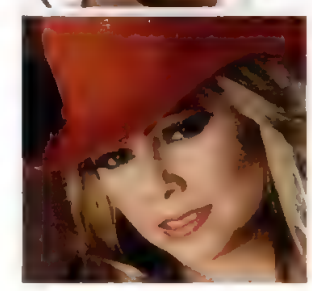
Adolfo Valenzuela and his brother Omar form the production team Twiins Enterprises have produced for many acts, including Jenni Rivera, El Chapo De Sinaloa, Banda Machos and Akwid, and are the go-to producers for regional Mexican remixes of pop and urban songs.

Joseph Vargas is the PD at KSJT-FM San Angelo, Texas, and the founder of PuroParty.net, a Web site dedicated to the regional Mexican scene. He's also the creator of the internationally syndicated radio show "La Hora Chida."

Erika Vidrio is heard on the radio as an on-air personality for Entravision's La Tricolor network, and her words are heard in songs by El Chapo De Sinaloa ("Maldito Licor"), Conjunto Primavera ("Sentí") and Sergio Vega ("Quien Es Usted," with Toby Sandoval). She's preparing her first album.





From top: MAURICIO ALATORRE GONZALEZ, EL COMPA CHUY, GLORIA ESPAÑA, JULIE GARZA, HUGO GONZALEZ, DELIA ORJUELA, ROBERTO TAPIA and ERIKA VIDRIO

Front And Center

+ + + + +

Showcases Highlight Top Acts At Regional Mexican Music Summit

By Ayala Ben-Yehuda

A Billboard showcase is a powerful platform for an up-and-coming artist to show what he or she can do in front of industry decision-makers. Here's an introduction to some of those performing at showcases and parties at this year's Billboard Regional Mexican Music Summit.

LILLIAN Y CAÑABRAVA is a nine-piece group, founded in 2007, that blends Colombian and Mexican sounds. Led by New York-born singer/songwriter Lillian Ham, the group incorporates trumpet, saxophone and trombone. A former singer with mariachi and tropical groups, Ham has shared the stage with Banda Machos and Leo Dan.

IVÁN distinguished himself as the first runner-up in the Telefutura/Univision Puerto Rico TV contest "Objetivo Fama." For his forthcoming pop-grupero album on Fonovisa, "Fantasía," Iván worked with legendary arranger/producer Homero Patrón and production team the Twiins.

JAZMIN LOPEZ released her self-titled debut of duranguense covers in June. She grew up in Texas, singing at nightclubs on both sides of the border and sharing the stage with Los Tigres del Norte and Alacranes Musical. She's managed by Pedro Avila and is a new Fonovisa Records artist, as well as host of MTV Tr3s' regional Mexican program "ReMexa."

EL POTRO DE SINALOA'S latest corridos album, "El Cargamento Del Diablo," was released on Fonovisa in August. Popular as a corridos and romantic artist, his hits include "El Vaso Derrama" and "Chuy Y Mauricio." He will perform at Fonovisa's 25th anniversary celebration Oct. 8.

continued on >>p76



Clockwise from left: JAZMIN LOPEZ, EL POTRO DE SINALOA and LOS HALCONES DE SAN LUIS

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CONJUNTO AZABACHE has released at least a dozen albums, the latest being "Una Nueva Pasion." The norteño group's members are from Chihuahua, Mexico, but are based in the Los Angeles area, from which they tour frequently on both sides of the border.

LOS HALCONES DE SAN LUIS are a norteño band from San Luis Potosi founded by the Niño family in 1985. The Frontera Music act has released at least 14 albums since 1989. The band will perform during the Oct. 8 happy hour.

Sony Music Latin artist/TV personality **OLIVER OCHOA** released his debut album, "Una Vez Mas," in May. Ochoa has written songs recorded by La Banda El Recodo, Valentín Elizalde, La Arrolladora Banda El Limón and El Coyote y Su Banda Tierra Santa, among others.

Los Angeles-based singer/songwriter **CESAR BRIZUELA'S** debut banda album on Morena Music is "Corazón Y Alma," produced by Fernando Cavazos. Brizuela has played L.A.'s Fiesta Broadway and Descarga at CityWalk, and he came in second in the 2006 Los Compositores songwriting competition.

HERMANOS HERRERA is made up of five brothers and a sister who play norteño, son huasteco, son jarocho and other regional Mexican styles. The Sonbros Records act has shared the stage with Banda El Recodo, Los Tigres del Norte, Julieta Venegas and other major acts.

SANTOS DIABLITO, aka Bruno Danzza, co-wrote Edith Marquez's single "Me Voy" with Armando Avila. His songs have been recorded by Jenni Rivera, Banda El Recodo and Valentín Elizalde and have been placed in telenovelas including "Verano De Amor" and "Atrevete A Soñar."

Eclectic L.A. group **LA SANTA CECILIA** has played festivals and museums and has had its music featured in the Showtime series "Weeds." The group traverses cumbia, bossa nova, bolero and tango, with Afro-Cuban percussion and jazz trumpet.

MARIO QUINTERO is lead vocalist/songwriter for Los Tucanes de Tijuana, whose hits include "Secuestro De Amor," "El Tucanazo," "Es Verdad," "Desde Que Te Amo," "El Amor Sonado," "Jugo A La Vida," "El Sinverguenza" and "El Virus Del Amor." He will make a special appearance at BMI's "Noche Mexicana" showcase Oct. 7.

Ohio-born singer **LORYANA EL DIAMANTE DEL NORTE** has sung for the Queen of England in English, but she began her Spanish-language career after meeting songwriter Maria Luisa Medina. Loryana will perform at the happy hour Oct. 8.

LOS CADETES DE LINARES are icons of the norteño genre, with more than three decades on Discos Ramex. Los Cadetes, who have two top 10s on Billboard's Top Regional Mexican Albums chart, released their album "Dos Vicios" last year. ••••

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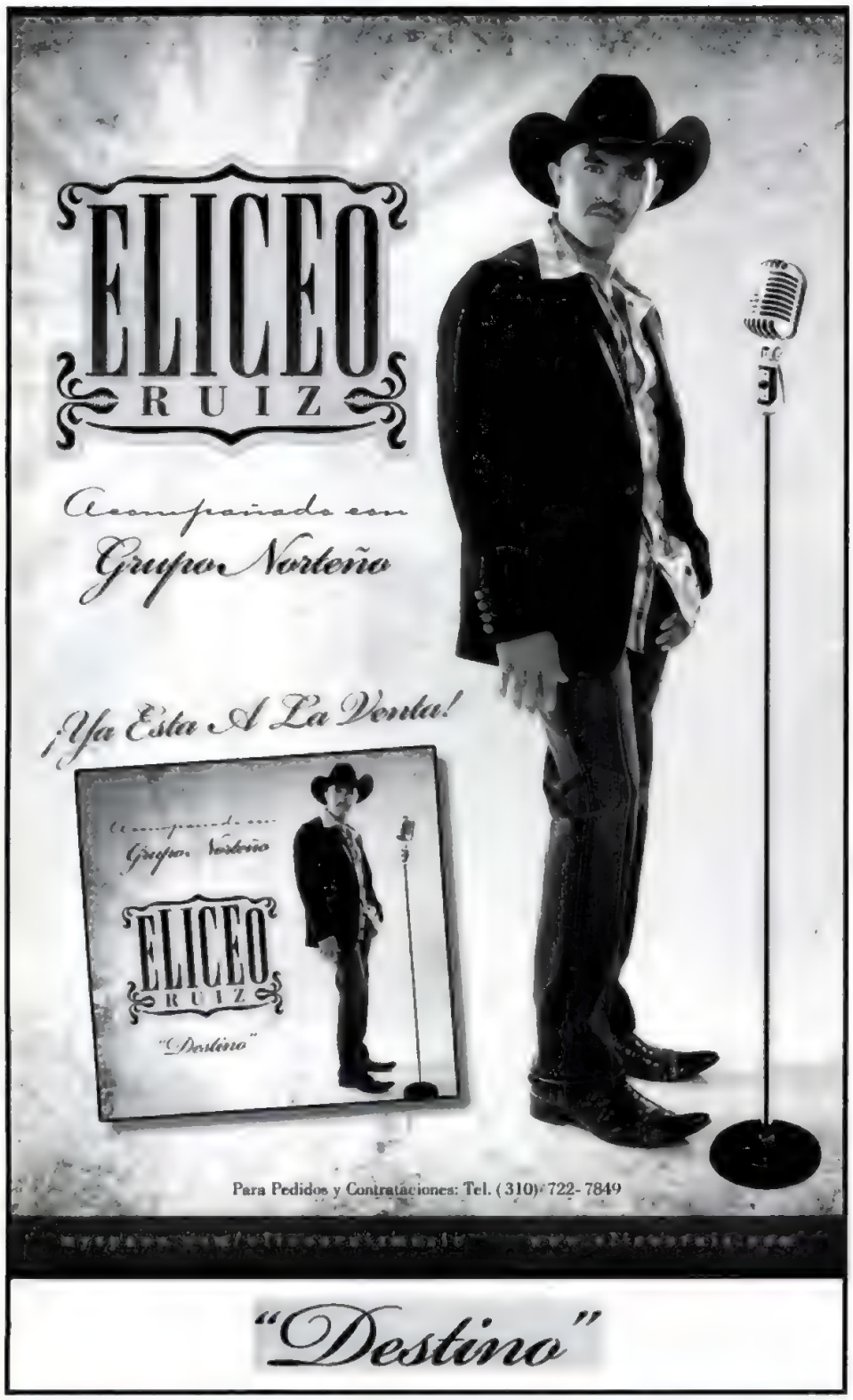
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Genre Giant

Fonovisa President Gustavo Lopez Discusses The Changing Regional Mexican Business And His Label's Central Role

By Leila Cobo


Fearless leader: GUSTAVO LOPEZ prepares his label for the future.

For more than two decades, Fonovisa Records has defined the regional Mexican marketplace in the United States and Mexico. Today, as part of Universal Music Latin Entertainment, Fonovisa and its sister label Disa Records have a dominant presence on Billboard's charts. This week, 10 titles in the top 20 of the Top Latin Albums chart are Fonovisa/Disa releases, as are 15 out of 20 titles on the Regional Mexican Albums list. Both labels are headed by Gustavo Lopez, who previously launched Machete, Universal's urban Latin label, and also headed up Universal's Latin distribution business. Lopez, born in Puerto Rico but raised in California, grew up surrounded by regional Mexican music when he worked for his brother's record store in North Hills, Calif.

You were most recently head of Machete, an urban Latin label. What's the biggest difference between that and running a regional Mexican label?

The main difference is that when I ran Machete most of the product breaking out internationally seemed to be Puerto Rican. On the regional Mexican side you have pockets of areas; you have movements coming out of Chicago like pasito duranguense. Or movements starting out in Guadalajara, Mazatlán and even Mexico City. There are different areas where the buzz is starting and you need to definitely expand your horizons in that arena and spot the different trends: You have to have a much wider view of the market.

How do you do that?

You have to make sure your A&R staff is very active. But at the end of the day I don't see a difference [from other genres]. In order to know what's happening you have to be in the clubs, in the streets, in the events, you have to know what's happening online. And people have a misconception that regional Mexican only appeals to older consumers. But when you go to the shows, the youth is very active.

You were appointed to this job when Universal purchased Fonovisa and Disa. What was your first order of action?

The company was in a very weak digital position. The digital concept had not been exploited. The artists were not aware of what opportunities were available to them from an online standpoint and how to generate revenue. And then, the company was for sale for a long time, and during that time a lot of the artists did not extend their deals with the company, or they'd done album-by-album deals, so we've been negotiating a lot of contracts. We recently redid [those for] Los Tigres [del Norte], Arrolladora Banda El Limón, El Chapo. Fifteen months later, we are still in renegotiating mode.

How do you face the challenge of having so many groups and their sales not where they used to be?

With the shrinking of the market and the economy, we've let go of some companies where the product was flowing through us. So, we've measured realistically how many albums we can release in a year, and we've cut back our releases by 50%. We've reduced the roster somewhat, but our core roster of artists is pretty much intact.

How many acts are on your roster?

We have more or less 90 acts on our roster. Sounds like a lot, but we cover such a large range of subgenres within regional Mexican, and it so happens that we are leaders in all of them whether in Mexico or the U.S.

What kind of artist are you signing?

We're focused on finding acts that are driving the youth movement. We also are looking for established artists that are open to change and where the relationship has a two-way benefit.

Most labels are asking artists for a percentage of ancillary income, including touring. Are you doing that?

Just about every single new contract has some sort of non-recording activity language where we seek revenues from other areas. We're not a management company but we do play a very important part in the development of our artists and we want to participate. We talk to the artists and management about the benefits of a closer relationship that goes beyond music sales. You'd be surprised at how open artists are to work with us in that area.

How is your digital business doing, and where do you want to see it?

Digital and new media is probably making up 25% of our income, versus 1% in 2007. Traditional physical sales still account for 65% of our income and another 10% is from other incomes like sponsorships, tie-ins, opportunities we bring to [artists] where we take a piece like any agency would. We're also trying to grow our licensing business. But the digital market has yet to explode. One of our biggest challenges is the fact that there are a large number of Latinos on prepaid phones and users have limitations on doing their purchases. ••••


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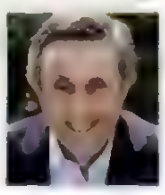
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MUSIC



Bye-bye to go-go: WALE

HIP-HOP | BY MARIEL CONCEPTION

Attention Overload

Will Wale Take Go-Go Mainstream?

Washington, D.C., MC Wale seems poised to make the leap to mainstream success. He's already built up a wealth of hipster cred, making mixtapes inspired by "Seinfeld" with Fader-approved DJ Nick Catchdubs and playing parties at wine bars packed with the young and the cool. But Wale could have a more complicated journey to mainstream success.

It's not for lack of effort. Last month Wale (born Wale Folarin) performed as part of the house band for the MTV Video Music Awards in New York, and he recently confirmed he will be joining Jay-Z, N*E*R*D and J. Cole for a stateside college tour this fall. In the last few months, he also appeared in an ad for the apparel line LRG and a commercial for Nike, inspired by his own "Nike Boots" song.

Now, Wale will be releasing his debut album, "Attention Deficit," Nov. 3 on Allido/Interscope Records. The album boasts appearances from Lady Gaga, Jazmine Sullivan, Gucci Mane and Bun B and production from Cool and Dre, Green Lantern, Scyence, longtime collaborator D.C.'s Best Kept Secret and mentor/Allido label head Mark Ronson.

So far, however, the major embrace hasn't translated into sales. Wale was best-known and acclaimed for incorporating go-go music, a local style that's little used outside D.C. But none of the singles released have been go-go tracks, and the new album's first single, "Chillin'," featuring Gaga, entered the Billboard Hot 100 at No. 99, where it remained for only a week before falling off. The second single, "World Tour," has yet to crack the charts.

Wale's manager Rich Kleiman says the records didn't get a reaction not because they didn't have the go-go sound Wale's known for, but because of a lack of radio support.

"Go-go is something Wale is heavily influenced by, but not something he is going to force on people. Still, the same way he introduced them to go-go, he wants to introduce to his fans all of the other sounds he's been influenced by," he says, adding that core fans shouldn't feel neglected. "Although I wish radio would have embraced the track in a bigger way—and we were disappointed it didn't get to the place on the charts we thought it would—we just wanted to put out the track that felt right now."

Wale agrees, stating the music he makes—whether go-go or not—is all part of his element. "I just make music I feel comfortable making, whether it's party music or offensive at times—whatever reflects what I'm feeling," he says.

Wale got his start passing out mixtapes in D.C. He was discovered by Ronson in 2007, and a few months after that, he signed with Ronson's Allido Records. He went on a U.K. tour with his label chief and "shortly after in 2008, I got signed to Interscope," he says.

> 'Wale's the kind of artist that does what he wants when he wants to. That's why the album is titled that way—it's like a focused confusion or an organized mess.'
>
> —RICH KLEIMAN, WALE'S MANAGER

Despite the lack of chart heat, Interscope is going ahead with the release of his album and launching a number of marketing initiatives. To roll out "Deficit," Wale will introduce in the fall an online video series that "follows his life on a day-to-day basis," marketing director Andrew Flad says. Wale also appears in 2K Sports' "NBA 2K10" videogame, available Oct. 6, as a playable character. Flad adds that Wale and his team are working out a deal for the new "DJ Hero" game that also launches this fall.

In addition to the Jay-Z tour, Wale, who recently took the stage for the VH1 Hip-Hop Honors in New York, will perform as-yet-unannounced one-off dates throughout the country starting in the coming weeks and will release a follow-up single, "Let It Loose" featuring Pharrell, which Kleiman says will give him the momentum he needs until the album's release.

"Wale's the kind of artist that does what he wants when he wants to. That's why the album is titled that way—it's like a focused confusion or an organized mess," Kleiman says. "People usually think, 'What's good for the brand?' But he isn't that type of artist. He realized he was ready to work with mainstream producers and artists but will never lose the backbone of who he is. And although he wants to be a star, he won't sacrifice his fans for it." ••••

LATEST BUZZ

>>>MADONNA BREAKS U.K. CHART RECORDS

Madonna matched Elvis Presley's U.K. record for a solo artist when her "Celebration" best-of (Warner Bros.) debuted at No. 1. Madonna and Elvis, with 11 U.K. No. 1s each, are now tied for second behind the Beatles, who have 15. According to U.K. Chart Co. data, Madonna has also spent more weeks at No. 1 in the market (29) than any other female solo artist.

>>>GENESIS RELEASES LIVE SET

As the Rock and Roll Hall of Fame vote draws near, first-time nominee Genesis has released a 10-disc boxed set titled "Genesis Live 1973-2007." Collecting a trophy at the Hall of Fame induction would create the potential for a reunion of the Peter Gabriel 1970-75 lineup, with Phil Collins on drums, that's been rumored for the past five years. Collins is reported to have a back condition that would prevent him from playing, however, making any reunion "a long shot," keyboardist Tony Banks says. Genesis is also planning a 2010 boxed set compiling the group's concert videos with some previously unreleased material as well as "home video" footage shot by Collins during the making of 1983's "Genesis" album.

>>>SPRINGSTEEN TO PLAY CLASSIC ALBUMS

Bruce Springsteen & the E Street Band will perform an entire album from their catalog each night of their five-show run this month at Giants Stadium in East Rutherford, N.J. Two nights will feature "Born to Run," another two will have "Born in the U.S.A.," and the last of the five will be "Darkness on the Edge of Town." The group is in the midst of a fall tour that wraps Nov. 22 in Buffalo, N.Y. In addition to the Giants Stadium shows, a "Born to Run" gig is set for Nov. 18 in Nashville. The band will also appear Oct. 29 at New York's Madison Square Garden as part of the Rock and Roll Hall of Fame's 25th-anniversary concert.

Reporting by Gary Graff, David J. Prince and Paul Sexton.

DANCE BY KERRI MASON

Kaleidoscopic Visions

DJ Tiësto Tries To Break Through Stateside

Dutch producer/DJ Tiësto is already ahead of many of his contemporaries: He has corporate sponsors, a Grammy Award nomination, a touring market that spans five continents and sales of more than 538,000 albums domestically, according to Nielsen SoundScan. But even though he's achieved success that usually eludes electronic artists, Tiësto has an even loftier goal in mind—cracking the North American mainstream. While his U.S. sales are nothing to scoff at, they're small potatoes next to his global sales—2.5 million-plus, according to his management.

"Tiësto as an electronic artist may be seen as established; however, we all know how hard it has been for electronic artists to get the respect they deserve in the mainstream music world, particularly in North America," says Michael Cohen, Tiësto's co-manager at AM Only, his worldwide booking agency. "Considering he has played stadium shows in Europe, including a recent headlining show in London's Victoria Park for 25,000 people, there is still a long way to go for all of us in terms of replicating those achievements in North America."

Tiësto is hoping to achieve that success with "Kaleidoscope" (Ultra), his fourth studio album. It will be released Oct. 6 in the United States on Ultra and Oct. 5 elsewhere by Musical Freedom, a collaboration between Tiësto's management company, Complete Control, and PIAS. While it features collaborations with big names in art rock (Jónsi Birgisson from Sigur Rós), indie rock (Kele Okereke from Bloc Party) and even pop (Nelly Furtado, praising late-night partying on "Who Wants to Be Alone"), the collection never loses its essential Tiësto-ness: massive synth riffs, uplifting melodies and high drama.

For Ultra, the diversity of the collaborators means targeting a number of audiences. "We're connecting the music and message of 'Kaleidoscope' with the indie audience from Pitchfork to modern rock radio," Ultra president Patrick Moxey says. The label is also leveraging its large fan database with sales and Google Analytics data to focus the digital marketing campaign in key areas. "We're well aware that Tiësto needs special attention in Miami, for example, and we have a stepped micro-marketing campaign in that city to activate his fan base for street date," Moxey says. In-stores are scheduled for HMV in Toronto and Amoeba in Los Angeles, and Ultra has successfully sold the album in all of its U.S. retail accounts, including major chains for all 35 U.S. tour stops.

Tiësto, who turned 40 this year, will play a few large venues for the first time on the tour, which kicked off Sept. 24 in New York: Tsongas Arena in Boston (capacity: 7,800); Arrow Hall in Toronto (9,000); UCF Arena in Orlando, Fla. (10,000); Cohen Stadium in El Paso, Texas (11,000); and two shows at the Big Four Building in Calgary, Alberta (4,000).

"His touring profile has grown steadily and consistently, moving from sold-out club shows to sold-out theater shows to sold-out arenas now in some major markets," Cohen says. "As the size of venue has grown the ability to bring in Tiësto's signature production has grown with it, and I think that's the key to his continued success: investing in the live show." The Tiësto experience includes lasers, pyrotechnics, floor-to-ceiling video screens and an eye-popping customized DJ booth.

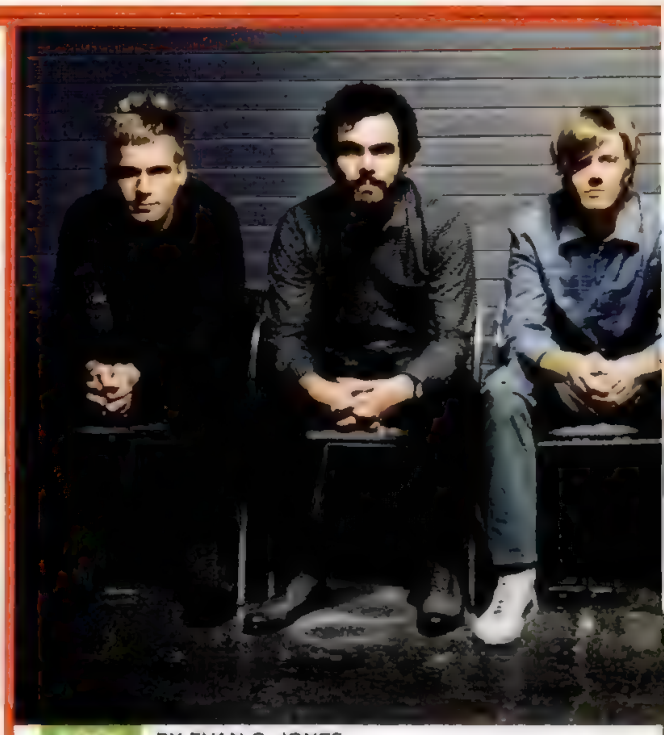
Heineken is onboard to sponsor some of the major-market shows. Tiësto is also working with Nokia in the Netherlands on a "performance and content partnership" and with Smirnoff and Manchester United Football Club on an Asia Pacific campaign. His long relationship with Armani Exchange will continue as well.

"In North America, we have done about all that an artist and brand could hope to achieve together, including a tour sponsorship, exclusive record release, clothing line and product endorsement," says Josh Neuman of Complete Control, Tiësto's worldwide management company. "We have started doing additional campaigns together in the U.K., China, Dubai and are exploring other territories to work on for 2010." ...



Big beats: DJ TIËSTO

Additional reporting by Richard Smirke in Manchester, England.



ROCK BY EVAN C. JONES

BURSTING THE 'BUBBLE'

Wind-Up Bets On Cartel's Comeback

In the spring of 2007, Conyers, Ga., act Cartel seemed like it was on the right track: Its debut had been upstreamed from indie the Militia Group to Epic and was selling briskly, and when it was presented with the opportunity to star in an MTV show, "Band in the Bubble," the group figured it would be a great next step.

Alas, that wasn't the case. The MTV program didn't achieve its intended result; the album recorded in the bubble, "Cartel," stiffed, selling less than 100,000 copies, according to Nielsen SoundScan.



>>>T TIME AGAIN

Two-and-a-half years after releasing his Mercury Prize-nominated debut, "Panic Prevention," London-based singer/songwriter Jamie T—real name Jamie Treays—is back, hitting No. 2 on the United Kingdom's Official Charts Co (OCC) list with his second studio set, "Kings & Queens" (Virgin).

The 11-track album was released Sept. 7 in Europe and entered the U.K. chart a week later; it also reached the top 20 on the Australian Recording Industry Assn. albums chart. It makes its U.S. bow Oct. 6 on Astralwerks. "Panic Prevention" peaked at No. 4 on the U.K. chart and has racked up global sales of 250,000, according to the artist's London-based manager Jonathan Dickins.

Dickins calls the new set a progression from "Panic Prevention," being eclectic in the music it refers to "but believable in everywhere it goes."

The new set mixes lovelorn acoustic ballads, feisty punk rock and dancehall rhythms with the artist's distinctly British, fast-paced MC vocal style.

Its U.K. arrival was preceded by the four-track EPs "Sticks 'N' Stones" and "Chaka Demus," which both cracked the OCC top 30. Each EP's title track appears on the album, while a third EP is set to be released in November following a 14-date U.K. tour beginning


Popping fresh: CARTEL

(The band's first album, "Chroma," sold 250,000.) Cartel was released from its contract with Epic and found itself on the market.

But the band got a second chance, courtesy of Wind-up Records president Ed Vetri. The label will release its new album, "Cycles," Oct. 20, as part of a "270" deal with the band. Under the terms of the agreement, Wind-up has the rights to collect revenue from album sales, merchandise and touring. For Vetri, who says he's been keeping track of the band since 2004, this was the perfect opportunity.

"Our lawyer had discussed it with one of the A&R guys at Wind-up," Cartel manager Chris Black says. "They were the first people to know directly that we were free agents and they were on it after that. They wanted it right there and then."

Vetri says his first goal was to give Cartel the time and space to make the record he thinks it could have made all along. Both of its earlier albums were recorded in less than a month, and Vetri says he believed Cartel could create an album that would make fans forget its reality TV foray if the band was allowed to go slow.

"I think [lead singer] Will [Pugh] needed time to find himself again and support to write great songs, which he ultimately did," Vetri says. "It was a long process; they were in the studio for about a year."

Pugh says, "They put us in their studio, gave us the time and allowed us to produce our own record. Listening to the record now, it's the most focused, well-organized and best representation of our band that we've had so far."

Like the group's last two releases, "Cycles" has plenty of hooks but they're tighter and more sophisticated, a by-product of the band's ability to take time and refine its work. The bass-heavy track "Deep South" pays tribute to the group's Southern pride. ("Go and get my bones/Bring them to the Deep South/Somewhere they can thaw out.") The closing song "Retrograde" contains sweeping vocals and big pop-punk instrumentation, while slower, ballad-type songs ("Only You," "It Still Remains") show the band's emotional depth.

Cartel reconnected with fans while in the studio by posting on Twitter, MySpace and Facebook. The band also did a quick tour with All Time Low and We the Kings as the recording process was winding down. It's planning to hit the road this fall to tour in support of "Cycles" with This Providence, the Summer Set, Bigger Lights and the Dares. Other marketing plans include giveaways and webisodes through the group's social networking sites and an appearance on Fearless TV Oct. 26. The first single, "Let's Go," is being serviced to rock radio.

Vetri has high expectations for the group. "Will has an absolutely amazing voice," he says. "Once we can get the songs out there and his live performance grows, that's when we'll ultimately bring them to a platinum-plus record." ••••

Oct. 1, booked by ITB. U.S. dates through Highroad Touring are scheduled for December. Jamie T is published by Imagem Music.—*Richard Smirke*

>>>BLUE LAKES

With Scottish pop-rock act Deacon Blue on indefinite hiatus, singer/chief songwriter Ricky Ross and vocalist Lorraine Macintosh decided the time was right for a new venture.

The pair, married for 19 years, are founding members of Deacon Blue, which enjoyed five U.K. top five albums between 1989 and 1994 including the chart-toppers "When the World Knows Your Name" (CBS, 1989) and "Our Town—The Greatest Hits" (Columbia, 1994).

They opted to record their first work as Macintosh Ross in Los Angeles with Daniel Lanois' regular production partner Mark Howard, and the resulting album, "The Great Lakes" (Cooking Vinyl), adds an element of Americana to their Celtic roots.

"We wanted to detach [this record] from some of the history of the band, which is one of the reasons it was recorded in America," says Cooking Vinyl's London-based director of business development Joe Cokell. "There are some great Nashville [session] players on the record, which will broaden its appeal."

The act is signed worldwide to Cooking Vinyl, which released the album Sept. 28 in Europe. Cokell expects a U.S. release "once we've been built a platform in the U.K. and Europe." Macintosh Ross will play U.K. shows in November, booked by Asgard. Ross is published by Warner/Chappell; Macintosh is copyright control. —*Steve Adams*

>>>CLEAN LIVING

After just four studio albums since forming in 1978, New Zealand alt-rock act the Clean recently released a new set. "Pitchfork described them as the 'Halley's Comet of indie rock,' which is a pretty good description," says Ben Howe, label manager at the act's current home, Auckland-based Arch Hill Recordings.

The latest sighting comes with "Mister Pop," released Sept. 7 in New Zealand and Sept. 8 in the United States on Merge; Morr Music issued the album Sept. 14 in Europe. Publishing is with Mushroom Music.

The Clean was the most influential act to emerge from the New Zealand indie label Flying Nun. It scored a few domestic hits and was name-checked by bands like Yo La Tengo, Guided by Voices and Pavement. The band split in 1983 but reformed in 1988 and has reconvened every four to five years since, while the members continue solo careers.

The new album, Howe says, has "still got plenty of their old instrumental freakouts," but as befits its title, it's slightly poppier than previous outings.

The Clean last toured in 2007-08, but new dates haven't been booked yet. "There's a lot of demand for them to tour and they probably will at some stage," Howe says. "But they tend to do things in their own time." —*John Ferguson*

6 QUESTIONS
with CHESTER BENNINGTON

by EVAN C. JONES

As the lead singer of the multimillion-selling band Linkin Park, Chester Bennington helped define the rap-metal sound of the early '90s. But as his career was ascending, his life was falling apart: Bennington was heavily involved in drugs and spent some nights wondering whether he would make it to the next day. Luckily, he survived and used the turmoil to inspire his new project, Dead by Sunrise. Bennington and his bandmates—Orgy members Amir Derakh and Ryan Shuck—will release "Out of Ashes" Oct. 13 on Warner Bros.



1 Can you explain the meaning behind the band's name?

"Dead by Sunrise" really sums up the kind of lifestyle I was leading when we began working on the record. I was partying a lot; I was drinking heavily; I was using a lot of illegal substances, and it wasn't fun. It got to the point where it was really out of control, so the name of the band comes from that feeling of literally not knowing if you're going to make it to the next day.

2 How is Dead by Sunrise different from Linkin Park?

The main difference between them is that Linkin Park was known for taking a more metal approach and incorporating lots of hip-hop beats behind that. Dead by Sunrise has a lot of grungy, punky, straightforward rock elements mixed with an alternative rock, melodic sensibility, as well as some electro-alternative pop stuff.

3 You also did some production work on the new album. What lessons did you learn being on the other side of the board?

Being involved with all aspects of the process opened up a lot of creativity within me, and I started writing songs like a madman. I was writing eight to 10 songs a year before. I had a lot of ideas but really not that many great songs, and they came in spurts. Whereas now, I could write probably 100 songs a year. It's really kick-started a lot of energy in me that was lying dormant for a little while.

4 What kind of tour plans do you have?

The idea now is to go out and really start playing small shows. That could mean playing in front of a couple hundred people. My goal is to really build a fan base the grass-roots way: Go out and hit the road and play small shows and get fans who just want to hear us play.

5 What promotion are you doing for the new album? Are you targeting Linkin Park fans or a different crowd?

I don't know if Linkin Park fans will like Dead by Sunrise. Some people may actually like Dead by Sunrise and not like Orgy or Linkin Park. I do have an advantage in the fact that Linkin Park is huge, and there are lots of people who are fans of mine, and fans of Linkin Park, and they're going to come see it because it's tied to Linkin Park, and that's all they care about. But I'm not relying on that alone.

6 You've worked with a wide range of artists. Is there anyone else you'd like to collaborate with in the future?

If there was somebody I had to choose right now, it would be Chris Cornell. And Slash and I have been kicking around the idea of working on a song together for quite some time; we just can never seem to connect at the right time. ••••

ALBUMS

WORLD

BEBEL GILBERTO

All in One

Producers: *various*

Verve

Release Date: *Sept. 29*

Despite Bebel Gilberto's Brazilian musical bloodlines (her father is João Gilberto and her mother is Miúcha), she didn't achieve widespread notoriety until she left the South American country. Her 2000 international debut release, "Tanto Tempo," produced in London, put Gilberto on the world music map. Her latest album and Verve debut, "All in One," is something of a return to Brazil, conceptually speaking. Collaborating with artists like Daniel Jobim, Didi Gutman and Carlinhos Brown, Gilberto offers a Euro/Brazil mix of tunes. The set features several strongly tropical numbers, like the gentle "Cancao de Amor" and a fine cover of her father's original bossa nova classic "Bim Bom." Her rendition of Stevie Wonder's "The Real Thing," on the other hand, is insubstantial compared with simpler efforts, including the dark colors of "Secret," the lovely ballad "Port Antonio" and her spirited cover of the Carmen Miranda nugget "Chica Chica Boom Chic."—*PVV*

COUNTRY

PATTY LOVELESS

Mountain Soul II

Producer: *Emory Gordy Jr.*

Saguaro Road

Release Date: *Sept. 29*

Patty Loveless has an innate soulfulness that can't be taught, bought or won on a reality show. That's one of the reasons—along with sterling musicianship and inspired song selection—why her new album, "Mountain Soul II," is a must-have for fans of Loveless and roots music alike. When she sings, "There's no place so lonely as being half over you" on the track "Half Over You," listeners feel the same belief in her lyrics as they did when listening to Vince Gill sing "Never knew lonely till I met you" 20 years ago on the song "Never Knew Lonely." The stark tune "Diamond in My Crown," which finds Loveless accompanied by Emmylou Harris and a pump organ, is as pure and aurally fulfilling. Meanwhile, the gospel trio of "Working on a Building" (with Del and Ronnie McCoury), "Friends in Gloryland" (featuring Gill and Rebecca Lynn Howard) and "(We Are All) Children of Abraham" provides the album's spiritual center.—*KT*





TOKIO HOTEL

Humanoid

Producers: *various*

Cherrytree/Interscope

Release Date: *Oct. 6*

It's probably unwise to assume that "Darkside of the Sun," the second track from the German band Tokio Hotel's second international set, "Humanoid," references the famous Pink Floyd album with which it almost shares a title. After all, little about Tokio Hotel suggests the group's young members feel any connection to the classic rock canon. Led by elaborate-haired frontman Bill Kaulitz, the band looks to Depeche Mode the way guitar groups regard Led Zeppelin. With its whirring synth riffs ("Noise"), pumping arena-emo grooves ("Pain of Love") and liberal use of Auto-Tune ("Hey You"), "Humanoid" is no less appealingly shiny than its 2007 stateside debut, "Scream." But with the exception of the song "Automatic," an instantly catchy chunk of bubble-grunge perfection, it does have fewer killer melodies, which allows more of your brain to focus on Kaulitz's lyrics. That's a dubious advantage: The song "Dogs Unleashed" sounds an awful lot like he's singing, "We are dogs in heat."—*MW*



MICHAEL BUBLÉ

Crazy Love

Producers: *various*

143/Reprise

Release Date: *Oct. 9*

There's always been a bit of crazy in the way Canadian crooner Michael Bublé has structured his repertoire, love songs and otherwise; he has the standards down, but he's certainly not trapped in the Great American Songbook. The curveballs on Bublé's fourth studio release, "Crazy Love," give the album some additional cheek, whether it's the finger-snapping take on the Eagles' "Heartache Tonight," the samba-flavored groove of Ron Sexsmith's "Whatever It Takes" or Dinah Washington and Brook Benton's "Baby (You've Got What It Takes)," a slinky R&B romp with Sharon Jones & the Dap-Kings. He also holds his own on a treatment of the Ella Fitzgerald staple "Cry Me a River" (which sounds like a potential James Bond movie theme) and the Van Morrison-written title track. Meanwhile, the single "Haven't Met You Yet"—one of two Bublé writing credits on the album—is a Merseybeat pastiche that seems about to break into "All You Need Is Love" at any minute. "Crazy Love" is another step in Bublé's creation of his own kind of songbook, and there's nothing necessarily crazy about that.—*GG*

ROCK

AVETT BROTHERS

I and Love and You

Producer: *Rick Rubin*

American Recordings

Release Date: *Sept. 29*

On past albums, the Avett Brothers' greatest attribute has been their ability to lure comfortable yet elegant fireplace melodies from just a handful of guitars and one DNA strand. But higher stakes are called for on their major-label debut, "I and Love and You"—and the brothers have responded with nothing less than a game-changer. The North Carolina-based band has smartly obliterated and redrawn its folk-punk/grunge-roots history, first declaring its relocation to Brooklyn on the glowing title track, and then swinging for the fences with a finger-painted rave-up ("Kick Drum Heart"). Meanwhile, the song "Heart Full of Doubt, Road Full of Promise" is a swelling epic with a title to match, and "The Perfect Space" is an Elton John-like piano ballad. Packed front to back with lyrical treats and lovely sonic touches (thanks to producer Rick Rubin), "I and Love and You" may be one of the major labels' best pieces of news this fall.—*JV*

ALICE IN CHAINS

Black Gives Way to Blue

Producers: *Nick Raskulinecz, Alice in Chains*

Virgin Records

Release Date: *Sept. 29*

Alice in Chains singer Layne Staley is gone but hardly forgotten—at least not as an integral component of the band's murky, melodic brand of hard rock. The quartet returns 14 years after its last new studio album (and seven years after Staley's death), with an 11-track set that sounds like it could well have been recorded in the same session as the 1995 "Alice in Chains." New singer William DuVall's voice boasts the same kind of cadence and weight as Staley's, and more importantly his vocal blend with guitarist Jerry Cantrell ensures that that integral harmonic trademark remains intact. So does Alice in Chains' dark countenance, from the twisting opening of the song "All Secrets Known" to the sinewy groove of the first single, "Check My Brain." The droning "Private Hell" takes the listener into a trance-like state, while the album-closing title track is a salute to Staley that features Elton John on piano.—*GG*

7 WORLDS COLLIDE

The Sun Came Out

Producers: *various*

Sony Music

Release Date: *Sept. 29*

7 Worlds Collide's new double-disc album, "The Sun Came Out," is the answer to a question few had probably thought to ask: What would happen if members of Crowded House, the Smiths, Radiohead, Wilco, assorted family members and other guests spent three weeks in a recording studio? The result should have been a misbegotten mess. Instead, with Neil Finn serving as host and co-producer, "The Sun Came Out" turns out to be an in-



ROSANNE CASH

The List

Producers: *John Leventhal, Rick DePofi*

Manhattan Records

Release Date: *Oct. 6*

Grieving the loss of a loved one may yield a harvest of creativity. In Rosanne Cash's case, the 2003 death of her father, Johnny Cash, inspired the heartfelt originals on her 2006 release "Black Cadillac." The late country legend's memory also largely informs Cash's new album, "The List"—sublime renderings of tunes her dad considered essential American gems. Cash not only infuses love into her delivery on the collection but also proves herself a supreme song stylist. Guest vocalists contribute gracefully to these country classics, highlighted by Bruce Springsteen singing into the marrow of the midtempo track "Sea of Heartbreak" and Elvis Costello spicing up "Heartaches by the Number." But the spotlight is rightfully on Cash, who sails gently through "Miss the Mississippi and You" while deliciously strolling through Hank Snow's "I'm Movin' On." She ends the acoustic affair with a heartrending interpretation of the Carter Family's "Bury Me Under the Weeping Willow."—*DO*

THE BILLBOARD REVIEWS

SINGLES

spired exercise in artistic collaboration and pop songcraft. Johnny Marr sounds rejuvenated as he takes the mic on 'Too Blue," the beautiful album opener he co-wrote with Jeff Tweedy. Radiohead's Phil Selway and Finn's son Elroy make surprisingly strong solo bows. KT Tunstall shines on two standout tracks, "Black Silk Ribbon" (with Bic Runga) and "Hazel Black." And Finn serves up the breezy pop charmer "Little by Little" with his wife, Sharon. Here's hoping the entire collective reconvenes for another go-around.—*LH*

ELECTRONIC

BASEMENT JAXX

Scars

Producers: *Felix Buxton, Simon Ratcliffe*

Ultra/XL

Release Date: *Sept. 22*

If Basement Jaxx has a flaw, it's the group's tendency to overdo: too many of the craziest sounds you've ever heard happening at once, at too high a volume, surrounding one defenseless vocal line. But the U.K. production duo has found a happy medium between total sonic freedom and popwise efficiency on its fifth album, "Scars." The release is a study of balanced brilliance, a junkyard carnival of found sounds and international influences. The irresistible start-stop title track features a Kelis vocal over a gothic choir, chopped into syncopated bits. The song "Twerk" recalls Basement Jaxx's jump-up mix of N*E*R*D's "She Wants to Move," while the track "Saga" takes Santigold into ska territory—with a cartoon-like ghoulishness, a la Scooby-Doo. Crooner Sam Sparro leads the album standout "Feelings Gone" with a faithfully soulful vocal over a kinetic dance rhythm that would make Annie Lennox proud. But by closing the song with unadorned strings, Basement Jaxx seems to be finding feeling in its new efficiency.—*KM*

SOUNDTRACK

VARIOUS ARTISTS

Music Inspired by More Than a Game

Producers: *various*

Harvey Mason Music/Zone 4/Streamline Media/Geffen

Release Date: *Sept. 29*

The soundtrack to the sports documentary "More Than a Game," a coming-of-age story about friendship and loyalty among five young basketball players in the face of adversity, is much like the film: inspiring, with a star-studded lineup. Most of the songs exude a sense of motivation, including Mary J. Blige's heartfelt "Stronger" and Jay-Z's nostalgic "History." Other tracks, like Rich Boy's braggadocios on "Top of the World" and the encouraging "If You Dream," help lift the story of the fab five (led by future NBA superstar LeBron James), whose high school team went on to win its national championship. The album's standout track —and the one that captures most of the film's emotion—is the ambitious "Forever," featuring Drake, Lil Wayne, Kanye West and Eminem. Over the double-speed drums and horn-laden production, Drake harmonizes, "It may not mean nothing to y'all/But understand nothing was done for me/So I don't plan on stopping at all/I want this shit forever."—*MC*

ROCK

JULIAN CASABLANCAS

11th Dimension (4:02)

Producer: *Jason Lader*

Writer: *J. Casablancas*

Publisher: *Julian Casablancas Publishing (ASCAP)*

RCA/Cult

Unabashedly retro, Casio-style keyboards kick off the first single from Strokes frontman Julian Casablancas' anticipated solo debut album, "Phrazes for the Young." Although those first notes sound like they should be playing during the opening credits of a cheesy B-movie from the '80s, Strokes fans can set aside their worst fears, because Casablancas proves that he isn't one to dive headfirst into synth-pop without a sense of irony. On "11th Dimension," the singer redirects kitschy pop into the arena of "Achtung Baby"-era U2, implementing a Teutonic boogie under his smooth, monotone croon. He sings, "I just nod, I've never been so good at shaking hands," but with this ultra-catchy, pop-rock gem, Casablancas shows that he can get hipsters shaking on the dancefloor.—*RH*

POP

KE$HA

TiK ToK (3:22)

Producers: *Lukasz "Dr. Luke" Gottwald, Benny Blanco*

Writers: *K. Sebert, L. Gottwald, B. Levin*

Publishers: *various*

RCA

After lending her vocals to Flo Rida's "Right Round," Ke$ha offers her own fun and frivolous ode to a wild night out. "TiK ToK" finds the 22-year-old singing teasingly about excess pleasures, from drinking ("Ain't got a care in the world but I got plenty of beer") to men ("We kick 'em to the curb unless they look like Mick Jagger"). In case that weren't enough, Ke$ha also alludes to brushing her teeth with a bottle of Jack Daniel's and name-drops Diddy, who provides a quick cameo for good measure. The song is a love letter to DJs everywhere, with hand claps that build to a crescendo of pure, infectious dance-pop. Ke$ha's debut album is due in late 2009, and with this first solo effort, the singer reveals a knack for getting the party started.—*KP*



ALEJANDRO SANZ FEATURING ALICIA KEYS

Looking for Paradise (4:34)

Producers: *Alicia Keys, Tommy Torres*

Writers: *A. Sanz, A. Keys, K. Dean, T. Torres*

Publisher: *Gazul Productions Warner/Chappell Music Spain*

The raspy urgency of Alejandro Sanz's voice has acted as a lovely complement to female belters in the past. The Spanish singer lent heft to Shakira's 2005 hit, "La Tortura," and this time around, his duet partner is Alicia Keys, whose voice also suits his nicely. Kudos to Sanz and Keys for stepping out of their comfort zones and going back and forth in each other's languages. It's refreshing to hear them stretch like that, when they could've simply stuck with Spanish or English. Not that there's much more risk-taking to be found in "Looking for Paradise." The hook consists largely of Keys reprising her "uh-oh, uh-oh" chants from "No One." Like a cool drink of water on a summer day, the song's breezy acoustic guitar riffs and earnest lyrics about looking for human connection are pleasant, but their taste is easily forgotten.—*ABY*

JASON CASTRO

Let's Just Fall In Love Again (3:28)

Producer: *Eric Ivan Rosse*

Writer: *S. McConnell*

Publisher: *W.B.M. Music (SESAC)*

Atlantic

With this year's top "American Idol" finalists nearing the release of their solo debuts, it might be easy to forget that season seven's Jason Castro is also putting out his own on Nov. 17. Luckily, his first single is strong enough to redirect some attention toward him. It's a sprightly folk-pop number that reminisces about the puppy-love stage of a relationship, as Castro asks his girlfriend to revisit that idyllic phase and even pokes fun at its inherent silliness. "We'll fall disgustingly fast, and we'll stop hanging out with friends/And they'll be so offended," he sings. Those familiar with his goofy, somewhat haphazard nature on "Idol" will be happy to know that Castro has stepped up his vocal game considerably on his solo material, without losing the carefree spirit that made him such a fan favorite.—*MH*



JOHN MAYER

Who Says (2:55)

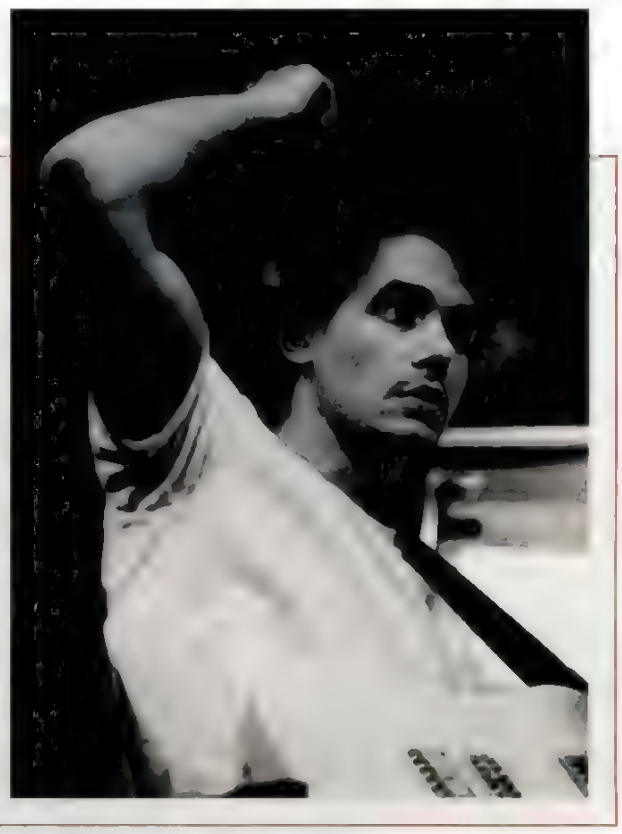
Producers: *John Mayer, Steve Jordan*

Writer: *J. Mayer*

Publishers: *Sony/ATV Tunes, Specific Harm Music (ASCAP)*

Columbia

John Mayer's debut single off his forthcoming "Battle Studies" album finds the singer/songwriter asking a rather daring question: "Who says I can't get stoned?" This is clearly a departure for the artist, from both his radio-friendly singles and heartthrob image. "Who Says" balances Mayer's signature velvety tone with a more stripped-down, folk-inspired arrangement. The lyrics are about yearning for the freedom to define and redefine himself by, among other things, traveling solo, turning off his telephone and pursuing old flames. Mayer may not be speaking in grandiose terms about changing the world or marveling over a woman's beauty, but maybe that's the point. As the singer himself puts it, "Who says I can't be free, from all of the things that I used to be?"—*CB*



LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

CONTRIBUTORS: Crystal Bell, Ayala Ben-Yehuda, Mariel Concepcion, Gary Graff, Ronald Hart, Louis Hau, Monica Herrera, Kerri Mason, Dan Ouellette, Kelsey Paine, Ken Tucker, Philip Van Vleck, Jeff Vrabel, Mikael Wood

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit

PICK ▸: A new release predicted to hit the top half of the chart in the corresponding format

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POP BY JASON LIPSHUTZ

RISING STAR

Jason Derulo's 'Whatcha Say' Ignites Beluga Heights/Warner Bros. Venture

On the strength of powerful storytelling and the clever use of sampling, "Whatcha Say," the debut single from singer/songwriter Jason Derulo, is burning up mainstream radio. The song has cracked the upper tier of the Billboard Hot 100, currently sitting at No. 5; it's also No. 2 on Hot Digital Songs with 775,000 copies sold, according to Nielsen SoundScan. While the track's chorus puts an electro-pop spin on a sample of Imogen Heap's 2005 song "Hide and Seek," Derulo displays vocal skills that have pegged him as an exciting new artist to watch.

"The sample was just magical, and the song itself is so real," the 20-year-old Derulo says. "I've been singing and dancing since I was 5 years old. So to see everyone's reactions and hear them singing along is incredible."

Before Derulo established himself as a solo artist, the Miami native spent his youth studying opera, theater and ballet, as well as different musical genres. He wrote his first song when he was 8 years old. After attending performing arts schools and honing his talents as a singer and dancer, Derulo won the grand prize on the 2006 season finale of the TV show "Showtime at the Apollo."

Although Derulo's abilities as a performer were still developing, his understanding of song structure helped him become a polished writer and land a deal at Rondor Music Publishing. "As soon as I heard his music, I was a fan," says Rondor senior VP Kevin Hall, who signed Derulo. "We're always looking for songwriters who can cut through everything around them, and I felt like his material had that lasting quality."

Despite the opportunity to write tracks for artists like Lil Wayne, Pitbull and Cassie, Derulo was intent on becoming a solo performer. "It was killing me," he says. "I had a huge attachment to the songs I was writing, but I had to give them up to make a quick buck. Being in music, I was just hoping something would happen, that somebody would notice me."

Among those who noticed the would-be artist were producer/label executive J.R. Rotem and "American Idol" judge/Warner Bros. senior VP of A&R Kara DioGuardi. Rotem, the multiplatinum producer responsible for hits like Sean Kingston's "Beautiful Girls" and Rihanna's "S.O.S.," realized Derulo's potential after the two recorded six songs together on the night of their first meeting. Rotem signed Derulo to his Beluga Heights imprint through Warner Bros. Records and also signed on to produce the artist's debut album.

The use of the "Hide and Seek" sample for the chorus of "Whatcha Say" may have been a collective decision between Derulo and Rotem. But the singer's brother, who called Derulo right after his girlfriend left him, inspired the song's heartbroken lyrics. "He told me, 'If she gave me another chance, I'd be the man she needed me to be,' " Derulo says. "People experience something like this every single day. The song goes through feelings that are common in a lot of relationships, and I think that's why people are connecting to it."

Now Derulo's brother is engaged to the same woman, and "Whatcha Say" has clocked more than 12 million listens on MySpace. Derulo will likely release another single by year's end as well as appear as himself in MTV Films' "Turn the Beat Around" early next year. He will also spend the fall performing club dates across the United States.

While the release of his debut album isn't expected until first-quarter 2010, Derulo has written and recorded hundreds of songs for it. He says the release will be well worth the wait.

"I really don't feel any pressure to follow up 'Whatcha Say' because that song is just an appetizer for the album," he says. "After working so hard and spending every night in the studio until 6 in the morning, it's exciting to see it all come to fruition. I can't wait for the world to hear more."



Hot debut: JASON DERULO

KINGS OF MULTIPLE FORMATS

The Kings of Leon continue their multiformat march. The RCA quartet's "Use Somebody" rises 3-1 on Billboard's Mainstream Top 40 chart. In addition to hitting No. 1 on Alternative, Triple A and Adult Top 40, the song becomes the first track to top all four tallies since 2004-05 when Green Day's "Boulevard of Broken Dreams" ruled those lists. Only two other groups before Green Day and Kings of Leon have achieved this feat since 1996, when all four airplay charts first co-existed (Alternative launched in 1988, Mainstream Top 40 in 1992 and Triple A and Adult Top 40 in 1996): the Goo Goo Dolls' "Slide" (1998-99) and Sugar Ray's "Every Morning" (1999). —*Gary Trust*

10/11/08 Debuts on Billboard Hot 100 (No. 86)

2/21/09 Re-enters Hot 100 (No. 100)

4/9/09 Reaches No. 1 on Alternative

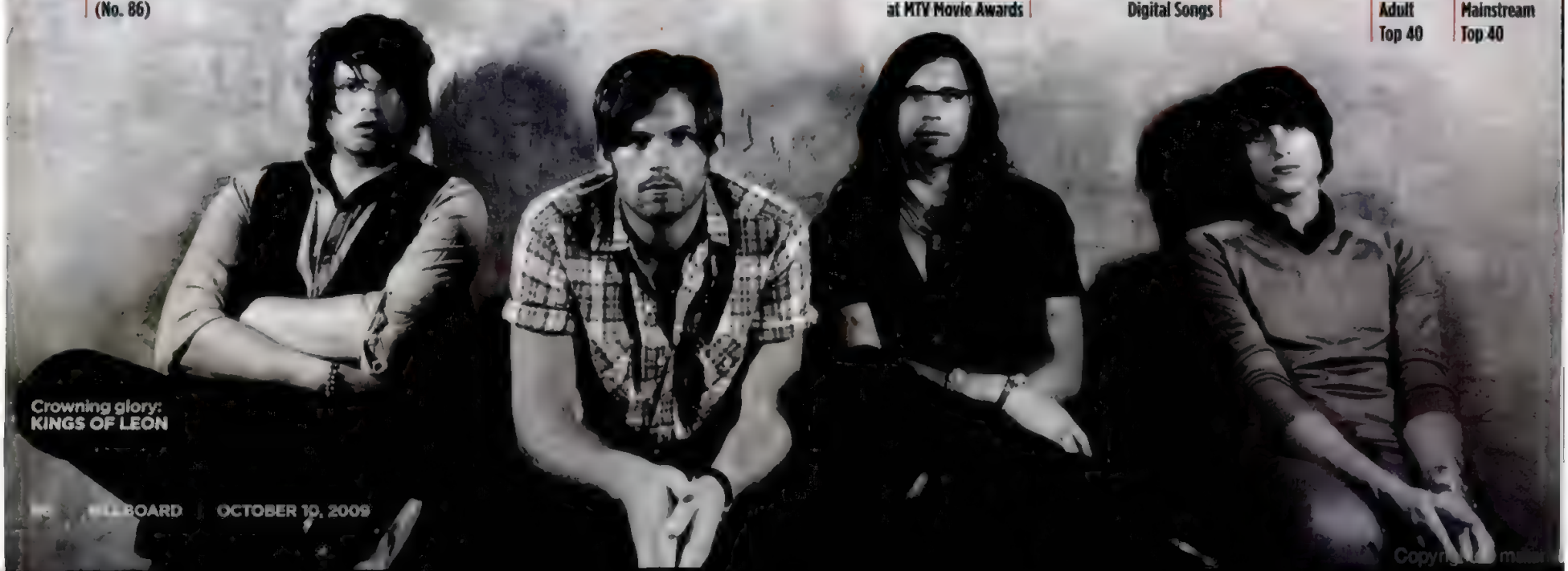
6/20/09 Reaches top 40 on Hot 100 (52-19) after performance at MTV Movie Awards

8/8/09 Reaches No. 1 on Triple A, peaks at No. 2 on Hot Digital Songs

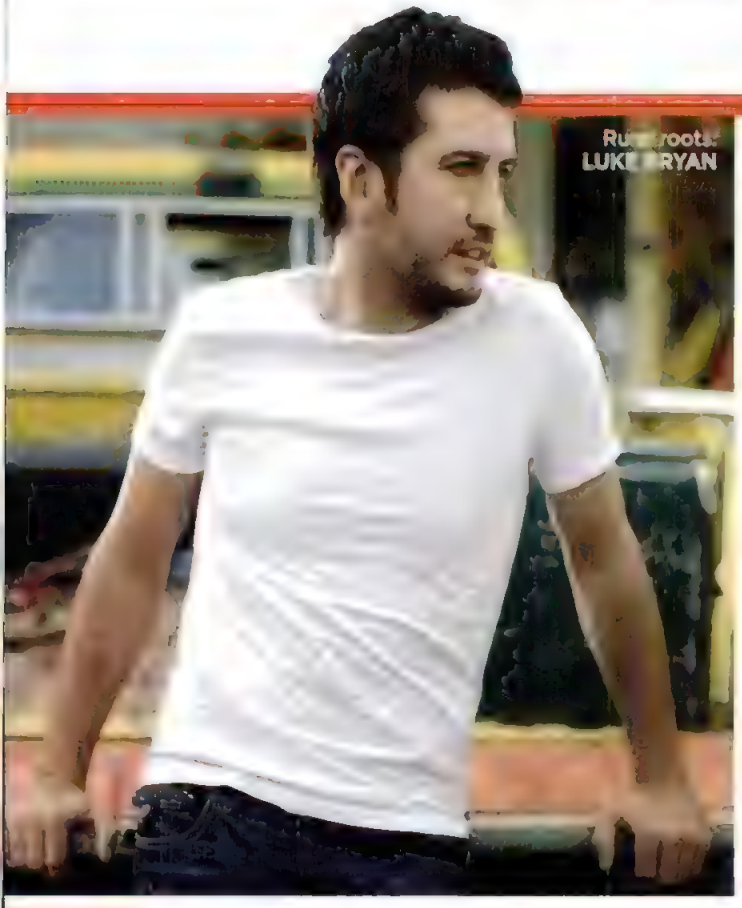
9/12/09 Peaks at No. 4 on Hot 100

9/19/09 Reaches No. 1 on Adult Top 40

10/10/09 Reaches No. 1 on Mainstream Top 40



Crowning glory: KINGS OF LEON



COUNTRY BY KEN TUCKER

Still Doing His Thing

Luke Bryan To Headline Own Tour As Second Capitol Album Bows

Rising star Luke Bryan isn't afraid of a sophomore slump. "When you stop writing songs, that's when you back yourself into a corner," the singer/songwriter says. "As long as you've got 100 songs written, the pressure's off. I just focus on making sure I've got the songs and go from there."

Bryan's 2007 album "I'll Stay Me" spawned two top 10 airplay singles, including the top five "All My Friends Say," and has sold 262,000 copies, according to Nielsen SoundScan. His second album, "Doin' My Thing" (Capitol Nashville), is due Oct. 6.

The first single "Do I," which speaks to the challenges of maintaining a marital relationship, is No. 17 on Billboard's Hot Country Songs chart after 17 weeks on the chart. Bryan co-wrote the song with Lady Antebellum's Charles Kelley and Dave Haywood.

Joel Burke, PD at country KYGO Denver, says the song has "powerful, compelling and relatable lyrics. There was immediate reaction when we started playing it, and it has since proven to be one of our biggest songs over the past six weeks."

The album also includes a cover of OneRepublic's "Apologize." Bryan recalls doing the song "on a whim one night in Athens, Ga. The crowd just flipped out, so we kept doing it."

How a song plays in front of concert crowds helped Bryan shape his new album. "I'm more sure about who I am and know what songs I'm going to like to perform on the road day in and day out," he says. "There are songs on my first album that I've never performed live. Any song that's on this new album is a song that I could do live and be proud doing it."

Bryan, who has toured as an opening act for Kenny Chesney and Brooks & Dunn, will headline his own monthlong tour beginning Oct. 30 in Jacksonville, Fla. The new duo Fast Ryde will open the shows. His producer Jeff Stevens' son, Jody, is part of the duo. "To see the look on their faces when I asked them to come out was worth it all," Bryan says. "They are fired up."

The singer will also kick off his Farm Tour Oct. 5 at a plantation outside of Statesboro, Ga. It's an opportunity for Bryan—who grew up on a rural Georgia peanut farm—to give back to charity organizations in local farming communities. He envisions eventually performing a series of shows across the country annually.

"We hope to build it to the point where we can dedicate a portion of each year to the Farm Tour and do 20 shows," he says. "It would be our own little festival." ••••

A SOUTHERN HOMECOMING



"Reunited," the new album by the Gaither Vocal Band released Sept. 8 through Gaither Music Group/EMI Christian Music Distribution, signals both a homecoming for band members Mark Lowry, David Phelps and Michael English and a new chapter in the life of the veteran Southern gospel group.

"It's like hearing these songs for the first time," band founder Bill Gaither says. "[My wife] Gloria and I were smiling as we listened. You always envision great singers singing your material, and these are great singers."

Lowry, Phelps and English rejoined Gaither and Wes Hampton to record a collection of beloved hits written by the Gaithers. The album features such classics as "Because He Lives" and "He Touched Me." The result: "Reunited" this week enters Billboard's Top Christian Albums chart at No. 3 and the Billboard 200 at No. 67.

Besides veterans Lowry, Phelps and English, previous band members include Christian music luminaries Larnelle Harris, Russ Taff, Steve Green and Guy Penrod. After Penrod and Marshall Hall left last year, Gaither decided to revamp the group.

"We could have found young guys coming up as we've done in the past," says Gaither, whose Gaither Music Group empire includes the successful "Homecoming" series of CD/DVDs, concert tours, record labels and publishing. "But I talked to [Lowry, Phelps and English] and they told me, 'It was fun; we were just tired and wanted a break.' When they came back, it was magic."

The revamped lineup spurred a broader marketing approach for the new album. "With the additions of Mark, Michael and David, the band had larger, mass-market appeal," says Paul Sizelove, VP of sales and marketing for Gaither Music Group. To tap into that appeal, the company launched retail campaigns with Wal-Mart, Amazon and iTunes. The CBA—the trade association for Christian retail—also worked the project through key positioning at many national and independent accounts.

TV also helped spur sales with advertising on networks like GAC, RFD, INSP, Daystar and Gospel Music Channel. A strong presale campaign on Gaither.com was supplemented by a feature in the Gaither Catalog Collection that was sent to the Gaither mailing list.

Lowry, Phelps and English will continue to record and perform solo. However, the Gaither Vocal Band will be their priority. "My 13 years with the Gaithers the first time was wonderful, and I'm thrilled to be back," says Lowry, who exited in 2001. "I'm singing with David and Michael again, probably my two favorite singers. Then Wes Hampton is blowing me out of the water every night. He's amazing. But standing there again with a legend [like Gaither], how much fun could that be?" *—Deborah Evans Price*



Happy feelings: **STEVIE WONDER, FRANKIE BEVERLY** and **ANTHONY BEVERLY** (from left)

SALUTING A LEGEND

What do Mary J. Blige, Joe, Musiq Soulchild and the Clark Sisters have in common? They're among the stars saluting the legendary group Maze on "Silky Soul Music . . . An All-Star Tribute to Maze Featuring Frankie Beverly."

Rounding out the impressive lineup reinterpreting such Maze classics as "Before I Let Go" and "Back in Stride" are Mint Condition, Kem, Ledisi, Raheem DeVaughn, Kevon Edmonds, Avant, J. Moss and Kierra Sheard. Produced through Brantera Music Group, the 10-song CD was released Sept. 29. Since its digital release Aug. 25, the project has sold 6,000 copies, according to Nielsen SoundScan.

Grammy Award nominee Rex Rideout produced nine of the tracks, while Grammy-winning modern gospel guru Donald Lawrence helmed the Clark Sisters' contribution, "I Wanna Thank You." Leading the project's charge is the first single, "Can't Get Over You," covered by Joe. The song is No. 27 on Billboard's Adult R&B chart.

"Frankie Beverly is a beloved R&B original," Rideout says, "and straying too far from that would have been sacrilege. So we kept close to the original sound and let the artists' interpretations bring fresh, new perspectives to his work."

"This tribute has really touched my father," adds Anthony Beverly, who heads Brantera Music Group and served as an executive producer on the album. "This project gives him and Maze their just due."

Maze got its break in the early '70s as the backing band for Marvin Gaye. Signed to Capitol and later Warner Bros., the group racked up 30 hit singles and 12 albums. The tribute CD, in fact, borrows part of its title from Maze's 1989 Warner Bros. album.

To drive awareness about the album, Frankie and Anthony have appeared on syndicated radio shows hosted by Steve Harvey, Tom Joyner and Michael Baisden. A video of the Joe single is being serviced to outlets as Brantera gears up to promote the Clark Sisters' track at gospel radio. Also in the wings: Bonus footage of the participating acts discussing the album and Maze's enduring influence will be part of a special CD/DVD edition. *—Gail Mitchell*

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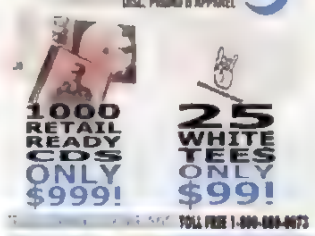
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Billboard CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



...AND MORE

A bevy of new releases is vying to crash into the top 10 of next week's Billboard 200. Leading the pack are Mariah Carey's "Memoirs of an Imperfect Angel" and "Brand New Eyes" by Paramore (above), both of which are gunning for No. 1 with perhaps as many as 160,000-170,000 copies each.

COMEDY JOINT

Larry the Cable Guy extends his record as the artist with the most No. 1s on Top Comedy Albums as "Tailgate Party" becomes his sixth chart-topper on the list. His total of No. 1s is double the number earned by his nearest competitor, Dane Cook.



ROCK RELICS

A pair of rock bands boast career achievements on the Billboard 200. Three Days Grace (above) and Brand New both notch their highest-charting albums. Three Days Grace also earns its best sales week, starting at No. 3 with 200,000 sold.

CHART BEAT

A staple of AC and Latin radio since his arrival in 1992, Jon Secada makes his first appearance on Billboard's Jazz charts. "Expressions" enters Top Traditional Jazz Albums at No. 18 and Top Jazz Albums at No. 39. The set includes standards and new versions of some of his hits.

What does Madonna's "Celebration" have in common with "You'll See" and "American Life"? They are the only three tracks she has placed on the Hot 100 Songs chart. "Celebration" bows at No. 45.

The late Dan Fogelberg appears on the Billboard 200 for the first time since 1993. "Love in Time," recorded before his death in 2007, debuts at No. 117.

Read Chart Beat every week at billboard.com/chartbeat.

Pearl Jam's Back On Top; Holidays Are Coming

Has it really been 13 years since **Pearl Jam** was last at No. 1 on the Billboard 200?

The veteran band bows atop the chart with its not-quite retailer-exclusive "Backspacer," selling 189,000



copies, according to Nielsen SoundScan. It's the group's fourth chart-topper and first since 1996. That's when "No Code" landed in the penthouse with 367,000 sold. Between "Code" and "Backspacer," the band placed four other sets within the top 10. Pearl Jam's last studio album, its 2006 self-titled J Records set, debuted and peaked at No. 2 with 279,000.

The new album—its first not released on a major label—is sold exclusively in the United States through Target, iTunes, Pearl Jam's Web site and independent retailers. It arrived off-cycle on Sunday, Sept. 20.

While SoundScan's tracking week runs Monday through Sunday, not all the merchants that report to SoundScan supply data reflecting the same time frame. Target's reporting week is Sunday to Saturday. SoundScan also synched up Pearl Jam's first-day sales from iTunes, the band's Web site and the indie stores with Target's reporting week.

"Backspacer" is Pearl Jam's 30th charting album on the Billboard 200. That sum includes nine studio sets, a greatest-hits package, a B-sides compilation and 19 live releases.

'TIS THE SEASON: It may only be October, but this week Billboard's Top Holiday Albums chart returns to the magazine (page 92) and Billboard.biz.

The tally lists the week's best-selling seasonal releases, including traditional Christmas albums as well as Hanukkah and Kwanzaa sets. The holiday chart will be compiled by Nielsen SoundScan until January 2010.



The annual parade of holiday albums begins Oct. 6 with "Now That's What I Call a Country Christmas." It's followed Oct. 13 by **Sugarland's** "Gold and Green," **David Archuleta's** "Christmas From the Heart" and **Bob Dylan's** "Christmas in the Heart."

Further down the road, **Andrea Bocelli's** "My Christmas," out Nov. 3, seems to be the biggest of the holiday crowd, though I'll reserve guesses on whether it'll do **Josh Groban** "Noel"-like numbers.

The holiday chart also houses quasi-holiday sets like **Enya's** 2008 release "And Winter Came . . ." (which leads this week's chart) and **Sting's** "If on a Winter's Night" (due Oct. 27). The latter features folk songs, lullabies and carols.

WITH 'FRIENDS' LIKE THESE: **Joshua Bell's** "At Home With Friends," released Sept. 29, might be the most covert holiday album of the season.

The collection, which gives listeners an impression of what it might be like to hang out with the violinist and his friends at his house, features guest stars like **Sting**, **Josh Groban**, **Chris Botti** and **Kristin Chenoweth**. As for the material, it has a little bit of everything—from "My Funny Valentine" to "Eleanor Rigby," but no holiday songs.

While the set's track list proves the release isn't a holiday album, who wouldn't want the sweet sounds of Bell and Sting drifting through their living room this holiday season?

The album's cover art even punches up the "at home" vibe. It sports a relaxed-looking Bell, dapper in a sport coat. Behind him are glowing candles in an appropriately blurry background along with a pair of women, one of whom is holding a beverage. Think wine bar chic.

Perhaps not so coincidentally, two retailer-exclusive versions of "At Home With Friends" exist, and each comes with a Christmas bonus track. Barnes & Noble's CD features "White Christmas" with Botti, while iTunes' version boasts "O Holy Night" with Chenoweth.

Unlike Sting's "Winter's Night"—which essentially is a holiday/Christmas album—Bell's set is ineligible for the Top Holiday Albums chart. ....

Market Watch

A Weekly National Music Sales Report

For week ending Sept. 27, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by nielsen SoundScan

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,931,000	1,454,000	19,267,000
Last Week	6,431,000	1,447,000	19,875,000
Change	-7.8%	0.5%	-3.1%
This Week Last Year	6,460,000	1,231,000	18,830,000
Change	-8.2%	18.1%	2.3%

*Digital album sales are compiled for albums only.

Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	297,866,000	256,556,000	-13.9%
Digital Tracks	795,793,000	884,173,000	11.1%
Store Singles	1,270,000	1,354,000	6.6%
Total	1,094,929,000	1,142,083,000	4.3%
Albums w/TEA*	377,445,300	344,973,300	-8.6%

*Tracks Equivalent Albums

Weekly Album Sales (Million Units)

DIGITAL TRACKS SALES

SALES BY ALBUM FORMAT

CD	249,225,000	199,240,000	-20.1%
Digital	47,259,000	55,452,000	17.3%
Vinyl	1,278,000	1,818,000	42.3%
Other	105,000	45,000	-57.1%

Distributors' Market Share:

08/31/09-09/27/09

UMG Sony BMG WMG Indies EMI

Total Albums

Current Albums

THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 1 WK PEARL JAM / M. MCREADY/WRENCH 92744* (18.98)	Backspacer		1
2	1	1		JAY-Z / ROC NATION/ISLAND/DEF JAM 2[illegible] (18.98) ✦	The Blueprint 3		1
3	NEW			THREE DAYS GRACE / JIVE [illegible]	Life Starts Now		3
4	2	3		WHITNEY HOUSTON / [illegible]	I Look To You		1
5	5	2		MILEY CYRUS / [illegible] (10.98)	The Time Of Our Lives (EP)		4
6	NEW			BRAND NEW / INTERSCOPE [illegible] (11.98)	Daisy		6
7	NEW			FIVE FINGER DEATH PUNCH / [illegible] (10.98) ✦	War Is The Answer		7
8	NEW			HARRY CONNICK, JR. / [illegible] (13.98)	Your Songs		8
9	6	–		DRAKE / ASH MONEY/UNIVERSAL MOTOWN 013458/UMRG (9.98)	So Far Gone (EP)		6
10	3	–		MUSE / WARNER BROS. (18.98) ✦	The Resistance		3
11	NEW			DAVID CROWDER BAND / [illegible]	Church Music		11
12	NEW			DAVID GRAY / [illegible]	Draw The Line		12
13	8	10		TAYLOR SWIFT / [illegible] (10.98) ✦	Fearless	▲	1
14	11	9		KINGS OF LEON / [illegible]	Only By The Night	■	1
15	143	–	2	GREATEST GAINER MONSTERS OF FOLK / [illegible] (10.98)	Monsters Of Folk		15
16	10	7		THE BLACK EYED PEAS / [illegible] (13.98)	The E.N.D	■	1
17	4	–		KID CUDI / [illegible] (13.98) ✦	Man On The Moon: The End Of Day		4
18	13	12		ZAC BROWN BAND / [illegible]	The Foundation	■	11
19	NEW			MIKA / [illegible] (13.98) ✦	The Boy Who Knew Too Much		19
20	12	23		LADY GAGA / [illegible]	The Fame	■	4
21	14	6		TREY SONGZ / [illegible]	Ready		9
22	20	14		SOUNDTRACK / [illegible]	Hannah Montana: The Movie	■	1
23	15	5		BROOKS & DUNN / [illegible]	#1s ... And Then Some		5
24	16	11		COLBIE CAILLAT / [illegible] (13.98) ✦	Breakthrough		1
25	19	16		VARIOUS ARTISTS / [illegible]	NOW 31	●	1
26	23	22		JASON ALDEAN / [illegible]	Wide Open	●	4
27	21	17		MAXWELL / [illegible]	BLACKsummers'night	●	1
28	24	20		DAUGHTRY / [illegible] (18.98) ✦	Leave This Town		1
29	28	63		PINK / [illegible] (13.98)	Funhouse	■	1
30	7	–		LIL' BOOSIE / [illegible] WARNER BROS. (18.98)	SuperBad: The Return Of Boosie Bad Azz		7
31	NEW			VARIOUS ARTISTS / [illegible] (18.98)	Now That's What I Call Club Hits		31
32	26	18		GEORGE STRAIT / [illegible] (13.98)	Twang	●	1
33	42	38		LADY ANTEBELLUM / [illegible]	Lady Antebellum	■	4
34	37	25		SKILLET / ATLANTIC 519027 AG (13.98)	Awake		2
35	52	61		OWL CITY / [illegible] (13.98)	Ocean Eyes		20
36	9	–		MEGADETH / [illegible] (18.98)	Endgame		3
37	NEW			SEAN KINGSTON / [illegible] (11.98)	Tomorrow		21
38	29	21		REBA / [illegible] MCA NASHVILLE 008700 VALORY (18.98) ✦	Keep On Loving You		1
39	33	29		NICKELBACK / [illegible] (18.98)	Dark Horse	▲	2
40	22	4		R. KELLY / [illegible] (13.98)	Only Built 4 Cuban Linx... Pt. II		3
41	32	27		VARIOUS ARTISTS / [illegible] (18.98)	NOW That's What I Call Country Vol. 2		1
42	44	31		DARIUS RUCKER / [illegible] (13.98)	Learn To Live	■	3
43	126	125	5	PACE SETTER SOUNDTRACK / WALT DISNEY RECORDS 340952 (18.98)	Fame		43
44	40	55		BEYONCÉ / COLUMBIA 15490/SONY MUSIC (17.98)	I Am... Sasha Fierce	▲	1
45	31	32		EMINEM / INTERSCOPE/AFTERMATH/INTERSCOPE 2[illegible] (13.98)	Relapse		1
46	17	–		MARK KNOPFLER / [illegible] (13.98)	Get Lucky		17
47	50	37		DAVE MATTHEWS BAND / [illegible] (13.98) ✦	Big Whiskey And The GrooGrux King	■	1
48	36	24		PITBULL / [illegible]	Rebelution		3
49	30	8		BOYS LIKE GIRLS / [illegible]	Love Drunk		4
50	51	44		SHINEDOWN / ATLANTIC [illegible] (13.98)	The Sound Of Madness	●	3



8

Starting with 37,000, it's the singer's second top 10 album. His first came with 2004's "Only You," which debuted and peaked at No. 5. Over on Top Jazz Albums, it's his 11th visit to the penthouse.



15

After Amazon's MP3 store pushed the title onto the chart a week early, the album now vaults up the list in its proper first week, selling 31,000 (up 901%).



31

The newest configuration of the "Now" series sports dance mixes of Hot 100 hits from the likes of the Killers (pictured), Black Eyed Peas, Katy Perry, Lady Gaga and Pitbull. It bows with 14,000.



43

After the film premiered in U.S. theaters Sept. 25, its companion album zipped up the list with a 196% increase. The film's Asher Book (of Y Factory, pictured) and Naturi Naughton are featured on the set.

59

The soundtrack to the animated Disney Channel series lands with 8,000 copies and starts at No. 1 on Top Kid Audio. The set includes the show's theme song, "Today Is Gonna Be a Great Day," by Bowling for Soup.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
51	48	26		CHEVELLE / [illegible] (11.98)	Sci-Fi Crimes		5
52	49	36		CHRIS YOUNG / [illegible] (10.98)	The Man I Want To Be		5
[illegible]	45	48		TAYLOR SWIFT / [illegible] (8.98) ✦	Taylor Swift	▲	1
54	NEW			HAWK NELSON / [illegible] (13.98)	Live Life Loud!		54
[illegible]	59	49		KEITH URBAN / [illegible] (18.98)	Defying Gravity		1
56	NEW			BROTHER ALI / [illegible] (14.98)	Us		56
57	54	59		GREEN DAY / [illegible] WARNER BROS. (18.98)	21st Century Breakdown	●	1
[illegible]	53	42		SUGARLAND / [illegible] (13.98)	Love On The Inside	■	1
59	NEW			SOUNDTRACK / [illegible] (10.98)	Disney Phineas And Ferb		59
60	57	51		RASCAL FLATTS / [illegible] (18.98)	Unstoppable	■	1
61	58	39		SOUNDTRACK / [illegible] (18.98)	Hannah Montana 3		3
62	61	62		SOUNDTRACK / [illegible] ATLANTIC [illegible] (18.98) ✦	Twilight	▲	2
63	55	33		FABOLOUS / [illegible] (13.98) ✦	Loso's Way (Soundtrack)		2
64	73	68		JASON MRAZ / ATLANTIC 448508* AG (18.98) ✦	We Sing. We Dance. We Steal Things	■	4
65	65	57		JUSTIN MOORE / [illegible] (10.98)	Justin Moore		5
66	96	116		PHOENIX / [illegible] (11.98)	Wolfgang Amadeus Phoenix		66
67	66	50		BRAD PAISLEY / [illegible] (13.98)	American Saturday Night		1
68	63	52		KENNY CHESNEY / [illegible]	Greatest Hits II		3
69	[illegible]	88		U2 / [illegible] (13.98) ✦	No Line On The Horizon		1
70	38	–		UNCLE KRACKER / [illegible] (18.98)	Happy Hour		38
71	NEW			LARRY THE CABLE GUY / [illegible] (18.98)	Tailgate Party		71
[illegible]	66	72		THEORY OF A DEADMAN / [illegible]	Scars & Souvenirs	●	2
73	64	47		DEMI LOVATO / [illegible]	Here We Go Again		1
74	56	–		NEW BOYZ / KITTY ASYLUM 520425 WARNER BROS. (13.98)	Skinny Jeanz And A Mic		56
75	67	54		NEIL DIAMOND / [illegible] (14.98) ✦	Hot August Night/NYC		9
[illegible]	79	65		SOUNDTRACK / [illegible] (18.98)	Wizards Of Waverly Place		20
77	94	110		LMFAO / ★ WILL I AM/CHERRYTREE/INTERSCOPE 012932 IGA (10.98)	Party Rock		77
78	74	75		THE FRAY / [illegible] (13.98) ✦	The Fray	●	1
79	87	83		KELLY CLARKSON / [illegible] (13.98) ✦	All I Ever Wanted		1
80	93	45		LOS TIGRES DEL NORTE / [illegible] ✦	La Granja		45
81	NEW			CHILDREN OF BODOM / [illegible] (18.98)	Skeletons In The Closet		81
82	90	46		JOHN FOGERTY THE BLUE RIDGE RANGERS / [illegible] ✦	Rides Again		24
83	27	–		ACE FREHLEY / [illegible] (10.98)	Anomaly		21
84	60	13		PHISH / [illegible] (13.98)	Joy		11
85	78	34		RODRIGO Y GABRIELA / [illegible] (9.98 CD/DVD) ✦	11:11		34
86	71	66		SUGARLAND / [illegible] (13.98) ✦	LIVE On The Inside		1
87	70	70		MICHAEL JACKSON / [illegible]	The Definitive Collection		31
88	88	87		HOLLYWOOD UNDEAD / [illegible] (12.98)	Swan Songs	●	2
89	NEW			PILLAR / [illegible] 2904 SONY MUSIC (13.98)	Confessions		89
90	84	73		K'JON / [illegible] UNIVERSAL REPUBLIC 013162/UMRG (13.98)	I Get Around		17
91	43			THE BLACK DAHLIA MURDER / METAL BLADE 14[illegible] (13.98) ✦	Deflorate		43
92	NEW			VOLCANO CHOIR / [illegible] (14.98)	Unmap		92
93	85	81		3OH!3 / [illegible] (13.98)	Want		41
94	101	96		SICK PUPPIES / [illegible] (12.98)	Tri-Polar		31
95	75	71		JEREMIH / [illegible] (12.98)	Jeremih		6
96	95	78		BILLY CURRINGTON / [illegible]	Little Bit Of Everything		13
97	25	–		PORCUPINE TREE / [illegible] (13.98)	The Incident		25
98	NEW			NOISETTES / [illegible] (12.98)	Wild Young Hearts		98
99	72	60		KIDZ BOP KIDS / [illegible] (12.98)	Kidz Bop 16		6
100	105	93		ROB THOMAS / [illegible] (13.98) ✦	Cradlesong		3

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
101	34	–	2	TRICK DADDY TRICK RYDERS 001 (17.98)	Finally Famous: Born A Thug, Still A Thug		34
102	104	90	3	JAMEY JOHNSON MERCURY NASHVILLE 011237* UMGN (13.98)	That Lonesome Song	●	29
103	80	89	3	LIL WAYNE ASYLUM/CASH MONEY/UNIVERSAL MOTOWN 011977* UMRG (13.98)	Tha Carter III	8	1
104	81	41	3	THE USED REPRISE 519934* WARNER BROS. (18.98 CD/DVD) ✦	Artwork		10
105	46	–	2	EVERY TIME I DIE METAPHOR 011698 (16.98) ✦	New Junk Aesthetic		40
106	102	77	3	GLORIANA MERCURY NASHVILLE/WARNER BROS. (NASHVILLE 519780/WRA) (13.98)	Gloriana		1
107	NEW		1	BILLY TALENT ATLANTIC 518221 (13.98)	III		107
108	86	64	3	IMOGEN HEAP MEGAPHONIC/RCA 50604/RMG (11.98)	Ellipse		6
109	56	56	4	LETOYA CAPITOL 27250 (13.98)	Lady Love		17
110	39	–	2	NELLY FURTADO MOSAIC/UNIVERSAL MIDLATINO 013318/UMLE (11.98)	Mi Plan		35
111	89	53	4	THE BLACK CROWES SILVERARROW 32* (15.98)	Before The Frost...Until The Freeze		17
112	RE-ENTRY		1	THEY MIGHT BE GIANTS EARMILK/DISNEY/OLD COASSER/WALT DISNEY (18.98 CD/DVD) ✦	Here Comes Science		91
113	43	43	4	INSANE CLOWN POSSE PSYCHOPATHIC 4102 (12.98)	Bang! Pow! Boom!		4
114	91	79	3	JONAS BROTHERS HOLLYWOOD 002* (19.98)	Lines, Vines And Trying Times		1
115	97	69	3	ARCTIC MONKEYS DOMINO 2** (11.98)	Humbug		10
116	112	101	3	CAGE THE ELEPHANT RCA/JIVE 49** (13.98)	Cage The Elephant		67
117	NEW		1	DAN FOGELBERG REAL MUSIC/LEGACY/ME (13.98)	Love In Time		117
118	41	–	2	PETE YORN & SCARLETT JOHANSSON BOOMTOWN/ATO 51166/RHINO (13.98)	Break Up		41
119	115	103	17	CHICKENFOOT REDLINE 20044** (13.98)	Chickenfoot	●	1
120	35	–	2	SHADOWS FALL EVERBLACK/ATO/TRIPLE FERRET 520708*/LG (14.98) ✦	Retribution		35
121	92	74	3	CHRISETTE MICHELE DEF JAM 012** (IDJMG) (14.98) ✦	Epiphany		1
122	NEW		1	JEFFREE STAR PRIMITIVE/SPECIALTY (14.98)	Beauty Killer		122
123	120	118	3	AVENTURA PREMIUM LATIN 20300/SONY MUSIC LATIN (14.98)	The Last	2	1
124	98	35	3	THOUSAND FOOT KRUTCH TOOTH & NAIL 64783 (13.98)	Welcome To The Masquerade		35
125	119	105	10	JORDIN SPARKS JIVE 4515** (13.98) ✦	Battlefield		1
126	109	94	3	MATISYAHU DUB REPUBLIC 22*70/SONY MUSIC (11.98)	Light		19
127	127	111	11	COLDPLAY APOLLO/PARLO** (18.98)	Viva La Vida or Death And All His Friends	2	1
128	NEW		1	MATT MAHER ESSENTIAL/SONY MUSIC (11.98)	Alive Again		128
129	62	–	2	KRS-ONE & BUCKSHOT DUCK DOWN 2120 (16.98)	Survival Skills		62
130	100	86	3	LEDISI VERVE FOREFRONT 012672 VG (13.98) ✦	Turn Me Loose		14
131	121	97	3	BOB DYLAN COLUMBIA/LEGACY 42942/SONY MUSIC (7.98)	Playlist: The Very Best Of Bob Dylan '70s		67
132	106	30	3	JAY-Z ROC-A-FELLA/DEF JAM 013335*/UMG (19.98)	The Blueprint: Collector's Edition		2
133	103	109	4	GEORGE JONES HALLMARK/UNIVERSAL SPECIAL MARKETS 013358/EXUME (11.98)	A Collection Of My Best Recollection		51
134	108	95	3	KERI HILSON MOSLEY ZONE 3/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...		4
135	122	120	3	HALESTORM ATLANTIC 518222/AG (13.98)	Halestorm		47
136	NEW		1	GIRLS FANTASY TRASHCAN 010/TRUE PANTHER SOUNDS (14.98)	Album		136
137	110	76	3	WILLIE NELSON HANGMAN/LAUREL/VANITY 67107/BLG (17.98)	American Classic		43
138	NEW		1	THE BIG PINK 4AD/[illegible]/[illegible] (14.98)	A Brief History Of Love		138
139	131	92	3	VICKIE WINANS [illegible]/TNT/[illegible] (11.98)	How I Got Over		61
140	47	–	2	THRICE WARNER (13.98)	Beggars		47
141	124	100	3	NEEDTOBREATHE ATLANTIC 519732/AG (13.98)	The Outsiders		75
142	113	104	3	VARIOUS ARTISTS [illegible]/SONY MUSIC/COMBA 012654/UME (18.98)	NOW 30	●	1
143	117	80	3	SOUNDTRACK [illegible]/WARNER BROS. (13.98)	(500) Days Of Summer		42
144	125	106	3	COBRA STARSHIP [illegible]/[illegible]/ATLANTIC 517027/FUELED BY RAMEN (13.98)	Hot Mess		4
145	NEW		1	KSM [illegible]/DISNEY/SOUNDTRACK 002855/WALT DISNEY (18.98)	ReadBetweenTheLines		145
146	118	114	3	KATY PERRY CAPITOL 54[illegible] (17.98)	One Of The Boys	■	8
147	139	139	31	VARIOUS ARTISTS EMI CMG PROVIDENT/INTEGRITY 887742/WORD CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits	●	31
148	135	135	3	SILVERSUN PICKUPS [illegible]/[illegible] (15.98)	Swoon		7
149	129	134	3	MARY MARY [illegible]/MARK 2/RCA 2808**/SONY MUSIC (11.98) ✦	The Sound		7
150	130	112	3	MODEST MOUSE EPIC 46263*/SONY MUSIC (9.98)	No One's First, And You're Next (EP)		15

112

First iTunes got the album Sept. 1, then the CD was exclusively available through Amazon Sept. 8, and finally on Sept. 22 it went to all retailers. This week it returns to the chart with a 124% jump.



145

Like the act at No. 112, this new Disney group's album had a staggered release. After debuting last week on Top Heatseekers Albums based on digital-only sales, the CD release pushes it onto the big chart (up 235%).



170

The buzzworthy duo from the United Kingdom—Elly Jackson (pictured) and Ben Langmaid—already hit No. 2 on the Official U.K. Albums chart with this set. An early digital release prompts its start this week, one week before the CD hits stores.



179

This is the third soundtrack in the "Halo" videogame series to chart. It follows 2004's "Halo 2" (No. 162) and 2007's "Halo 3" (No. 200). This new set also enters the Top Soundtracks chart at No. 15.



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A Sept. 22 reissue of the album with a DVD of a concert from Madrid boosts the set with a 36% increase.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
151	107	84	3	SEAN PAUL [illegible] 520047 AG (18.98) ✦	Imperial Blaze		12
152	136	126	3	MGMT [illegible]/SONY MUSIC (9.98	Oracular Spectacular		38
153	187	170	3	MAT KEARNEY [illegible]/[illegible]/SONY MUSIC (11.98	City Of Black & White		13
154	160	148	3	ERIC CHURCH [illegible]/[illegible] (12.98)	Carolina		11
155	114	58	3	YO LA TENGO MATADOR/[illegible] (14.98)	Popular Songs		39
156	162	67	3	GAITHER VOCAL BAND GAITHER MUSIC [illegible] 46044 (17.98)	Reunited		67
157	128	85	3	BARLOWGIRL [illegible]/[illegible]/WARNER BROS. (13.98)	Love & War		86
158	NEW		1	VERTICAL HORIZON [illegible] (11.98)	Burning The Days		158
159	141	133	3	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (11.98)	Good Time	●	1
160	152	119	3	ALL TIME LOW [illegible] (15.98)	Nothing Personal		6
161	175	–	2	SOUNDTRACK [illegible]/[illegible] 518904 (18.98)	Jennifer's Body		36
162	NEW		1	DESPISED ICON CENTURY MEDIA 8614 (16.98)	Day Of Mourning		162
163	137	128	3	RASCAL FLATTS [illegible]/[illegible] (15.98)	Greatest Hits Volume 1		6
164	144	113	3	LOVE AND THEFT CAROLWOOD 002735/LYRIC STREET (11.98)	World Wide Open		36
165	RE-ENTRY		1	LINCOLN BREWSTER INTEGRITY COLUMBIA 33578/SONY MUSIC (16.98) ✦	Today Is The Day		55
166	150	138	3	RISE AGAINST [illegible]/[illegible]/IGA (13.98	Appeal To Reason		3
167	99	19	3	SAOSIN [illegible]/CAPITOL (18.98)	In Search Of Solid Ground		13
168	123	98	3	TWISTA [illegible] (18.98)	Category F5		8
169	132	99	3	THIRD EYE BLIND [illegible]/[illegible] (14.98)	Ursa Major		8
170	NEW		1	LA ROUX [illegible]/[illegible]/INTERSCOPE 013189/IGA (10.98	La Roux		170
171	164	149	3	MICHAEL FRANTI & SPEARHEAD [illegible]/[illegible]/EPITAPH (9.98) ✦	All Rebel Rockers		70
172	NEW		1	INFECTED MUSHROOM [illegible] (9.98)	The Legend Of The Black Shawarma		172
173	NEW		1	BASEMENT JAXX [illegible] (12.98)	Scars		173
174	142	136	3	REGINA SPEKTOR [illegible]/WARNER BROS. (15.98) ✦	Far		3
175	NEW		1	SEA WOLF ANSWERBEAT/[illegible] (15.98)	White Water, White Bloom		175
176	140	117	3	WILCO [illegible]/WARNER BROS. (18.98	Wilco (The Album)		4
177	155	143	3	KELLIE PICKLER [illegible] (11.98) ✦	Kellie Pickler		9
178	RE-ENTRY		1	DIERKS BENTLEY [illegible]/[illegible] (18.98)	Feel That Fire		3
179	NEW		1	SOUNDTRACK [illegible]/[illegible]/[illegible]/[illegible] (15.98)	Halo 3: ODST		179
180	NEW		1	LUIS MIGUEL WARNER LATINA 521316 (12.98	No Culpes A La Noche: Club Remixes		180
181	134	102	3	SELAH [illegible] (18.98)	You Deliver Me		46
182	18	–	2	HONOR SOCIETY [illegible]/[illegible] (11.98) ✦	Fashionably Late		18
183	148	137	3	RANDY HOUSER [illegible]/SOUTH 511699 (10.98)	Anything Goes		181
184	179	187	3	COLT FORD [illegible]/[illegible] (16.98)	Ride Through The Country		184
185	146	183	3	WISIN & YANDEL [illegible]/[illegible] (11.98) ✦	La Revolucion		7
186	173	177	3	FRANCESCA BATTISTELLI [illegible]/WARNER BROS. (11.98)	My Paper Heart		91
187	RE-ENTRY		1	EARNEST PUGH EPM BLACKSMOKE 3070/WORLDWIDE (13.98)	LIVE: Rain On Us		178
188	169	150	3	PHILLIPS, CRAIG & DEAN [illegible]/[illegible] (13.98)	Fearless		48
189	138	108	3	INGRID MICHAELSON [illegible]/[illegible]/UNIVERSAL MOTOWN 013217 (MRI) (13.98)	Everybody		18
190	145	129	3	CHARLIE WILSON [illegible] (13.98)	Uncle Charlie		2
191	165	153	3	GEORGE STRAIT MCA NASHVILLE/[illegible]/UMGN (13.98)	Troubadour	■	1
192	RE-ENTRY		1	DIANA KRALL VERVE [illegible] (13.98) ✦	Quiet Nights		3
193	NEW		1	KANY GARCIA SONY MUSIC LATIN 47340 (12.98)	Boleto De Entrada		193
194	166	159	3	THIRD DAY [illegible] (17.98)	Revelation		8
195	149	123	3	SOUNDTRACK [illegible]/[illegible] (14.98) ✦	Mamma Mia!	■	1
196	157	160	3	TOBY KEITH [illegible]/[illegible]/[illegible] (19.98)	35 Biggest Hits	■	2
197	172	132	3	GRIZZLY BEAR WARP 182* (15.98)	Veckatimest		8
198	RE-ENTRY		1	MUTEMATH [illegible]/WARNER BROS. (13.98)	Armistice		18
199	197	174	3	FRANK SINATRA [illegible]/WARNER BROS. (18.98	Nothing But The Best	●	2
200	180	146	3	BRITT NICOLE SPARROW 1[illegible] (8.98)	The Lost Get Found		62

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ALBUMS Billboard

SALES DATA COMPILED BY nielsen SoundScan

EXCLUSIVE CHARTS FROM BILLBOARD ONLINE

For more charts and chart details, go to billboard.biz and billboard.com, refreshed every Thursday.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	2	129	#1 12 WKS MICHAEL JACKSON EPIC 88998/SONY MUSIC (14.98)	Number Ones	■
2	1	[illegible]	THE BEATLES APPLE [illegible]* CAPITOL (18.98)	Abbey Road	◆
3	3	[illegible]	THE BEATLES APPLE 82419* CAPITOL (18.98)	Sgt. Pepper's Lonely Hearts Club Band	◆
4	4	258	THE BEATLES APPLE [illegible] CAPITOL (24.98)	The Beatles	◆
5	5	[illegible]	THE BEATLES APPLE 82418* CAPITOL (18.98)	Rubber Soul	◆
6	[illegible]	27	MICHAEL JACKSON EPIC LEGACY 94287 SONY MUSIC (19.98)	The Essential Michael Jackson	
7	6	[illegible]	THE BEATLES APPLE 46441* CAPITOL (18.98)	Revolver	◆
8	12	275	MICHAEL JACKSON EPIC LEGACY 17986* SONY MUSIC (17.98)	Thriller	◆
9	9	[illegible]	THE BEATLES APPLE 43807 CAPITOL (24.98)	Past Masters	
10	7	55	THE BEATLES APPLE [illegible]* CAPITOL (18.98)	Help! (Soundtrack)	◆
11	11	114	THE BEATLES APPLE [illegible] CAPITOL (18.98)	Magical Mystery Tour (Soundtrack)	◆
12	13	56	THE BEATLES APPLE [illegible] CAPITOL (18.98)	A Hard Day's Night (Soundtrack)	◆
13	10	[illegible]	THE BEATLES APPLE [illegible] CAPITOL (18.98)	Let It Be (Soundtrack)	◆
14	14	5	THE BEATLES APPLE [illegible] CAPITOL (18.98)	Please Please Me	
15	15	3	THE BEATLES APPLE [illegible] CAPITOL (18.98)	With The Beatles	
16	16	3	THE BEATLES APPLE [illegible] CAPITOL (18.98)	Beatles For Sale	■
17	HOT SHOT DEBUT		MUSE ASTE MEDIA 48731* WARNER BROS. (14.98)	Absolution	●
18	RE-ENTRY		ORIGINAL BROADWAY CAST RECORDING [illegible] (18.98)	Jersey Boys	■
19	20	[illegible]	ADELE [illegible] COLUMBIA 71859* SONY MUSIC (12.98)	19	●
20	18	125	MICHAEL JACKSON EPIC LEGACY 66072* SONY MUSIC (11.98)	Bad	■
21	19	441	THE BEATLES APPLE [illegible] CAPITOL (18.98 12.98)	1	◆
22	22	132	MICHAEL JACKSON EPIC LEGACY 66071* SONY MUSIC (11.98)	Dangerous	■
23	23	[illegible]	JOURNEY COLUMBIA LEGACY 85889 SONY MUSIC (13.98) ◆	Journey's Greatest Hits	◆
24	21	28	THE BEATLES APPLE 82467* CAPITOL (18.98)	Yellow Submarine (Soundtrack)	
25	24	[illegible]	MICHAEL JACKSON EPIC LEGACY 66073* SONY MUSIC (11.98)	Off The Wall	■
26	27	33	KINGS OF LEON [illegible] RMG 9.98	Because Of The Times	
27	28	[illegible]	BOB MARLEY AND THE WAILERS [illegible] ◆	Legend: The Best Of Bob Marley And The Wailers	◆
28	30	654	CREEDENCE CLEARWATER REVIVAL FANTASY CONCORD 12.98 12.98)	Chronicle: The 20 Greatest Hits	■
29	34	[illegible]	GUNS N' ROSES GEFFEN [illegible] GEA 16.98)	Greatest Hits	■
30	26	30	MUSE WARNER BROS. 44284* (15.98) ◆	Black Holes And Revelations	●
31	32	[illegible]	MICHAEL JACKSON EPIC [illegible] SONY MUSIC (11.98)	Greatest Hits: HIStory – Volume 1	●
32	17	31	MERCYME [illegible] COLUMBIA 12573 SONY MUSIC (13.98) ◆	All That Is Within Me	
33	35	[illegible]	ABBA POLAR POLYDOR 517007 UME (18.98 12.98)	Gold – Greatest Hits	■
[illegible]	31	112	CASTING CROWNS BEACH STREET 10733 REUNION (17.98)	Casting Crowns	■
35	45	230	GREATEST GAINER ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682 DECCA (18.98)	Wicked	■
36	RE-ENTRY		PEARL JAM [illegible] EPIC LEGACY [illegible]* SONY MUSIC (19.98) ◆	Ten	◆
37	39	124	LINKIN PARK MACHINE SHOP 44472* WARNER BROS. (18.98) ◆	Minutes To Midnight	■
38	33	14	JACKSON 5 [illegible] UME (11.98)	The Ultimate Collection	
39	RE-ENTRY		JACKSON 5 [illegible] (18.98 19.98)	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	●
40	40	119	PARAMORE [illegible] 44472* WARNER BROS. (18.98) ◆	RIOT!	■
41	38	208	NICKELBACK [illegible] 61300 (18.98) ◆	All The Right Reasons	■
42	RE-ENTRY		PINK [illegible] 20MBA (18.98) ◆	I'm Not Dead	■
43	43	142	DAUGHTRY [illegible] (9.98) ◆	Daughtry	■
44	47	97	LED ZEPPELIN [illegible] ATLANTIC (19.98) ◆	Mothership	■
45	RE-ENTRY		TOBYMAC [illegible] (17.98) ◆	(portable sounds)	●
46	41	20	KINGS OF LEON [illegible] RMG 9.98)	Aha Shake Heartbreak	
47	42	[illegible]	KID ROCK [illegible] ATLANTIC 290566* AG (18.98) ◆	Rock N Roll Jesus	■
48	25	33	WHITNEY HOUSTON [illegible] RMG (16.98)	Whitney: The Greatest Hits	■
49	48	[illegible]	PINK FLOYD [illegible] (18.98 10.98)	Dark Side Of The Moon	◆
50	37	111	THE BEATLES [illegible] (18.98) ◆	Love	■

Five Finger Death Punch's second album, "War Is the Answer," starts at No. 9 on **Top Digital Albums** and at No. 7 on the Billboard 200. On the latter tally, with 44,000 sold, the album gives the band its best week ever. The act's debut set, "The Way of the Fist," peaked at No. 107 on the Billboard 200 more than a year ago. However, on the Heatseekers chart—where new and developing artists rank—the album peaked at No. 1 and spent a whopping 82 weeks on the tally.



TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	NEW		#1 1 WK PEARL JAM MONKEYWRENCH 9274*	Backspacer	1	
2	1	3	JAY-Z ROC NATION AG ◆	The Blueprint 3	2	
3	NEW		THREE DAYS GRACE [illegible] ◆	Life Starts Now	3	
4	NEW		DAVID GRAY [illegible] MERCER STREET	Draw The Line	12	
5	NEW		MIKA CASABLANCA UNIVERSAL REPUBLIC UMRG ◆	The Boy Who Knew Too Much	19	
6	NEW		DAVID CROWDER BAND [illegible] SPARROW	Church Music	11	
7	NEW		MONSTERS OF FOLK [illegible]	Monsters Of Folk	15	
8	NEW		BRAND NEW [illegible]	Daisy	6	
9	NEW		FIVE FINGER DEATH PUNCH [illegible]	War Is The Answer	7	
10	2	2	MUSE HELIUM-3 WARNER BROS ◆	The Resistance	10	
11	3	[illegible]	KID CUDI DREAM ON G O O D UNIVERSAL MOTOWN UMRG ◆	Man On The Moon: The End Of Day	17	
12	8	50	KINGS OF LEON RCA RMG	Only By The Night	14	■
13	NEW		HARRY CONNICK, JR. [illegible] SONY MUSIC	Your Songs	8	
14	6	44	LADY GAGA STREAMLINE KONLIVE CHERRYTREE INTERSCOPE IGA	The Fame	20	■
15	14	11	OWL CITY UNIVERSAL REPUBLIC UMRG	Ocean Eyes	35	
16	NEW		MUSE [illegible] WARNER BROS.	Absolution	—	●
17	12	16	THE BLACK EYED PEAS INTERSCOPE IGA	The E N D	16	
18	NEW		HAWK NELSON [illegible] SMITH & SAN	Live Life Loud!	54	
19	5	[illegible]	DRAKE YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN UMRG	So Far Gone (EP)	9	
20	9	46	TAYLOR SWIFT BIG MACHINE ◆	Fearless	13	■
21	NEW		SOUNDTRACK [illegible] HOME	Fame	43	
22	4	4	WHITNEY HOUSTON ARISTA RMG	I Look To You	4	
23	RE-ENTRY		PHOENIX [illegible] GLASSNOTE	Wolfgang Amadeus Phoenix	66	
24	16	17	PINK [illegible] JLG	Funhouse	29	■
25	NEW		SEAN KINGSTON [illegible]	Tomorrow	37	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	NEW		#1 1 WK PEARL JAM MONKEYWRENCH 9274*	Backspacer	1	
2	NEW		BRAND NEW [illegible] INTERSCOPE 013357 IGA	Daisy	6	
3	NEW		THREE DAYS GRACE [illegible] JLG	Life Starts Now	3	
4	9	[illegible]	WHITNEY HOUSTON ARISTA [illegible] RMG	I Look To You	4	
5	NEW		HARRY CONNICK, JR. COLUMBIA 47226* SONY MUSIC	Your Songs	8	
6	1	2	MUSE HELIUM-3 521130 WARNER BROS ◆	The Resistance	10	
7	5	[illegible]	MARK KNOPFLER REPRISE 520206 WARNER BROS	Get Lucky	46	
8	NEW		DAN FOGELBERG [illegible] UME	Love In Time	117	
9	4	[illegible]	JAY-Z ROC NATION 520856 AG ◆	The Blueprint 3	2	
10	3	[illegible]	THE BEATLES APPLE [illegible] CAPITOL	Abbey Road	—	◆
11	NEW		FIVE FINGER DEATH PUNCH [illegible] ◆	War Is The Answer	7	
12	NEW		MONSTERS OF FOLK [illegible]	Monsters Of Folk	15	
13	NEW		DAVID GRAY [illegible] MERCER STREET	Draw The Line	12	
14	8	3	THE BEATLES APPLE [illegible] CAPITOL	The Beatles	—	◆
15	10	[illegible]	THE BEATLES APPLE [illegible] CAPITOL	Sgt. Pepper's Lonely Hearts Club Band	—	◆
16	21	3	THEY MIGHT BE GIANTS IDLEWILD DISNEYSOUND 004566 WALT DISNEY ◆	Here Comes Science	112	
17	20	[illegible]	KRS-ONE & BUCKSHOT [illegible]	Survival Skills	129	
18	2	2	PORCUPINE TREE [illegible]	The Incident	97	
19	11	[illegible]	THE BEATLES APPLE [illegible] CAPITOL	Revolver	—	■
20	12	3	THE BEATLES APPLE [illegible] CAPITOL	Rubber Soul	—	■
21	RE-ENTRY		TAYLOR SWIFT [illegible] ◆	Fearless	13	■
22	16	3	THE BEATLES APPLE [illegible] CAPITOL	Let It Be (Soundtrack)	—	■
[illegible]	7	[illegible]	MEGADETH [illegible]	Endgame	36	
24	NEW		PETER, PAUL & MARY WARNER BROS. [illegible]	The Very Best Of Peter, Paul & Mary	—	
25	NEW		BROTHER ALI [illegible]	Us	56	

ILIKE PROFILES: MOST ADDED .com

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	2	10	#1 1 WK I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
2	1	36	POKER FACE LADY GAGA (STREAMLINE KONLIVE CHERRYTREE INTERSCOPE)
[illegible]	3	62	I'M YOURS JASON MRAZ (ATLANTIC RRP)
4	4	47	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD COLUMBIA)
5	10	3	UPRISING MUSE (HELIUM 3 WARNER BROS.)
6	5	14	THRILLER MICHAEL JACKSON (EPIC LEGACY)
7	6	50	IF I WERE A BOY BEYONCE (MUSIC WORLD COLUMBIA)
8	7	46	LOVE STORY TAYLOR SWIFT (BIG MACHINE)
9	9	14	BILLIE JEAN MICHAEL JACKSON (EPIC LEGACY)
10	8	14	BEAT IT MICHAEL JACKSON (EPIC LEGACY)
11	14	3	PAPARAZZI LADY GAGA (STREAMLINE KONLIVE CHERRYTREE INTERSCOPE)
12	13	35	HALO BEYONCE (MUSIC WORLD COLUMBIA)
13	22	2	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
14	15	64	IN THE END LINKIN PARK (WARNER BROS.)
15	12	11	ABUSADORA WISIN & YANDEL (WY/MACHETE)

LALA SONGS .com

The week's most purchased songs via Lala - the digital music website with an extensive catalog of songs available to play, buy, and share online.

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	1	8	#1 2 WKS DOWN JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	2	10	OBSESSED MARIAH CAREY (ISLAND/IDJMG)
3	3	6	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
4	5	12	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)
5	4	12	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
6	6	11	USE SOMEBODY KINGS OF LEON (RCA/RMG)
7	7	[illegible]	GOOD GIRLS GO BAD COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP)
8	11	7	SHE WOLF SHAKIRA (SONY MUSIC LATIN/EPIC)
9	9	12	KNOCK YOU DOWN KERI HILSON FEATURING KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
10	10	11	BREAK UP MARIO FEATURING GUCCI MANE & SEAN GARRETT (3RD STREET J/RMG)
11	13	12	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
12	14	12	LOVEGAME LADY GAGA (STREAMLINE KONLIVE CHERRYTREE/INTERSCOPE)
13	17	7	BIG GREEN TRACTOR JASON ALDEAN (BROKEN BOW)
14	19	4	THROW IT IN THE BAG FABOLOUS FEATURING THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
15	12	2	EMPIRE STATE OF MIND JAY-Z & ALICIA KEYS [illegible]

TOP HOLIDAY ALBUMS .biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	–	9	#1 3 WKS AND WINTER CAME... ENYA (REPRISE/WARNER BROS.)
2	–	14	NIGHTMARE REVISITED VARIOUS ARTISTS (WALT DISNEY)
3	–	17	TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS: SPECIAL EDITION SOUNDTRACK (WALT DISNEY)
4	–	1	RING CHRISTMAS BELLS MORMON TABERNACLE CHOIR/ORCH. AT TEMPLE SQUARE W/BRIAN STOKES MITCHELL/AVILEBEND (WARNER TABERNACLE/[illegible])
5	–	1	CHRIST IS COME BIG DADDY WEAVE (FERVENT WORD/CURB/WARNER BROS.)
6	–	13	YO-YO MA & FRIENDS: SONGS OF JOY & PEACE YO-YO MA (SONY CLASSICAL/SONY MASTERWORKS)
7	–	30	NOEL JOSH GROBAN (143/REPRISE/WARNER BROS.)
8	–	[illegible]	THE CHRISTMAS COLLECTION IL DIVO (SYCO/COLUMBIA/SONY MUSIC)
9	–	[illegible]	DECEMBER GEORGE WINSTON (WINDHAM HILL/SONY MUSIC)
10	–	1	CHRISTMAS TRADITION: MUSIC FOR BRASS AND ORGAN CANADIAN BRASS FEATUTING ERIC ROBERTSON (OPENING DAY)
11	–	1	A MERRY CHRISTMAS! STAN KENTON (CAPITOL/JAZZ BLG)
12	–	154	A CHARLIE BROWN CHRISTMAS (SOUNDTRACK) VINCE GUARALDI TRIO (FANTASY/CONCORD)
13	–	14	PEACE ON EARTH CASTING CROWNS (BEACH STREET/REUNION/SONY MUSIC)
14	–	[illegible]	WHAT A NIGHT! A CHRISTMAS ALBUM HARRY CONNICK, JR. (COLUMBIA/SONY MUSIC)
15	–	2	CHRISTMAS WITH WEEZER (EP) WEEZER [illegible]

HEATSEEKERS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
1			#1 1 WK BILLY TALENT / ATLANTIC 517817 (13.98)	III
2			JEFFREE STAR / POPSTAR 5004 (14.98)	Beauty Killer
3			GIRLS / FANTASY TRASHCAN 010 TRUE PANTHER SOUNDS (14.98)	Album
4			THE BIG PINK / 4AD 2916 / BEGGARS GROUP (14.98)	A Brief History Of Love
5	35	2	GREATEST GAINER KSM / DISNEYSOUND 002855 WALT DISNEY (18.98)	ReadBetweenTheLines
6			DESPISED ICON / CENTURY MEDIA 8614 (16.98)	Day Of Mourning
7			LA ROUX / DOWNTOWN / HERRYTREE / INTERSCOPE 013380 IGA (10.98)	La Roux
8	41	3	INFECTED MUSHROOM / [illegible]	The Legend Of The Black Shawarma
9			BASEMENT JAXX / [illegible] (15.98)	Scars
10			SEA WOLF / [illegible]	White Water, White Bloom
11	3	44	RANDY HOUSER / UNIVERSAL SOUTH 011699 (10.98)	Anything Goes
12	6	31	COLT FORD / AVERAGE JOE'S 1001 (16.98)	Ride Through The Country
13			GUY CLARK / [illegible] 1471 (13.98)	Somedays The Song Writes You
14			KJ-52 / [illegible]	Five Two Television
15	39	7	YIM YAMES / [illegible]	Tribute To (EP)
16	7	14	TRAILER CHOIR / SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)
17			I'M OK YOU'RE OK / [illegible]	Presents...
18	11	57	THE AIRBORNE TOXIC EVENT / MAILROOM / SHOUT FACTORY ISLAND 012827 / IDJMG (12.98)	The Airborne Toxic Event
19			SONATA ARCTICA / NUCLEAR BLAST 2379 (16.98)	Days Of Grays
20			WHY? / ANTICON 98 (14.98)	Eskimo Snow
21			SKINDRED / [illegible] 70032 (8.98)	Shark Bites And Dog Fights
22			DEADMAU5 / MAUSTRAP AND PRESS 2174 ULTRA (15.98)	For Lack Of A Better Name
23	8	5	THE XX / [illegible] AND BEGGARS GROUP (14.98)	xx
24	9	23	MATT & KIM / FADER LABEL 0108 (11.98)	Grand
25	25	12	WOMEN OF FAITH WORSHIP TEAM / [illegible]	A Grand New Day
26	2	3	MASON JENNINGS / [illegible]	Blood Of Man
27	16	17	DAVID GARRETT / [illegible] 012872 / UNIVERSAL CLASSICS GROUP (11.98)	David Garrett
28			OWEN / [illegible] (11.98)	New Leaves
29	13	4	MAYER HAWTHORNE / [illegible] (12.98)	A Strange Arrangement
30	12	3	THE ISAACS / [illegible] GROUP 46014 (17.98)	The Isaacs ... Naturally: An Almost A Cappella Collection
31			JOSH WILSON / SPARROW 36964 (4.98)	Life Is Not A Snapshot (EP)
32			B.REITH / [illegible] 93655 / WARNER BROS. (13.98)	Now Is Not Forever
33			MONTY ARE I / [illegible] AND 013490 / IDJMG (12.98)	Break Through The Silecne
34	23	22	SAFETYSUIT / [illegible] / UNIVERSAL MOTOWN 010978 / IDJMG (11.98)	Life Left To Go
35			ISLANDS / [illegible] 47619 / EPITAPH (15.98)	Vapours
36			VADER / [illegible] / NUCLEAR BLAST 2396 (16.98) +	Necropolis
37	5	2	ASKING ALEXANDRIA / [illegible] / IMPERIAL 322 (15.98)	Stand Up And Scream
38	17	3	PETER WHITE / [illegible] / NORD (18.98)	Good Day
39	15	3	THE DODOS / [illegible] (8.98)	Time To Die
40	21	9	EDWARD SHARPE & THE MAGNETIC ZEROES / [illegible] / ADMIRALTY / EARSAY 542 / VAGRANT (13.98)	Up From Below
41	4	2	DYING FETUS / [illegible] 7061 (14.98)	Descend Into Depravity
42			RAIN MACHINE / [illegible] 019 / EPITAPH (16.98)	Rain Machine
43	33	8	3 INCHES OF BLOOD / [illegible] / METAL BLADE 3699 (16.98)	Here Waits Thy Doom
44	36	5	SIDEWALK PROPHETS / FERVENT / WORD CURB 86790 / EX WARNER BROS. (9.98)	These Simple Truths
45	26	6	MEW / [illegible] / OFFICE 19942 / COLUMBIA (12.98)	No More Stones Are Told Today I'm Sorry They Washed Away...
46		2	IT DIES TODAY / [illegible] / [illegible] (11.98) +	Lividity
47	29	5	TERCER CIELO / VENEMUSIC / UNIVERSAL MUSIC LATINO 653702 / UMLE (12.98)	Gente Comun, Suenos Extraordinarios
48	28	3	ADELITAS WAY / [illegible] / APTUS (12.98)	Adelitas Way
49	30	4	DAVID BAZAN / [illegible] (14.98)	Curse Your Branches
50			CONFIDE / [illegible] (14.98)	Shout The Truth

4

Robbie Furze and Milo Cordell make up this act, which bows with its debut album. The pair will open for Muse on the U.K. leg of its tour beginning Nov. 4.



9

It's the fifth charting set on Heatseekers for the electronic/pop duo, which sees its latest enter with nearly 3,000 copies sold.



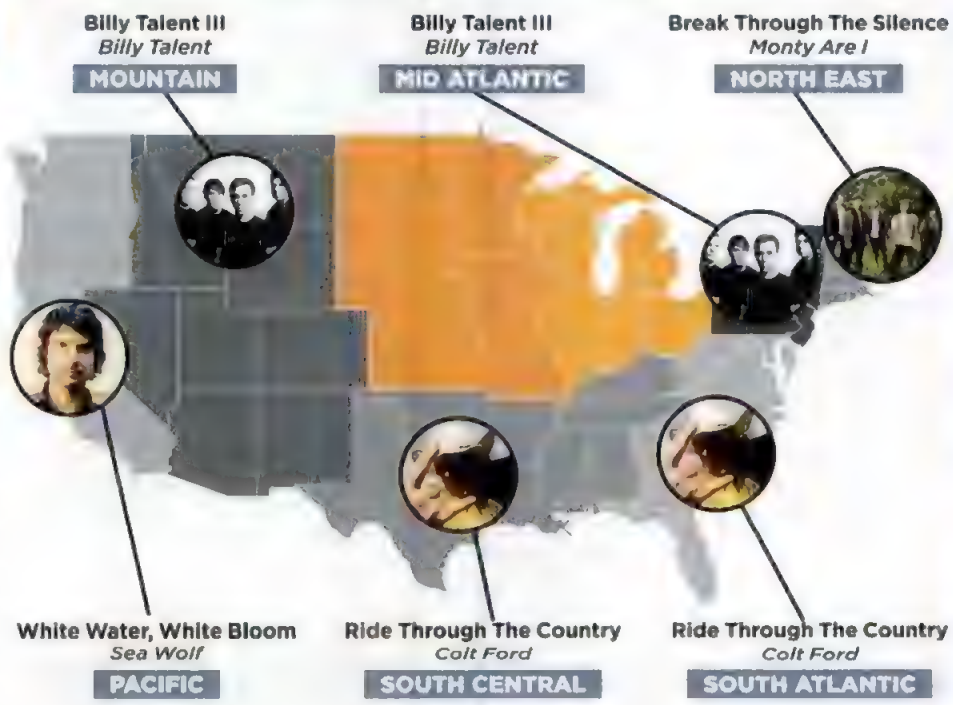
15

The set was the Amazon MP3 store's daily deal Sept. 26 and was sold for 99 cents. No surprise then that it jumps with a 143% increase.

HEATSEEKERS SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	6	6	#1 1 WK REPLAY / IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
2	4	12	LA LA LA / LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
3	7	12	DO I / LUKE BRYAN (CAPITOL NASHVILLE)
4	8	13	LOVE YOUR LOVE THE MOST / ERIC CHURCH (CAPITOL NASHVILLE)
5	11	13	RUNAWAY / LOVE AND THEFT (CAROLWOOD)
6	10	13	I'M IN MIAMI TRICK / LMFAO (PARTY ROCK/INTERSCOPE)
7	9	13	BOOTS ON / RANDY HOUSER (UNIVERSAL SOUTH)
8	12	5	FALLING DOWN / SELENA GOMEZ & THE SCENE (HOLLYWOOD)
9	13	10	RED LIGHT / DAVID NAIL (MCA NASHVILLE)
10	24	7	SHOTS / LMFAO FEATURING LIL JON (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
11	43	2	1901 / PHOENIX (LOYAUTE/GLASSNOTE)
12	15	9	5 STAR CHICK / YO GOTTI (PO[illegible] / BRANDS / RMG)
13	17	11	YOU'RE GOING DOWN / SICK PUPPIES (RMG / [illegible] / ASYLUM)
14	18	5	CITY ON OUR KNEES / TOBYMAC (FOREFRONT/EMI CMG)
15	19	12	JARS / CHEVELLE (EPIC)
16	14	13	ON THE OCEAN / K-JON (SPARKPLUG/EMI/TYME/UNIVERSAL REPUBLIC)
17	21	13	AIN'T NO REST FOR THE WICKED / CAGE THE ELEPHANT (DSP/JIVE/JCG)
18	28	3	SAVIOR / RISE AGAINST (DGC/INTERSCOPE)
19	22	3	CAN'T LIVE WITHOUT YOU / CHARLIE WILSON (P MUSIC/JIVE/JLG)
20	31	13	PANIC SWITCH / SILVERSUN PICKUPS (DANGERBIRD)
21	20	13	WHEN LOVE TAKES OVER / DAVID GUETTA FEATURING KELLY ROWLAND (GUM/ASTRALWERKS/CAPITOL)
22	37	4	EIGHT SECOND RIDE / JAKE OWEN (RCA NASHVILLE)
23	35	5	TE IRA MEJOR SIN MI / JOAN SEBASTIAN (MUSART/BALBOA)
24	27	13	EL AMOR / TITO "EL BAMBINO" (SIENTE)
25	20	13	BAREFOOT AND CRAZY / JACK INGRAM (BIG MACHINE)

REGIONAL HEATSEEKERS #1 ALBUMS



EAST NORTH CENTRAL

1. Infected Mushroom — *The Legend Of The Black Shawarma*
2. The Greencards — *Fascination*
3. Mason Jennings — *Blood Of Man*
4. Billy Talent — *III*
5. The Big Pink — *A Brief History Of Love*
6. Trailer Choir — *Off The Hillbilly Hook (EP)*
7. Randy Houser — *Anything Goes*
8. Guy Clark — *Somedays The Song Writes You*
9. KSM — *ReadBetweenTheLines*
10. Jeffree Star — *Beauty Killer*

EAST NORTH CENTRAL

1. Billy Talent — *III*
2. Girls — *Album*
3. Jeffree Star — *Beauty Killer*
4. The Big Pink — *A Brief History Of Love*
5. KSM — *ReadBetweenTheLines*
6. Randy Houser — *Anything Goes*
7. Despised Icon — *Day Of Mourning*
8. Skindred — *Shark Bites And Dog Fights*
9. Basement Jaxx — *Scars*
10. Infected Mushroom — *The Legend Of The Black Shawarma*

PROGRESS REPORT

Carmen Reece, "Right Here"

The London-born singer is racing toward the top of the Hot Dance Airplay and Hot Dance Club Songs charts as her first Billboard hit flies 12-2 and 14-10, respectively, on the tallies.



THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT · PROMOTION LABEL	CERT	PEAK POSITION
1	1	1	16	#1 14 WEEKS I GOTTA FEELING / W.ADAMS, A.PINEDA, J.GOMEZ, S.FERGUSON, D.GUETTA, F.RIESTERER	The Black Eyed Peas / INTERSCOPE		1
2	3	2		DOWN	Jay Sean Featuring Lil Wayne		2
3	6	3		PARTY IN THE U.S.A.	Miley Cyrus		2
4	2	4		RUN THIS TOWN	Jay-Z, Rihanna & Kanye West	●	2
5	10	7	7	GREATEST GAINER/DIGITAL WHATCHA SAY / J.M., ROTEM, K.ANDERSON, J.DESROULEAUX	Jason DeRulo / BELUGA HEIGHTS/WARNER BROS.		5
6	4	6		YOU BELONG WITH ME	Taylor Swift		2
7	7	18	5	GREATEST GAINER/AIRPLAY PAPARAZZI / LADY GAGA, S.GUERMANDI, A.RUSSO	Lady Gaga / STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		7
8	9	5		USE SOMEBODY	Kings Of Leon	■	4
9	11	8		OBSESSED / M.CAREY, N.HALE, C.STEWART, M.STEWART, C.A.STEWART	Mariah Carey		7
10	5	50		EMPIRE STATE OF MIND	Jay-Z + Alicia Keys		5
11	96	–		COWBOY CASANOVA / C.UNDERWOOD, M.ELIZONDO, B.JAMES	Carrie Underwood		11
12	▮	–		FOREVER / M.SAMUELS, A.GRAHAM, K.WEST, D.CARTER, M.MATHERS	Drake Featuring Kanye West, Lil Wayne & Eminem		8
13	13	11		SHE WOLF	Shakira	●	11
14	12	9		HOTEL ROOM SERVICE	Pitbull		8
15	18	33		SWEET DREAMS	Beyonce		15
16	14	13		BEST I EVER HAD	Drake		2
17	16	10		GOOD GIRLS GO BAD	Cobra Starship Featuring Leighton Meester	■	7
18	19	14		THROW IT IN THE BAG / D.STEWART, T.NASH, ... & A.STEWART	Fabolous Featuring The-Dream		14
19	15	12		KNOCK YOU DOWN / ... & C.OSBEAM, S.SMITH, M.ARAIA, ...	Keri Hilson Featuring Kanye West & Ne-Yo		3
20	20	17		BREAK UP / ... & C.CRAWFORD, S.GARRETT, E.CRAWFORD, R.DAVIS	Mario Featuring Gucci Mane & Sean Garrett		14
21	17	48		SUCCESSFUL / ... & SHEBIB, T.NEVERSON, D.CARTER	Drake Featuring Trey Songz & Lil Wayne		17
22	24	21		SAY HEY (I LOVE YOU) / M.FRANTI, ... DUNBAR, R.SHAKESPEAR, M.FRANTI, C.YOUNG	Michael Franti & Spearhead Feat. Cherine Anderson		21
23	23	19		BE ON YOU / ... T.DILLARD, S.SMITH, M.S.ERIKSEN, T.E.HERMANSEN, ...	Flo Rida Featuring Ne-Yo		18
24	46	58		FIREFLIES / A.YOUNG, ...	Owl City		24
25	21	16		BATTLEFIELD / ... & BIANCANIELLO, W.WILKINS, J.BIANCANIELLO, S.WATTERS, W.WILKINS, R.TEDDER	Jordin Sparks		18
26	27	29		ONE TIME / ... STEWART, C.A.STEWART, J.BUNTON, C.COLE, T.WHEREANYE, ...	Justin Bieber		26
27	31	35		ALREADY GONE / K.CLARKSON, R.TEDDER, ...	Kelly Clarkson		27
28	29	22		LOVE DRUNK / ... S.HOLLANDER, D.KATZ	Boys Like Girls	●	22
29	25	20		BIG GREEN TRACTOR / ... MURPHY, ...	Jason Aldean	●	18
30	26	15		BOOM BOOM POW / ... W.ADAMS, A.PINEDA, S.FERGUSON, J.GOMEZ, ...	The Black Eyed Peas		1
31	22	26		21 GUNS / ... GREEN DAY, B.J.ARMSTRONG, GREEN DAY, ...	Green Day	●	22
32	32	31		TOES / ... MEGALL, Z.BROWN, Z.BROWN, W.DURRETTE, J.HOPKINS, S.MULLINS, ...	Zac Brown Band		31
33	35	23		FALLIN' FOR YOU / ... NOWELLS, A.J.HANKS, D.CAILLAT, R.NOWELLS, ...	Colbie Caillat		12
34	30	24		NO SURPRISE / ... D.HARRINGTON, D.KAEGER, R.WESTBERG, E.DILL, ...	Daughtry		15
35	28	25		I KNOW YOU WANT ME (CALLE OCHO) / ... PRIETO, ... & ...	Pitbull		2
36	34	32		NEVER SAY NEVER / ... THE FRAY, J.KING, T.SLADE, ...	The Fray	●	32
37	51	59		NEED YOU NOW / ... LADY ANTEBELLUM, D.HAYWOOD, C.KELLEY, H.SCOTT, J.KEAR, ...	Lady Antebellum		37
38	42	28		FIRE BURNING / ... A.NEDA, S.NAHAVAT, B.HALL, ...	Sean Kingston	■	5
39	39	36		AMERICAN RIDE / ... WEST, D.PARAMISH, ...	Toby Keith		36
40	33	27		WAKING UP IN VEGAS / ... K.PERRY, D.CHILD, A.CARLSSON, ...	Katy Perry		9
41	36	37		PLEASE DON'T LEAVE ME / ... MARTIN, P!NK, M.MARTIN, ...	Pink		17
42	45	43		ONLY YOU CAN LOVE ME THIS WAY / ... HANNA, ... & ...	Keith Urban		42
43	52	55		GETTIN' YOU HOME (THE BLACK DRESS SONG) / ... YOUNG, ... BATTEN, K.BLAZY, ...	Chris Young		43
44	38	34		PRETTY WINGS / ... DAVID MUSZE, ...	Maxwell		33
45	55	60		SEXY CHICK / ... MORES, D.GUETTA, C.ANDRES, G.TUNFORT, S.LEE, A.THAM, ...	David Guetta Featuring Akon		45
46	47	39		EVACUATE THE DANCEFLOOR / ... REUTER, ...	Cascada		38
47	75	–		MEET ME HALFWAY / ... WILL.I.AM, W.ADAMS, A.PINEDA, J.GOMEZ, S.FERGUSON, A.HARRIS, J.BAPTISTE, S.GORDON, ...	The Black Eyed Peas		47
48	49	38		I'M YOURS / M.TERefe, ... MRAZ, ...	Jason Mraz	▲	6
49	63	94		DROP IT LOW / ... DA DON, J.JONES, E.DEAN, C.BROWN, ...	Ester Dean Featuring Chris Brown		49
50	54	▮		WASTED / ... L.DOUGLAS, R.DAVIS, A.WASHINGTON, ...	Gucci Mane Featuring Plies Or OJ Da Juiceman		50
51	68	66		REPLAY / ... ROTEM, K.JONES, A.ANDERSON, J.DESROULEAUX, T.THERON, T.THOMAS, ...	Iyaz		51
52	44	30		ICE CREAM PAINT JOB / ... DORROUGH, ... & A.PROCTOR, ...	Dorrough		27
53	53	44		SMALL TOWN USA / ... STOVER, B.D.MAHER, J.S.STOVER, J.MOORE, ...	Justin Moore		44
54	58	51		IMMA STAR (EVERYWHERE WE ARE) / ... M.SCHULTZ, ... FELTON, K.JAMES, M.SCHULTZ, ...	Jeremih		51
55	61	–		LA LA LA / LMFAO, S.K.GOROY, S.A.GOROY, ...	LMFAO		
56	57	41		HER DIAMONDS / ... M.SER, ET..., R.THOMAS, ...	Rob Thomas		23
57	76	84		THE FIXER / ... GREEN, ... PEARL JAM, ... CAMERON, S.SOSNOFF, D.M.MCCREADY, ...	Pearl Jam		56
NEW	56	40		NEW DIVIDE / ... LINKIN PARK, ...	Linkin Park	■	8
59	48	47		SMILE / ... A.LALLI, M.SHAFER, R.DALY, J.HARDING, J.BLAKE, ...	Uncle Kracker		47
60	40	–		I'M GOING IN / ... WEST, ... A.FERRARO, D.ARTER, ... A.TANNER, ...	Drake Featuring Lil Wayne & Young Jeezy		40
61	HOT SHOT DEBUT		1	DOESN'T MEAN ANYTHING / ... A.KEYS, ... BAKER, K.KAN, THOMAS JR.)	Alicia Keys		61
62	65	67		WELCOME TO THE FUTURE / ... BRADLEY, ...	Brad Paisley		62
RE-ENTRY	62	56		LOL :-) / ... SOSA, S.DAVE, ... NEVERSON, ... TAYLOR, T.DALEY, D.AARON DAVIS, ...	Trey Songz Featuring Gucci Mane & Soulja Boy Tell 'em		51
64	64	65		I'M ALIVE / ... JENNINGS, N.CHESNEY, K.CHESNEY, D.OLSON, M.TAMBURINO, ...	Kenny Chesney With Dave Matthews		64
RE-ENTRY	RE	76		DO I / STEVENS, L.BRYAN, C.KELLEY, D.HAYWOOD, ...	Luke Bryan		65
66	37	–		UPRISING / ... M.BE..., AMY, ...	Muse		37
67	67	57		I WILL NOT BOW / ... BENEDICT, B.BURNLEY, ...	Breaking Benjamin		40
RE-ENTRY	74	74		GOD IN ME / ... CAMPBELL, W.CAMPBELL, E.ATKINS, CAMPBELL, T.ATKINS, CAMPBELL, ...	Mary Mary Featuring Kierra "KiKi" Sheard		60
RE-ENTRY	72	71		LOVE YOUR LOVE THE MOST / ... M.PHEENEY, ...	Eric Church		53
70	RE-ENTRY			FACE DROP / ... A.MARTIN, ...	Sean Kingston		70
71	NEW			TAKING CHANCES / ... M.D.A.STEWART, K.DIDGURD, ...	Glee Cast		71
72	41	75		YOUNG FOREVER / ... M.T.M.HOLT, E.MORRISON, J.BERNARD, D.CARTER, K.WEST, ...	Jay-Z + Mr. Hudson		41
RE-ENTRY	85	80		STARSTRUKK / ... M.FEMAN, ... MOSES, ...	3OH!3 Featuring Katy Perry	●	73
74	60	53		LIVING FOR THE NIGHT / ... THAO, ... TRAPP, ...	George Strait		53
75	66	–		I WANT TO KNOW WHAT LOVE IS / M.CAREY, ... MOORE, ...	Mariah Carey		66
76	71	81		ALRIGHT / ... ROGERS, ... BRICKER, ... ROGERS, ...	Darius Rucker		30
77	69	54		YOU'RE A JERK / ... A.THOMAS, D.A.THOMAS, F.H.BENJAMIN, V.B.ADAMS, ...	New Boyz		24
78	78	77		I'LL JUST HOLD ON / ... MCMORRIS, ... R.HAYSLIP, T.GREEN, B.SIMPSON, ...	Blake Shelton		75
RE-ENTRY	87	79		RUNAWAY / ... E.CRAIG, ... S.BULLES, C.SMITH, R.BLACKLEDGE, ...	Love And Theft		65
80	86	85		NUMBER ONE / ... HAMILTON, ... R.HAMILTON, R.HAMILTON, R.HAMILTON, K.J.HILTON, ...	R. Kelly Featuring Keri Hilson		80
81	81	73		I'M IN MIAMI TRICK / K.GORDY, S.A.GORDY, (LMFAO, ...	LMFAO		51
RE-ENTRY	84	81		UNDER / ... TANK, A.DIXON, ... BEREAL, R.NEW, ... FRANKLIN, T.JONES, A.STEPHENSON, M.COOPER, ...	Pleasure P		61
RE-ENTRY	RE	–		HAPPY / ... TEDDER, ... R.TEDDER, E.K.BOGART, ... LEWIS, ...	Leona Lewis		50
84	91	90		SOUNDS LIKE LIFE TO ME / ... BROWN, K.GRANT, ... ABLE, F.A.ZARBLE, P.O'DONNELL, ...	Darryl Worley		80
85	NEW			SOMEBODY TO LOVE / ... ANDERS, C.ASTROM, ... F.MERCURY, ...	Glee Cast		85
RE-ENTRY	77	72		EGO / ... ADAMS, H.JILLY, B.KNOWLES, ... E.WILLIAMS, H.JILLY, JR., B.KNOWLES, ...	Beyonce		30
87	80	69		BOOTS ON / M.WRIGHT, C.AUDRETCH, ... III, (R.HOUSER, B.KINNEY, ...	Randy Houser		53
88	89	86		TRUST / ... ALFORD, R.FAIR, JR., M.COLE, T.TAYLOR, D.L.ALFORD, ...	Keyshia Cole Duet With Monica		70
89	94	–		FIFTEEN / ... CHAPMAN, T.SWIFT, (T.SWIFT, ...	Taylor Swift		89
90	73	70		THE ONE / ... JERKINS, (M.J. BLIGE, R.JERKINS, E.DEAN, A.GRAHAM, ...	Mary J. Blige Featuring Drake		63
91	92	RE		FALLING DOWN / ... BRUNER, T.VITTETOE, (T.BRUNER, T.VITTETOE, G.SCHOCK, ...	Selena Gomez & The Scene		91
92	95	–		I WANNA / E.VALENTINE, (THE ALL-AMERICAN REJECTS, ...	The All-American Rejects		92
93	88	91		BREAK / ... N., THREE DAYS GRACE, B.STOCK, ...	Three Days Grace		83
94	99	–		CHECK MY BRAIN / ... RASKULINECZ, ALICE IN CHAINS, (J.CANTRELL, ...	Alice In Chains		84
95	NEW			RED LIGHT / ... D., ... W.WILKE, ... SINGLETON, M.PEIRCE, D.MATKOSKY, ...	David Nail		95
96	NEW			BAD HABITS / ... D., ... MUSZE, ... DAVID MUSZE, ...	[illegible]		96
97	NEW			FUNHOUSE / ... KANAL, J.HARRY, (PINK, T.KANAL, J.HARRY, ...	Pink		97
98	NEW			BONFIRE / ... C.MORGAN, T.BOTKIN, K.DENNEY, C.MORGAN, M.ROGERS, ...	Craig Morgan		81
99	82	62		SUMMER NIGHTS / ... A., ... ATTS, ... DAVID, JAMES, ... BEE, ...	Rascal Flatts		37
100	59	–		PURSUIT OF HAPPINESS (NIGHTMARE) / RATATAT, S.R.S, MESCUDI, E.MASE, M.STROUD, ...	Kid Cudi Feat. MGMT & Ratatat		59



11

The track's No. 8 entry on Hot Digital Songs (110,000 downloads) gives Underwood eight top 10s since the chart's launch in February 2005. That ties her with Beyoncé for second place among females, trailing only Rihanna (12).



61

The singer posts her first solo Hot 100 appearance since "Superwoman" peaked at No. 82 last October. In 2009, she shared vocal credits with both Jack White and Jay-Z. The latter collaboration slips 5-10 this issue.

71 & 85

The TV series' charting sum is now up to five with this week's covers of Celine Dion's No. 54-peaking song from 2007 and Queen's 1977 classic (No. 13 peak).



95

The singer makes his maiden Hot 100 voyage seven years after his first appearance on Hot Country Songs. The track is his first Hot Country Songs top 20 (No. 19).

97

The album's title track is the fourth single from that set to make the list; It's the second time she's had that many off one collection. Her second album, "Missundaztood" (2001), also had four Hot 100 hits.

BETWEEN THE BULLETS

PEAS' PERSEVERANCE PAYS OFF



The Black Eyed Peas extend their record No. 1 streak on the Billboard Hot 100 to 26 consecutive weeks as "I Gotta Feeling" holds at the summit for a 14th week. That song's run matches Mariah Carey's "We Belong Together" for most weeks at No. 1 this decade and ties it with "Belong" and four other songs for second-most No. 1 weeks in the chart's history. The Peas also become only the second act in the history of the chart to occupy the No. 1 slot for half a calendar year or more. Usher spent 28 nonconsecutive weeks at the top with four songs in 2004. —*Silvio Pietroluongo*

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	1	22	**#1 2 WKS** YOU BELONG WITH ME — TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	16	I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
3	3	10	DOWN — JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
4	5	10	RUN THIS TOWN — JAY Z, RIHANNA & KANYE WEST (ROC NATION)
5	4	19	USE SOMEBODY — KINGS OF LEON (RCA/RMG)
6	6	13	OBSESSED — MARIAH CAREY (ISLAND/IDJMG)
7	9	13	THROW IT IN THE BAG — FABOLOUS FEAT THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
8	8	21	BEST I EVER HAD — DRAKE (YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN)
9	10	14	BREAK UP — MARIO FEAT GUCCI MANE & SEAN GARRETT (3RD STREET J/RMG)
10	7	25	KNOCK YOU DOWN — KERI HILSON FEAT KANYE WEST & NE-YO (MOSLEY ZONE 4/INTERS/DFI)
11	15	6	WHATCHA SAY — JASON DERULO (BEVERLY HEIGHTS/WARNER BROS.)
12	14	6	PARTY IN THE U.S.A. — MILEY CYRUS (HOLLYWOOD)
13	13	12	SUCCESSFUL — DRAKE FEAT TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
14	11	14	HOTEL ROOM SERVICE — PITBULL (MR. 305/POLO GROUNDS/J/RMG)
15	12	21	PRETTY WINGS — MAXWELL (COLUMBIA)
16	16	10	BE ON YOU — FLO RIDA FEAT NE-YO (POE BOY/ATLANTIC)
17	29	4	PAPARAZZI — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
18	30	4	SWEET DREAMS — BEYONCE (MUSIC WORLD/COLUMBIA)
19	17	16	BATTLEFIELD — JORDIN SPARKS (19/JIVE/JLG)
20	18	17	NO SURPRISE — DAUGHTRY (19/RCA/RMG)
21	20	20	AMERICAN RIDE — TOBY KEITH (SHOW DOG/NASHVILLE)
22	21	16	SMALL TOWN USA — JUSTIN MOORE (VALORY)
23	33	8	GETTIN' YOU HOME (THE BLACK DRESS SONG) — CHRIS YOUNG (RCA/NASHVILLE)
24	32	9	ONLY YOU CAN LOVE ME THIS WAY — KEITH URBAN (CAPITOL NASHVILLE)
25	24	11	NEVER SAY NEVER — THE FRAY (EPIC)
26	19	20	WAKING UP IN VEGAS — KATY PERRY (CAPITOL)
27	25	20	PLEASE DON'T LEAVE ME — P!NK (LAFACE/JLG)
28	22	14	BIG GREEN TRACTOR — JASON ALDEAN (BROKEN BOW)
29	26	56	I'M YOURS — JASON MRAZ (ATLANTIC/RRP)
30	35	14	GOD IN ME — MARY MARY FEAT KIERRA SHEARD (MY BLOCK/COLUMBIA)
31	31	12	GOOD GIRLS GO BAD — CEDRIC GERVAIS FEAT LEIGHTON MEESTER (HITMAKER/FLEXIN'/FAME/A&T/ARC/RAP)
32	42	7	FALLIN' FOR YOU — COLBIE CAILLAT (UNIVERSAL REPUBLIC)
33	36	6	TOES — ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
34	27	30	I KNOW YOU WANT ME (CALLE OCHO) — PITBULL (ULTRA)
35	31	11	SHE WOLF — SHAKIRA (SONY MUSIC LATIN/EPIC)
36	38	9	WELCOME TO THE FUTURE — BRAD PAISLEY (ARISTA NASHVILLE)
37	37	7	WASTED — GUCCI MANE FEAT PLIES (MIZAY SO IGEY/WARNER BROS.)
38	47	3	FOREVER — DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
39	34	19	HER DIAMONDS — ROB THOMAS (EMBLEM/ATLANTIC)
40	41	7	SAY HEY (I LOVE YOU) — MICHAEL FRANTI & SPEARHEAD (BOSS/A&M/UNIVERSAL REPUBLIC)
41	50	8	COWBOY CASANOVA — CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
42	44	6	LOVE DRUNK — BOYS LIKE GIRLS (COLUMBIA)
43	48	17	I'LL JUST HOLD ON — BLAKE SHELTON (WARNER BROS./NASHVILLE/WRN)
44	52	3	ALREADY GONE — KELLY CLARKSON (19/RCA/RMG)
45	46	5	LOL :-) — THEY SONGZ FEAT GUCCI MANE & SOULJA BOY (SONG BOOK/ATLANTIC)
46	28	15	LIVING FOR THE NIGHT — GEORGE STRAIT (MCA NASHVILLE)
47	39	30	BOOM BOOM POW — THE BLACK EYED PEAS (A&M/INTERSCOPE)
48	49	9	LOVE YOUR LOVE THE MOST — ERIC CHURCH (CAPITOL NASHVILLE)
49	72	2	MEET ME HALFWAY — THE BLACK EYED PEAS (INTERSCOPE)
50	43	6	UNDER — PLEASURE P (ATLANTIC)
51	54	5	I'M ALIVE — KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
52	55	8	SOUNDS LIKE LIFE TO ME — DARRYL WORLEY (TRI-DA/ARC/OU)
53	-	1	DOESN'T MEAN ANYTHING — ALICIA KEYS (MBK/RMG)
54	51	13	TRUST — KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
55	62	3	DROP IT LOW — ESTER DEAN FEAT CHRIS BROWN (WHO'S MANE/VIRGIN/CAPITOL/INTERSCOPE)
56		1	EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS (ROC NATION)
57	60	11	21 GUNS — GREEN DAY (REPRISE)
58	65	2	BAD HABITS — MAXWELL (COLUMBIA)
59	61	5	NUMBER ONE — R. KELLY FEAT KERI HILSON (JIVE/JLG)
60	67	2	NEED YOU NOW — LADY ANTEBELLUM (CAPITOL NASHVILLE)
61	64	6	RUNAWAY — LOVE AND THEFT (CAROLWOOD)
62	58	21	ALRIGHT — DARIUS RUCKER (CAPITOL NASHVILLE)
63	45	14	ICE CREAM PAINT JOB — DORROUGH (GENIUS/ET)
64	68	2	FIFTEEN — TAYLOR SWIFT (BIG MACHINE)
65	53	19	BOOTS ON — RANDY HOUSER (UNIVERSAL SOUTH)
66	73	2	DO I — LUKE BRYAN (CAPITOL NASHVILLE)
67	-	1	ONE TIME — JUSTIN BIEBER (ISLAND/IDJMG)
68	74	4	EVACUATE THE DANCEFLOOR — CASCADA (ROBINSON)
69	56	21	FIRE BURNING — SEAN KINGSTON (BEVERLY HEIGHTS/EPIC)
70	57	17	EGO — BEYONCE (MUSIC WORLD/COLUMBIA)
71	-	1	BONFIRE — CRAIG MORGAN (BNA)
72	70	5	IMMA STAR (EVERYWHERE WE ARE) — JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
73	-	1	REGRET — LETOYA FEAT LUDACRIS (CAPITOL)
74	-	1	I WANT TO KNOW WHAT LOVE IS — MARIAH CAREY (ISLAND/IDJMG)
75	-	1	CHECK MY BRAIN — ALICE IN CHAINS (VIRGIN/EMI/CMRI)

...TRS stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)	CERT.
1	4	7	**#1 2 WKS** PARTY IN THE U.S.A. — MILEY CYRUS (HOLLYWOOD)	
2	8	7	WHATCHA SAY — JASON DERULO (BEVERLY HEIGHTS/WARNER BROS.)	
3	6	10	I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)	
4	3	5	PAPARAZZI — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
5	7	12	DOWN — JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
6	5	7	RUN THIS TOWN — JAY Z, RIHANNA & KANYE WEST (ROC NATION)	●
7	1	3	EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS (ROC NATION)	
8	-	1	COWBOY CASANOVA — CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
9	2	2	FOREVER — DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
10	10	33	USE SOMEBODY — KINGS OF LEON (RCA/RMG)	■
11	9	22	YOU BELONG WITH ME — TAYLOR SWIFT (BIG MACHINE)	
12	11	11	SHE WOLF — SHAKIRA (SONY MUSIC LATIN/EPIC)	●
13	23	6	FIREFLIES — OWL CITY (UNIVERSAL REPUBLIC)	
14	12	12	OBSESSED — MARIAH CAREY (ISLAND/IDJMG)	
15	16	8	ONE TIME — JUSTIN BIEBER (ISLAND/IDJMG)	
16	13	17	GOOD GIRLS GO BAD — CEDRIC GERVAIS FEAT LEIGHTON MEESTER (HITMAKER/FLEXIN'/FAME/A&T/ARC/RAP)	■
17	18	8	SWEET DREAMS — BEYONCE (MUSIC WORLD/COLUMBIA)	
18	20	9	SAY HEY (I LOVE YOU) — MICHAEL FRANTI & SPEARHEAD (BOSS/A&M/UNIVERSAL REPUBLIC)	
19	17	13	HOTEL ROOM SERVICE — PITBULL (MR. 305/POLO GROUNDS/J/RMG)	
20	15	14	21 GUNS — GREEN DAY (REPRISE)	●
21	27	9	ALREADY GONE — KELLY CLARKSON (19/RCA/RMG)	
22	43	23	SINGLE LADIES (PUT A RING ON IT) — BEYONCE (MUSIC WORLD/COLUMBIA)	■
23	41	6	REPLAY — IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
24	26	13	LOVE DRUNK — BOYS LIKE GIRLS (COLUMBIA)	●
25	35	9	SEXY BITCH — DAVID GUETTA FEAT AKON (GUM/ASTRALWERKS/CAPITOL)	
26	25	26	BOOM BOOM POW — THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
27	40	6	NEED YOU NOW — LADY ANTEBELLUM (CAPITOL NASHVILLE)	
28	38	21	FIRE BURNING — SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
29	32	15	BIG GREEN TRACTOR — JASON ALDEAN (BROKEN BOW)	●
30	36	7	EVACUATE THE DANCE FLOOR — CASCADA (ROBINSON)	
31	33	9	TOES — ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
32	-	1	TAKING CHANCES — GLEE CAST (FOX/COLUMBIA)	
33	24	2	SUCCESSFUL — DRAKE FEAT TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
34	14	3	YOUNG FOREVER — JAY-Z + MR. HUDSON (ROC NATION)	
35	50	8	LA LA LA — LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)	
36	30	16	BEST I EVER HAD — DRAKE (YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN)	
37	37	13	FALLING FOR YOU — COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
38	21	2	IM GOING IN — DRAKE FEAT LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
39	37	31	I KNOW YOU WANT ME (CALLE OCHO) — PITBULL (ULTRA)	
40	68	3	THE FIXER — PEARL JAM (MONKEYWRENCH)	
41	28	8	SMILE — UNCLE KRACKER (TOP DOG/ATLANTIC)	
42	71	2	DROP IT LOW — ESTER DEAN FEAT CHRIS BROWN (HARVEY MASON JOAE 4 STREAMLINE/INTERSCOPE)	
43	44	6	BE ON YOU — FLO RIDA FEAT NE-YO (POE BOY/ATLANTIC)	
44	42	19	BATTLEFIELD — JORDIN SPARKS (19/JIVE/JLG)	
45	34	30	POKER FACE — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
46	46	11	ICE CREAM PAINT JOB — DORROUGH (GENIUS/ET)	
47	49	7	IMMA STAR (EVERYWHERE WE ARE) — JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
48	19	3	UPRISING — MUSE (HELIUM-3/WARNER BROS.)	
49	-	1	SOMEBODY TO LOVE — GLEE CAST (FOX/COLUMBIA)	
50	-	1	MEET ME HALFWAY — THE BLACK EYED PEAS (INTERSCOPE)	
51	55	9	THROW IT IN THE BAG — FABOLOUS FEAT THE-DREAM (DESERT STORM/DEF JAM/IDJMG)	
52	51	8	I WILL NOT BOW — BREAKING BENJAMIN (HOLLYWOOD)	
53	-	2	FACE DROP — SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
54	47	18	NEW DIVIDE — LINKIN PARK (MACHINE SHOP/WARNER BROS.)	■
55	45	27	KNOCK YOU DOWN — KERI HILSON FEAT KANYE WEST & NE-YO (MOSLEY ZONE 4/INTERSCOPE)	
56	48	15	YOU'RE A JERK — NEW BOYZ (SHOTTY ASS/WARNER BROS.)	
57	52	16	NEVER SAY NEVER — THE FRAY (EPIC)	●
58	59	10	BREAK UP — MARIO FEAT GUCCI MANE & SEAN GARRETT (3RD STREET J/RMG)	
59	58	5	FALLING DOWN — SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
60	63	8	STARSTRUKK — 3OH!3 (PHOTO FINISH/ATLANTIC/RRP)	●
61	22	2	HAPPY — LEONA LEWIS (SYCO J/RMG)	
62	57	13	I'M IN MIAMI TRICK — LMFAO (PARTY ROCK/INTERSCOPE)	
63	31	60	JUST DANCE — LADY GAGA FEAT COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	3
64	30	30	THE CLIMB — MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	2
65	56	23	PLEASE DON'T LEAVE ME — P!NK (LAFACE/JLG)	
66	69	7	ONLY YOU CAN LOVE ME THIS WAY — KEITH URBAN (CAPITOL NASHVILLE)	
67	29	8	PURSUIT OF HAPPINESS (NIGHTMARE) — KID CUDI FEAT MGMT & RATATAT (DREAM-A-...)	
68	-	1	GETTIN' YOU HOME (THE BLACK DRESS SONG) — CHRIS YOUNG (RCA/NASHVILLE)	
69	-	2	WASTED — GUCCI MANE FEAT PLIES OR DJ DA AUTOMATIC (MIZAY SO IGEY/WARNER BROS.)	
70	59	14	LOVEGAME — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
71	62	21	NO SURPRISE — DAUGHTRY (19/RCA/RMG)	
72	70	35	HALO — BEYONCE (MUSIC WORLD/COLUMBIA)	■
73	65	22	WAKING UP IN VEGAS — KATY PERRY (CAPITOL)	
74	-	2	DO I — LUKE BRYAN (CAPITOL NASHVILLE)	
75	-	1	WHAT WE TALKIN' ABOUT — JAY-Z + LUKE STEELE (ROC NATION)	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER — Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE — Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. D after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. D DualDisc available. + CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Alternative Active Rock, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Triple A, Heritage Rock, Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

CONFIGURATIONS

❶ CD single available ❷ Digital Download available ❸ DVD single available ❹ Vinyl Maxi-Single available ❺ Vinyl single available. ❻ CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

POWER PICK — This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold).
■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

POP/ADULT/ROCK

Billboard

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	3	14	#1 1 WK **USE SOMEBODY** KINGS OF LEON (RCA/RMG)
2	4	10	**DOWN** JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	2	16	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	1	17	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
5	5	8	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
6	11	7	GREATEST GAINER **WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
7	6	18	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
8	12	9	**OBSESSED** MARIAH CAREY (VIRGIN/DEF JAM/IDJMG)
9	8	15	**GOOD GIRLS GO BAD** COBRA STARSHIP FEAT LEIGHTON MEESTER (DECAYA/ARTEMIS/BLACKENED BY RAMEN ATLANTIC RRP)
10	10	12	**LOVE DRUNK** BOYS LIKE GIRLS (COLUMBIA)
11	16	5	**PAPARAZZI** LADY GAGA (THE FAME MONSTER/KONLIVE/CHERRYTREE/INTERSCOPE)
12	7	19	**KNOCK YOU DOWN** KERI HILSON FEAT KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
13	14	18	**NEVER SAY NEVER** THE FRAY (EPIC)
14	9	19	**NO SURPRISE** DAUGHTRY (19/RCA/RMG)
15	17	10	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
16	15	23	**WAKING UP IN VEGAS** KATY PERRY (CAPITOL)
17	22	5	**RUN THIS TOWN** JAY Z RIHANNA & KANYE WEST (ROC NATION)
18	13	11	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/J/RMG)
19	19	▮	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BIG BIG WAX/ATLANTIC/UNIVERSAL REPUBLIC)
20	21	6	**BE ON YOU** FLO RIDA FEAT NE-YO (POE BOY/ATLANTIC)
21	25	8	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
22	18	14	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
23	24	▮	**ONE TIME** JUSTIN BIEBER (ISLAND/IDJMG)
24	26	5	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
25	23	18	**NOT MEANT TO BE** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
26	27	5	**STARSTRUKK** 3OH!3 FEAT KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
27	20	11	**SHE WOLF** SHAKIRA (EPIC)
28	36	2	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
29	33	3	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
30	28	7	**I WANNA** THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
31	31	5	**EVACUATE THE DANCEFLOOR** CASCADA (ROBBINS)
32	34	3	**FACE DROP** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
33	30	8	**21 GUNS** GREEN DAY (REPRISE)
34	37	2	**FUNHOUSE** P!NK (LAFACE/JLG)
35	▮	3	**THROW IT IN THE BAG** FABOLOUS FEAT THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
36	40	2	**REPLAY** IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
37	35	3	**DROP IT LOW** ESTER DEAN FEAT CHRIS BROWN (HARVEY MASON/ROBBINS/STREAMLINE WITHOUT A PAD)
38	32	18	**HER DIAMONDS** ROB THOMAS (EMBLEM/ATLANTIC)
39	29	12	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
40	NEW	1	**SEXY CHICK** DAVID GUETTA FEAT AKON (GUM/ASTRALWERKS/CAPITOL)

Mariah Carey extends her record for most **Mainstream Top 40** top 10s, as "Obsessed" advances 12-8. The song is her 17th top 10 dating to the chart's 1992 launch.

In second place is Madonna with 14 top 10 titles at the format. Nelly, Pink and Justin Timberlake follow with 12 top 10s each.

On **Adult Contemporary**, Michael Bublé registers the fastest climb to the top 10 for a non-holiday song this year, as "Haven't Met You Yet" flies 14-10 in its fourth chart week. Among non-seasonal titles, the song logs the quickest ascent to the top 10 since Michael McDonald's "(Your Love Keeps Lifting Me) Higher and Higher" also entered the top tier in four weeks in February 2008.

Bublé logs the swiftest top 10 ascent for an original, non-holiday song since his own "Everything" charged 12-10 in its fourth week in May 2007.



ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	29	#1 3 WKS **THE CLIMB** MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	2	36	**YOU FOUND ME** THE FRAY (EPIC)
3	3	20	**HER DIAMONDS** ROB THOMAS (EMBLEM/ATLANTIC)
4	5	33	**COME ON GET HIGHER** MATT NATHANSON (VANGUARD/CAPITOL)
5	6	11	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	7	49	**LOVE STORY** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	8	50	**BETTER IN TIME** LEONA LEWIS (SYCO/J/RMG)
8	12	▮	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
9	9	39	**HOT N COLD** KATY PERRY (CAPITOL)
10	14	4	GREATEST GAINER **HAVEN'T MET YOU YET** MICHAEL BUBLÉ (143/REPRISE)
11	11	14	**PLEASE DON'T LEAVE ME** P!NK (LAFACE/JLG)
12	10	23	**1, 2, 3, 4** PLAIN WHITE T'S (HOLLYWOOD)
13	13	16	**NO SURPRISE** DAUGHTRY (19/RCA/RMG)
14	15	21	**IF TODAY WAS YOUR LAST DAY** NICKELBACK (ROADRUNNER/RRP)
15	20	6	**KISS A GIRL** KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
16	16	19	**COME BACK TO ME** DAVID COOK (19/RCA/RMG)
17	18	11	**CLOSER TO LOVE** MAT KEARNEY (AWARE/COLUMBIA)
18	24	4	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
19	21	2	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (VIRGIN/DEF JAM/IDJMG)
20	17	11	**SHE IS LOVE** PARACHUTE (MERCURY/IDJMG)
21	19	17	**SECOND CHANCE** SHINEDOWN (ATLANTIC)
22	23	8	**BEAUTIFUL WORLD (WE'RE ALL HERE)** JIM BRICKMAN & ADAM CROSSLEY (WINDSURF/BLACKHOUSE/DIRECT)
23	25	4	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
24	22	▮	**I LOOK TO YOU** WHITNEY HOUSTON (ARISTA/RMG)
25	RE-ENTRY		**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 4 WKS **USE SOMEBODY** KINGS OF LEON (RCA/RMG)
2	2	21	**NO SURPRISE** DAUGHTRY (19/RCA/RMG)
3	3	15	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	4	13	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
5	6	16	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	5	24	**PLEASE DON'T LEAVE ME** P!NK (LAFACE/JLG)
7	9	21	**NEVER SAY NEVER** THE FRAY (EPIC)
8	8	23	**HER DIAMONDS** ROB THOMAS (EMBLEM/ATLANTIC)
9	7	20	**WAKING UP IN VEGAS** KATY PERRY (CAPITOL)
10	11	12	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BIG BIG WAX/ATLANTIC/UNIVERSAL REPUBLIC)
11	13	17	**21 GUNS** GREEN DAY (REPRISE)
12	10	25	**COME BACK TO ME** DAVID COOK (19/RCA/RMG)
13	15	10	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
14	16	8	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
15	18	6	**WE WEREN'T BORN TO FOLLOW** BON JOVI (MERCURY/IDJMG)
16	17	13	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
17	19	8	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
18	21	6	**HEY, SOUL SISTER** TRAIN (COLUMBIA)
19	29	2	GREATEST GAINER **SOMEDAY** ROB THOMAS (EMBLEM/ATLANTIC)
20	25	5	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
21	20	14	**STARING DOWN** COLLECTIVE SOUL (EL/LOUD & PROUD/ROADRUNNER/RRP)
22	22	15	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
23	24	5	**MAYBE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
24	27	8	**I WANNA** THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
25	26	9	**GOOD GIRLS GO BAD** COBRA STARSHIP FEAT LEIGHTON MEESTER (DECAYA/ARTEMIS/BLACKENED BY RAMEN ATLANTIC RRP)

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 4 WKS **CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
2	2	14	**JARS** CHEVELLE (EPIC)
3	5	7	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
4	3	10	**THE FIXER** PEARL JAM (MONKEYWRENCH)
5	7	8	**UPRISING** MUSE (HELIUM-3/WARNER BROS.)
6	4	17	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
7	10	4	**BREAK** THREE DAYS GRACE (JIVE/JLG)
8	6	17	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
9	8	17	**YOU'RE GOING DOWN** SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10	12	17	**PANIC SWITCH** SILVERSUN PICKUPS (DANGERBIRD)
11	RE-ENTRY		GREATEST GAINER **WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
12	▮	17	**SOUND OF MADNESS** SHINEDOWN (ATLANTIC)
13	13	▮	**OVERCOME** CREED (WIND-UP)
14	11	6	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO** WEEZER (DGC/INTERSCOPE)
15	14	▮	**WHISKEY HANGOVER** GODSMACK (UNIVERSAL REPUBLIC)
16	▮	15	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
17	15	17	**BURN IT TO THE GROUND** NICKELBACK (ROADRUNNER/RRP)
18	16	17	**NOTION** KINGS OF LEON (RCA/RMG)
19	17	17	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (DSP/JIVE/JLG)
20	20	17	**21 GUNS** GREEN DAY (REPRISE)
21	23	▮	**MEDICATE** AFI (DGC/INTERSCOPE)
22	25	6	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
23	19	17	**CHAMPAGNE** CAVO (HEPHEX)
24	21	12	**IGNORANCE** PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
25	22	17	**FEEL GOOD DRAG** ANBERLIN (UNIVERSAL REPUBLIC)
26	24	13	**SHE'S A GENIUS** JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
27	26	17	**I GET OFF** HALESTORM (ATLANTIC)
28	27	17	**NO YOU GIRLS** FRANZ FERDINAND (DOMINO/EPIC)
29	30	3	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
30	28	11	**I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT** U2 (ISLAND/INTERSCOPE)
31	29	2	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
32	31	8	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
33	33	12	**1901** PHOENIX (LOYAUTE/GLASSNOTE)
34	34	5	**FUGITIVE** DAVID GRAY (MERCER STREET/DOWNTOWN)
35	32	17	**SEASONS** THE VEER UNION (UNIVERSAL MOTOWN)
36	35	6	**BACK AGAINST THE WALL** CAGE THE ELEPHANT (DSP/JIVE/JLG)
37	37	5	**AGAIN** FLYLEAF (A&M/OCTONE/INTERSCOPE)
38	38	6	**BREAKING** ANBERLIN (UNIVERSAL REPUBLIC)
39	39	8	**WHY I AM** DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
40	44	4	**TALK TO ME** BUCKCHERRY (ELEVEN SEVEN)
41	NEW	1	**EAST JESUS NOWHERE** GREEN DAY (REPRISE)
42	40	8	**BY THE WAY** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
43	45	2	**MONSTER** SKILLET (ARDENT/INO/ATLANTIC)
44	41	9	**ONE DAY** MATISYAHU (JDUB/OR/EPIC)
45	42	8	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)
46	43	7	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
47	48	2	**BLOOD ON MY HANDS** THE USED (REPRISE)
48	RE-ENTRY		**MAYBE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
49	47	5	**FOREVER IN YOUR HANDS** ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
50	RE-ENTRY		**MODERN DAY DELILAH** KISS (KISS)

Having first appeared on the Nov. 28, 1992, **Alternative** chart, Alice in Chains notches its first No. 1, as "Check My Brain" rises 2-1. The band had collected two prior top 10s: "No Excuses" (No. 3, 1994) and "Heaven Beside You" (No. 6, 1996).



ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	#1 1 WK **CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
2	1	8	**UPRISING** MUSE (HELIUM-3/WARNER BROS.)
3	3	6	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU T** WEEZER (DGC/INTERSCOPE)
4	5	15	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
5	4	▮	**NOTION** KINGS OF LEON (RCA/RMG)
6	6	14	**JARS** CHEVELLE (EPIC)
7	7	12	**IGNORANCE** PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
8	8	▮	**PANIC SWITCH** SILVERSUN PICKUPS (DANGERBIRD)
9	10	7	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
10	11	5	**MEDICATE** AFI (DGC/INTERSCOPE)
11	9	10	**THE FIXER** PEARL JAM (MONKEYWRENCH)
12	17	4	**BREAK** THREE DAYS GRACE (JIVE/JLG)
13	14	28	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (DSP/JIVE/JLG)
14	13	19	**YOU'RE GOING DOWN** SICK PUPPIES (RMR/VIRGIN/CAPITOL)
15	16	37	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
16	15	52	**FEEL GOOD DRAG** ANBERLIN (UNIVERSAL REPUBLIC)
17	12	19	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
18	RE-ENTRY		GREATEST GAINER **WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
19	19	12	**SHE'S A GENIUS** JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
20	20	8	**BACK AGAINST THE WALL** CAGE THE ELEPHANT (DSP/JIVE/JLG)
21	18	19	**21 GUNS** GREEN DAY (REPRISE)
22	26	2	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
23	24	8	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
24	23	11	**BREAKING** ANBERLIN (UNIVERSAL REPUBLIC)
25	21	15	**ONE DAY** MATISYAHU (JDUB/OR/EPIC)

TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 6 WKS **FUGITIVE** DAVID GRAY (MERCER STREET/DOWNTOWN)
2	3	11	**WHY I AM** DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
3	2	14	**I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT** U2 (ISLAND/INTERSCOPE)
4	4	12	**MAYBE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
5	5	10	**THE FIXER** PEARL JAM (MONKEYWRENCH)
6	6	15	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	8	19	**21 GUNS** GREEN DAY (REPRISE)
8	11	▮	**HEY, SOUL SISTER** TRAIN (COLUMBIA)
9	▮	34	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
10	13	6	**BACKWARDS DOWN THE NUMBER LINE** PHISH (EMI)
11	10	16	**LITTLE BRIBES** DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
12	7	19	**YOU NEVER KNOW** WILCO (NONESUCH/WARNER BROS.)
13	15	5	**DREAMS** BRANDI CARLILE (COLUMBIA)
14	12	23	**LIFE IN TECHNICOLOR II** COLDPLAY (CAPITOL)
15	16	8	**STARING DOWN** COLLECTIVE SOUL (EL/LOUD & PROUD/ROADRUNNER/RRP)
16	19	19	**HER DIAMONDS** ROB THOMAS (EMBLEM/ATLANTIC)
17	20	6	**SOMETHING BEAUTIFUL** NEEDTOBREATHE (ATLANTIC)
18	18	17	**BE THERE** HOWIE DAY (EPIC)
19	23	3	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO** WEEZER (DGC/INTERSCOPE)
20	21	15	**NEVER SAY NEVER** THE FRAY (EPIC)
21	22	14	**PRECIOUS LOVE** JAMES MORRISON (POLYDOR/INTERSCOPE)
22	24	6	**SAY PLEASE** MONSTERS OF FOLK (SHANGRI-LA)
23	17	14	**GO ON** JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
24	▮	2	**BUSTER VOODOO** RODRIGO Y GABRIELA (ATO/RED)
25	▮	3	**I AND LOVE AND YOU** THE AVETT BROTHERS (AMERICAN/COLUMBIA)

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	4	13	#1 1 WK **AMERICAN RIDE** T KEITH J WEST D PAHANISH	Toby Keith (D) SHOW DOG NASHVILLE		1
2	1	3		**SMALL TOWN USA** J STOVER (B D MAHER J S STOVER J MOORE)	Justin Moore (D) VALORY		1
3	6	7		**GETTIN' YOU HOME (THE BLACK DRESS SONG)** [illegible]	Chris Young (D) RCA		3
4	5	5		**ONLY YOU CAN LOVE ME THIS WAY** S HUFF K URBAN (S MCEWAN J REID)	Keith Urban (D) CAPITOL NASHVILLE		4
5	3	1		**BIG GREEN TRACTOR** [illegible]	Jason Aldean (D) BROKEN BOW		1
6	7	10		**WELCOME TO THE FUTURE** [illegible]	Brad Paisley (D) ARISTA NASHVILLE		6
7	9	11		**TOES** [illegible]	Zac Brown Band (D) HOME GROWN ATLANTIC RECORDING		7
8	4	2		**LIVING FOR THE NIGHT** [illegible]	George Strait (D) MCA NASHVILLE		2
9	8	8		**I'LL JUST HOLD ON** S HENDRICKS (B HAYSLIP T OLSEN B SIMPSON)	Blake Shelton (D) WARNER BROS. NASH		8
10	10	12		**LOVE YOUR LOVE THE MOST** [illegible]	Eric Church (D) CAPITOL NASHVILLE		10
11	11	18		**COWBOY CASANOVA** M BRIGHT (C UNDERWOOD M ELIZONDO B JAMES)	Carrie Underwood (D) ARISTA NASHVILLE		11
12	13	13		**SOUNDS LIKE LIFE TO ME** [illegible]	Darryl Worley (D) STEP ONE		12
13	12	14		**I'M ALIVE** B JAMES K LOVE K CHESNEY (K CHESNEY D DILLON M TAMBURINO)	Kenny Chesney With Dave Matthews (D) BNA		12
14	14	15		**RUNAWAY** [illegible]	Love And Theft (D) CAPITOL		14
15	15	22	7	GREATEST GAINER **NEED YOU NOW** #WORLEY LADY ANTEBELLUM (D HAYWOOD C KELLEY H SCOTT J KEAR)	Lady Antebellum (D) CAPITOL NASHVILLE		15
16	16	25		**FIFTEEN** S CHAPMAN T SWIFT (T SWIFT)	Taylor Swift (D) BIG MACHINE		16
17	17	21		**DO I** [illegible]	Luke Bryan (D) CAPITOL NASHVILLE		17
18	18	20		**BONFIRE** [illegible]	Craig Morgan (D) BNA		18
19	19	19		**RED LIGHT** [illegible]	David Nail (D) MCA NASHVILLE		19
20	20	24		**HONKY TONK STOMP** R DUNN T MCBRIDE (R DUNN T MCBRIDE B PINSON)	Brooks & Dunn Featuring Billy Gibbons (D) ARISTA NASHVILLE		20
21	22	27		**I WANNA MAKE YOU CLOSE YOUR EYES** [illegible]	Dierks Bentley (D) CAPITOL NASHVILLE		21
22	21	26		**ALL I ASK FOR ANYMORE** [illegible]	Trace Adkins (D) CAPITOL NASHVILLE		21
23	30			**CONSIDER ME GONE** [illegible]	Reba (D) STARSTRUCK/VALORY		23
24	24	29		**I JUST CALL YOU MINE** [illegible]	Martina McBride (D) RCA		24
25	27	31		**LONG LINE OF LOSERS** [illegible]	Montgomery Gentry (D) COLUMBIA		25
26	30	41		**HISTORY IN THE MAKING** [illegible]	Darius Rucker (D) CAPITOL NASHVILLE		26
27	28	32		**EIGHT SECOND RIDE** [illegible]	Jake Owen (D) RCA		27
28	35	49		**SOUTHERN VOICE** [illegible]	Tim McGraw (D) CURB		28
29	29	34		**HURRY HOME** [illegible]	Jason Michael Carroll (D) ARISTA NASHVILLE		29
30	34	39		**OUTSIDE MY WINDOW** [illegible]	Sarah Buxton (D) LYRIC STREET		30
31	37	40		**WHITE LIAR** [illegible]	Miranda Lambert (D) COLUMBIA		31
32	33	36		**TODAY** [illegible]	Gary Allan (D) MCA NASHVILLE		32
33	43	54		**THAT'S HOW COUNTRY BOYS ROLL** [illegible]	Billy Currington (D) MERCURY		33
34	39	46		**WHY DON'T WE JUST DANCE** [illegible]	Josh Turner (D) MCA NASHVILLE		34
35	36	37		**RADIO WAVES** [illegible]	Eli Young Band (D) REPUBLIC UNIVERSAL SOUTH		35
36	32	35		**I STILL LIKE BOLOGNA** [illegible]	Alan Jackson (D) ARISTA NASHVILLE		32
37	38	42		**BEER ON THE TABLE** [illegible]	Josh Thompson (D) [illegible]		37
38	40	45		**A LITTLE MORE COUNTRY THAN THAT** [illegible]	Easton Corbin (D) MERCURY		38
39	42	44		**COUNTRY FOLKS (LIVIN' LOUD)** [illegible]	The Lost Trailers (D) BNA		39
40	44	50		**DIDN'T YOU KNOW HOW MUCH I LOVED YOU** [illegible]	Kellie Pickler (D) BNA		40
41	41	43		**MOO LA MOO** S AZAR J STEPHENS (S AZAR A J MASTERS J FEMOID)	Steve Azar (D) RIDE		41
42	53	–		**THE TRUTH** [illegible]	Jason Aldean (D) BROKEN BOW		42
43	45	48		**LONG AFTER I'M GONE** [illegible]	Big Kenny (D) [illegible]		43
44	HOT SHOT DEBUT		1	**WHY** D HUFF RASCAL FLATTS (A SHAMBLIN R MATHES)	Rascal Flatts (D) LYRIC STREET		44
45	46	47		**LOVE LIKE CRAZY** [illegible]	Lee Brice (D) [illegible]		45
46	51	–		**SARA SMILE** [illegible]	Jimmy Wayne Featuring Daryl Hall & John Oates (D) [illegible]		46
47	49	–		**KEEP ON LOVIN' YOU** [illegible]	Steel Magnolia (D) BIG MACHINE		47
48	48	51		**LOVE LIVES ON** [illegible]	Mallary Hope (D) MCA NASHVILLE		48
49	50	56		**EVERYWHERE I GO** PVASSAR (PVASSAR J STEELE)	Phil Vassar (D) UNIVERSAL SOUTH		49
50	57	59		**STUCK** [illegible]	Ash Bowers (D) STONEY CREEK		50



3

The fourth-season "Nashville Star" winner achieves his highest chart perch to date with the biggest audience gain in the top 10 (up 2.7 million impressions). His second set is No. 11 on Top Country Albums (10,000 copies sold).



15

The lead single from the trio's upcoming second album is the Greatest Gainer (up 3 million impressions) in its seventh chart week. The group wraps a Canadian tour with Keith Urban this month and is booked through early December with its own shows.

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	2	46	#1 24 WKS **TAYLOR SWIFT** BIG MACHINE 0[illegible] (18.98) +	Fearless	4	1
2	2	3		**ZAC BROWN BAND** [illegible]	The Foundation		2
3	4	4		**SOUNDTRACK** [illegible]	Hannah Montana: The Movie		1
4	3	1		**BROOKS & DUNN** [illegible]	#1s ... And Then Some		1
5	5	7		**JASON ALDEAN** [illegible]	Wide Open		2
6	6	5		**GEORGE STRAIT** [illegible]	Twang		1
7	9	11	76	GREATEST GAINER **LADY ANTEBELLUM** CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
8	7	6		**REBA** [illegible]	Keep On Loving You		1
9	8	8		**VARIOUS ARTISTS** [illegible]	NOW That's What I Call Country Vol. 2		4
10	10	9		**DARIUS RUCKER** CAPITOL NASHVILLE 25906 (18.98)	Learn To Live		1
11	12	10		**CHRIS YOUNG** [illegible]	The Man I Want To Be		6
12	11	13		**TAYLOR SWIFT** BIG MACHINE 0[illegible] (18.98) +	Taylor Swift		1
13	15	14		**KEITH URBAN** CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		1
14	13	12		**SUGARLAND** MERCURY 0112[illegible] (13.98)	Love On The Inside		1
15	14	16		**RASCAL FLATTS** LYRIC STREET [illegible] (18.98)	Unstoppable		1
16	17	18		**JUSTIN MOORE** VALORY [illegible] (12.98)	Justin Moore		3
17	18	15		**BRAD PAISLEY** ARISTA NASHVILLE [illegible] (18.98)	American Saturday Night		1
18	16	17		**KENNY CHESNEY** BNA [illegible] (11.98)	Greatest Hits II		1
19	HOT SHOT DEBUT		1	**LARRY THE CABLE GUY** JACK WARNER BROS. 519[illegible] WRA (18.98)	Tailgate Party		19
20	19	19		**SUGARLAND** MERCURY [illegible] (13.98) +	LIVE On The Inside		1
21	20	22		**BILLY CURRINGTON** MERCURY [illegible] (13.98)	Little Bit Of Everything		2
22	23	23		**JAMEY JOHNSON** MERCURY [illegible] (13.98)	That Lonesome Song		6
23	21	21		**GLORIANA** WARNER BROS. 519780WRA (13.98)	Gloriana		8
24	22	25		**GEORGE JONES** [illegible]	A Collection Of My Best Recollection		22
25	24	20		**WILLIE NELSON** [illegible]	American Classic		14
26	32	32		**ERIC CHURCH** CAPITOL NASHVILLE 20810* (12.98)	Carolina		4
27	26	28		**ALAN JACKSON** ARISTA NASHVILLE 19943*SMN (11.98)	Good Time		1
28	25	27		**RASCAL FLATTS** LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		2
29	27	26		**LOVE AND THEFT** CAPITOL/LYRIC STREET (11.98)	World Wide Open		10
30	30	31		**KELLIE PICKLER** 19 BNA 22811*SMN (11.98) +	Kellie Pickler		1
31	37	38	14	PACE SETTER **DIERKS BENTLEY** CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		1
32	28	29		**RANDY HOUSER** [illegible]	Anything Goes		21
33	35	36		**COLT FORD** [illegible]	Ride Through The Country		24
34	33	33		**GEORGE STRAIT** MCA NASHVILLE 010826 UMGN (17.98)	Troubadour		1
35	31	34		**TOBY KEITH** SHOW DOG NASHVILLE 010334 UME (13.98)	35 Biggest Hits		1
36	29	30		**ZAC BROWN BAND** [illegible]	The Foundation		29
37	36	35		**TRAILER CHOIR** SHOW DOG NASHVILLE 005 (7.98)	Off The Hillbilly Hook (EP)		38
38	34	24		**CROSS CANADIAN RAGWEED** [illegible]	Happiness And All The Other Things		18
39	40	45		**JAKE OWEN** RCA [illegible] (12.98	Easy Does It		2
40	38	39		**KENNY CHESNEY** BLUE CHAIR/BNA 24553-SMN (18.98)	Lucky Old Sun		1
41	NEW			**DIAMOND RIO** WORD/CURB 88[illegible] WARNER BROS. (13.98)	The Reason		41
42	44	41		**DAVID NAIL** MCA NASHVILLE [illegible]UMGN (10.98)	I'm About To Come Alive		18
43	43	43		**TIM MCGRAW** CURB [illegible] (14.98)	Greatest Hits: Limited Edition		1
44	45	44		**BLAKE SHELTON** WARNER BRO. 512[illegible] WRN (13.98)	Startin' Fires		7
45	41	42		**MARTINA MCBRIDE** RCA [illegible] (11.98)	Shine		1
46	42	40		**VARIOUS ARTISTS** [illegible]	NOW That's What I Call Country		1
47	51	46		**RANDY TRAVIS** [illegible]	I Told You So: The Ultimate Hits Of Randy Travis		3
48	50	50		**TRACE ADKINS** CAPITOL NASHVILLE 20084* (18.98)	X: Ten		7
49	49	47		**DIERKS BENTLEY** CAPITOL NASHVILLE [illegible] (13.98)	Greatest Hits: Every Mile A Memory 2003-2008		2
50	46	37		**JACK INGRAM** BIG MACHINE J10300 (11.98)	Big Dreams & High Hopes		21

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.	PEAK POSITION
1	2	3	#1 2 WKS **THE ISAACS** [illegible]	The Isaacs Naturally: An Almost A Cappella Collection		1
2	1	2	**RICKY SKAGGS** [illegible]	Solo: Songs My Dad Loved		1
3	3	32	**STEVE MARTIN** [illegible]	The Crow: New Songs For The Five-String Banjo		1
4	5	53	**OLD CROW MEDICINE SHOW** [illegible]	Tennessee Pusher		1
5	11	14	**SARAH JAROSZ** [illegible]	Song Up In Her Head		5
6	4	4	**YONDER MOUNTAIN STRING BAND** [illegible]	The Show		1
7	6	48	**STEVE IVEY** [illegible]	Ultimate Bluegrass		1
8	RE-ENTRY		**RUSSELL MOORE & IIIRD TYME OUT** [illegible]	Russell Moore & IIIrd Tyme Out		8
9	14	25	**DAILEY & VINCENT** [illegible]	Brothers From Different Mothers		9
10	8	57	**BIL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS** [illegible]	All Time Favorite Country Bluegrass Homecoming Volume Six		1

BETWEEN THE BULLETS

'RIDE' RUNS TO TOP



Toby Keith's "American Ride" gains 1.1 million impressions and steps 2-1 on Hot Country Songs, his 16th chart-topper this decade. Kenny Chesney remains in second place with 14 No. 1s since January 2000.

"Ride" is Keith's 19th trip to the summit during the Nielsen BDS era (since January 1990), which pushes him out of a tie for fifth place with Garth Brooks (18 No. 1s). During that period, George Strait leads with 26, followed by Alan Jackson (25), Tim McGraw (22) and Brooks & Dunn (20). Keith's new "American Ride" album is due Oct. 6. —*Wade Jessen*

R&B/HIP-HOP

Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE (IMPRINT) • DISTRIBUTING LABEL
1	1	3	#1 3 WKS **JAY-Z** THE BLUEPRINT 3 (ROC NATION 520656-AG) ✦
2	2	4	**WHITNEY HOUSTON** I LOOK TO YOU (ARISTA 1063) RMG
3	3	3	**DRAKE** SO FAR GONE (EP) (YMC, MONEY CASH MONEY/UNIVERSAL MOTOWN 013064)
4	6	4	**TREY SONGZ** READY (SONY R 1018, ATLANTIC 518794) AG
5	4	2	**LIL' BOOSIE** SUPERBAD: THE RETURN OF BOOSIE BAD A$$ (TRILL/ASYLUM 521[illegible]/WARNER BROS.)
6	8	12	**MAXWELL** BLACKSUMMER'S NIGHT (COLUMBIA 89142) SONY MUSIC ✦
7	5	2	**KID CUDI** WAS I IN THE MOON: THE END OF DAY (PLAN A/...; UMRM, MOTOWN 2[illegible]) UMRG ✦
8	7	3	**RAEKWON** ONLY BUILT 4 CUBAN LINX... PT. II (ICE H2O 68794)
9	10	16	**THE BLACK EYED PEAS** THE E.N.D. (INTERSCOPE 012887*) IGA
10	11	9	**FABOLOUS** LOSO'S WAY (SOUNDTRACK) (DESERT STORM/DEF JAM 013[illegible]*) IDJMG ✦
11	15	8	**K'JON** I GET AROUND (LPA/UP/UNIVERSAL REPUBLIC 013162) UMRG
12	■	2	**TRICK DADDY** FINALLY FAMOUS: BORN A THUG, STILL A THUG (SLIP-N-SLIDE/[illegible])
13	13	5	**LETOYA** LADY LOVE (CAPITOL 97259)
14	14	4	**PITBULL** REBELUTION (MR. 305/POLO GROUNDS/J 51991) RMG
15	17	19	**EMINEM** RELAPSE (WEB/SHADY/AFTERMATH/INTERSCOPE 012863*) IGA
16	18	21	**CHRISETTE MICHELE** EPIPHANY (DEF JAM 012797*) IDJMG ✦
17	12	2	**NEW BOYZ** SKINNY JEANZ AND A MIC (SHOTTY ASYLUM 520425/WARNER BROS.)
18	20	46	**BEYONCE** I AM...SASHA FIERCE (MUSIC WORLD/COLUMBIA 194[illegible]/SONY MUSIC)
19	16	■	**LEDISI** TURN ME LOOSE (VERVE FORECAST 012677*) VG ✦
20	21	13	**JEREMIH** JEREMIH (MICK SCHULTZ/DEF JAM 013095*) IDJMG
21	25	32	**CHARLIE WILSON** UNCLE CHARLIE (JIVE 23389) JLG
22	24	28	**KERI HILSON** IN A PERFECT WORLD... (MOSLEY ZONE 4/INTERSCOPE 012000) IGA
23	23	13	**VARIOUS ARTISTS** NOW 31 (EMI/UNIVERSAL, ZOMBA 28617) SONY MUSIC ●
24	22	3	**JAY-Z** THE BLUEPRINT COLLECTOR'S EDITION (ROC-A-FELLA/DEF JAM 0[illegible]) IDJMG
25	27	69	**LIL WAYNE** THA CARTER III (CMR/YMCMB/UNIVERSAL MOTOWN 011937*) UMRG
26	30	49	**MARY MARY** THE SOUND (M^3 BLUE/COLUMBIA 28087*) SONY MUSIC ✦
27	26	41	**ANTHONY HAMILTON** THE POINT OF IT ALL (MISTER'S MUSIC/SO SO DEF 23387) JLG
28	29	11	**TWISTA** CATEGORY F5 (GMG 96412)
29	RE-ENTRY		**BROTHER ALI** US (RHYMESAYERS 0113)
30	28	6	**SEAN PAUL** IMPERIAL BLAZE (VP/ATLANTIC 520047) AG ✦
31	36	11	**JOE** SIGNATURE (553 00005) KEDAR
32	37	5	**MICHAEL JACKSON** THE DEFINITIVE COLLECTION (MOTOWN 013297) UME
33	40	5	**J MOSS** JUST JAMES (FLAM/GOSPO CENTRIC/VERITY 47910) JLG
34	35	16	**PLEASURE P** THE INTRODUCTION OF MARCUS COOPER (ATLANTIC 516[illegible]) AG ✦
35	19	2	**KRS-ONE & BUCKSHOT** SURVIVAL SKILLS (E.C.D. DOWN 2120)
36	■	41	**KEYSHIA COLE** A DIFFERENT ME (IMANI/GEFFEN 012395) IGA
37	43	4	**BEANIE SIGEL** THE BROAD STREET BULLY (SIGGNESS NET 67)
38	34	15	**LAURA IZIBOR** LET THE TRUTH BE TOLD (ATLANTIC 512240) AG
39	42	41	**JAMIE FOXX** INTUITION (...[illegible]) RMG
40	41	24	**RICK ROSS** DEEPER THAN RAP (U[illegible]/SLIP-N-SLIDE/DEF JAM 01777*) IDJMG ✦
41	39	5	**GEORGE BENSON** SONGS AND STORIES (MONSTER 30364/CONCORD) ✦
42	33	29	**THE-DREAM** LOVE V.S. MONEY (RADIO KILLA/DEF JAM 012579*) IDJMG
43	31	14	**GINUWINE** A MAN'S THOUGHTS (NOTHIN/ASYLUM 519147/WARNER BROS.)
44	51	54	**RAPHAEL SAADIQ** THE WAY I SEE IT (LOS...MBIA 88585*) SONY MUSIC
45	50	7	**SLAUGHTERHOUSE** SLAUGHTERHOUSE (E1 2052)
46	32	2	**Q-TIP** KAMAAL THE ABSTRACT (BATTERY 55519*) JIVE
47	47	8	**DORROUGH** DORROUGH MUSIC (GENIUS 5114 E1)
48	55	■	**CALVIN RICHARDSON** FACTS OF LIFE: THE SOUL OF BOBBY WOMACK (SHANACHIE 5[illegible])
49	45	5	**SMOKEY ROBINSON** TIME FLIES WHEN YOU'RE HAVING FUN (ROBSO 400200)
50	54	53	**JAZMINE SULLIVAN** FEARLESS (J 32713) RMG

Jay-Z holds down six spots on the 25-position **Top R&B/Hip-Hop Catalog** chart (viewable at billboard.biz/charts), the second-best weekly sum of the year. Only Michael Jackson, who occupied 12 positions three times after his death in June, has placed more.



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT • PROMOTION LABEL)
1	1	13	#1 2 WKS **SUCCESSFUL** (DRAKE FEAT. TREY SONGZ & LIL WAYNE • YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	17	**BREAK UP** MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)
3	3	18	**PRETTY WINGS** MAXWELL (COLUMBIA)
4	4	12	**UNDER** PLEASURE P (ATLANTIC)
5	6	10	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY SO ICEY/WARNER BROS.)
6	5	9	**RUN THIS TOWN** JAY-Z • RIHANNA & KANYE WEST (ROC NATION)
7	9	9	**LOL :-)** TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELL'EM (SONG BOOK/ATLANTIC)
8	12	▼	**NUMBER ONE** R. KELLY FEAT. KERI HILSON (JIVE/JLG)
9	8	14	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)
10	7	17	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
11	16	6	**REGRET** LETOYA FEAT. LUDACRIS (CAPITOL)
12	14	14	**5 STAR CHICK** YO GOTTI (POLO GROUNDS/J/RMG)
13	13	22	**TRUST** KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
14	11	19	**EGO** BEYONCE (MUSIC WORLD/COLUMBIA)
15	10	17	**ICE CREAM PAINT JOB** DORROUGH (INGENIUS/E1)
16	15	21	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
17	18	22	**GOD IN ME** MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
18	22	4	**FOREVER** DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
19	17	14	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
20	24	7	**I'M GOOD** CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
21	19	12	**JUST A KISS** MISHON (SYNAPSE/ZONE 4/STREAMLINE/INTERSCOPE)
22	25	6	**SWEAT IT OUT** THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
23	21	9	**BECKY** PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
24	31	4	**I INVENTED SEX** TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
25	NEW		GREATEST GAINER **DOESN'T MEAN ANYTHING** ALICIA KEYS (MBK/J/RMG)
26	27	8	**BETTER BELIEVE IT** LIL BOOSIE FEAT. YOUNG JEEZY & WEBBIE (TRILL/ASYLUM/WARNER BROS.)
27	23	9	**THE ONE** MARY J. BLIGE FEAT. DRAKE (MATRIARCH/GEFFEN/INTERSCOPE)
28	26	14	**TRICK'N** MULLAGE (FROM THE GROUND UP/JIVE/JLG)
29	35	5	**DROP IT LOW** ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
30	29	16	**YOU'RE A JERK** NEW BOYZ (SHOTTY ASYLUM/WARNER BROS.)
31	28	7	**DIGITAL GIRL** JAMIE FOXX FEAT. DRAKE, KANYE WEST + THE-DREAM (J/RMG)
32	30	10	**TIPSY IN DIS CLUB** PRETTY RICKY (SUPERSTAR/BIG CAT/TOMMY BOY)
33	NEW		**BAD HABITS** MAXWELL (COLUMBIA)
34	36	4	**TROUBLE** GINUWINE FEAT. BUN B (NOTHIN/ASYLUM/WARNER BROS.)
35	33	7	**BUY YOU A ROUND (UP AND DOWN)** VERSE SIMMONDS (DARKCHILD/INTERSCOPE)
36	40	2	**FRESH** B TRE G (MOONSTONE/JIVE/BATTERY)
37	NEW		**EVERYTHING, EVERYDAY, EVERYWHERE** FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
38	34	8	**SLOW DANCE** KERI HILSON (MOSLEY ZONE 4/INTERSCOPE)
39	NEW		**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
40	39	2	**HEARD 'EM ALL** AMERIE FEAT. LIL WAYNE (DEF JAM/IDJMG)

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT • PROMOTION LABEL)
1	1	13	#1 3 WKS **DOWN** JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	3	9	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
3	2	14	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)
4	5	13	**BE ON YOU** FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
5	6	11	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
6	4	21	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7	8	16	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
8	7	17	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/J/RMG)
9	9	11	**BREAK UP** MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)
10	11	7	**WHATCHA SAY** JASON DERULO (BEVERLY HEIGHTS/WARNER BROS.)
11	12	11	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
12	10	■	**KNOCK YOU DOWN** KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY ZONE 4/INTERSCOPE)
13	■	3	**FOREVER** DRAKE (HARVEY MASON ZONE 4/STREAMLINE/INTERSCOPE)
14	21	4	**LOL :-)** TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELL'EM (SONG BOOK/ATLANTIC)
15	17	13	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
16	19	5	**DROP IT LOW** ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
17	14	12	**OUTTA CONTROL** BABY BASH FEAT. PITBULL (ARISTA/RMG)
18	13	22	**EVERY GIRL** YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
19	18	6	**SHAKE MY** THREE 6 MAFIA FEAT. KALENNA (HYPNOTIZE MINDS/COLUMBIA)
20	16	6	**WRITTEN ON HER** BIRDMAN FEAT. JAY SEAN (CASH MONEY/UNIVERSAL MOTOWN)
21	32	2	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
22	34	2	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
23	26	8	**BECKY** PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
24	29	3	**TIE ME DOWN** NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
25	28	5	**FACE DROP** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
26	NEW		GREATEST GAINER **DOESN'T MEAN ANYTHING** ALICIA KEYS (MBK/J/RMG)
27	27	8	**LA LA LA** LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
28	37	2	**SEXY CHICK** DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
29	23	19	**WETTER (CALLING YOU DADDY)** TWISTA FEAT. ERIKA SHEVON (GET MONEY GANG/CAPITOL)
30	24	■	**LOVEGAME** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
31	31	4	**ONE TIME** JUSTIN BIEBER (ISLAND/IDJMG)
32	35	3	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY SO ICEY/WARNER BROS.)
33	NEW		**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (ISLAND/IDJMG)
34	33	▼	**LET'S GET CRAZY** CASSIE FEAT. AKON (BAD BOY/ATLANTIC)
35	■	3	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
36	▼	▼	**NUMBER ONE** R. KELLY FEAT. KERI HILSON (JIVE/JLG)
37	NEW		**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
38	30	15	**MAKE HER SAY** KID CUDI FEAT. KANYE WEST & COMMON (GOOD/UNIVERSAL MOTOWN)
39	NEW		**MISS ME KISS ME** COLD FLAMEZ (ASYLUM/WARNER BROS.)
40	NEW		**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT • PROMOTION LABEL)
1	3	15	#1 1 WK GREATEST GAINER **BAD HABITS** MAXWELL (COLUMBIA)
2	1	22	**PRETTY WINGS** MAXWELL (COLUMBIA)
3	5	22	**CAN'T LIVE WITHOUT YOU** CHARLIE WILSON (P MUSIC JIVE/JLG)
4	2	10	**I LOOK TO YOU** WHITNEY HOUSTON (ARISTA/RMG)
5	4	32	**ON THE OCEAN** K'JON (LPA/P (DEF TYME/UNIVERSAL REPUBLIC)
6	7	27	**THE POINT OF IT ALL** ANTHONY HAMILTON (MISTER'S MUSIC/JIVE/JLG)
7	6	31	**LAST CHANCE** GINUWINE (NOTHIN/ASYLUM/WARNER BROS.)
8	8	19	**IN LOVE WITH ANOTHER MAN** JAZMINE SULLIVAN (J/RMG)
9	10	29	**GOD IN ME** MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
10	11	19	**BLAME IT ON ME** CHRISETTE MICHELE (DEF JAM/IDJMG)
11	9	38	**SOBEAUTIFUL** MUSIQ SOULCHILD (ATLANTIC)
12	13	20	**CLOSE TO YOU** [illegible] & CECE WINANS ([illegible]/BCD)
13	18	5	**WHAT I'VE BEEN WAITING FOR** BRIAN MCKNIGHT (HARD KNOCK/E1)
14	15	50	**THERE GOES MY BABY** CHARLIE WILSON (P MUSIC JIVE/JLG)
15	12	33	**EPIPHANY (I'M LEAVING)** CHRISETTE MICHELE (DEF JAM/IDJMG)
16	17	7	**OH** KEVON EDMONDS (MAKE)
17	16	19	**GIVE IT TO ME RIGHT** MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
18	20	12	**GOIN' THRU CHANGES** LEDISI (VERVE FORECAST/VERVE)
19	19	11	**TRUST** KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
20	23	9	**THIS TIME** K'JON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ (LPA/UP/UNIVERSAL REPUBLIC)
21	27	2	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (ISLAND/IDJMG)
22	39	2	**DOESN'T MEAN ANYTHING** ALICIA KEYS (MBK/J/RMG)
23	21	10	**DON'T STAY** LALEH (ATLANTIC)
24	22	2	**MILLION DOLLAR BILL** WHITNEY HOUSTON (ARISTA/RMG)
25	26	5	**BETTER WITH TIME** PRINCE (NPG)

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT • PROMOTION LABEL)
1	1	10	#1 3 WKS **RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	2	14	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	3	16	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
4	4	23	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	5	9	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY SO ICEY/WARNER BROS.)
6	9	5	**FOREVER** DRAKE (HARVEY MASON ZONE 4/STREAMLINE/INTERSCOPE)
7	6	12	**BE ON YOU** FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
8	7	24	**ICE CREAM PAINT JOB** DORROUGH (INGENIUS/E1)
9	8	15	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/J/RMG)
10	10	24	**EVERY GIRL** YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	19	3	GREATEST GAINER **EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
12	11	10	**5 STAR CHICK** YO GOTTI (POLO GROUNDS/J/RMG)
13	13	8	**BECKY** PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
14	12	21	**WETTER (CALLING YOU DADDY)** TWISTA FEAT. ERIKA SHEVON (GET MONEY GANG/CAPITOL)
15	18	■	**I'M GOING IN** DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	14	7	**OUTTA CONTROL** BABY BASH FEAT. PITBULL (ARISTA/RMG)
17	20	5	**I'M GOOD** CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
18	24	2	**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
19	15	10	**TRICK'N** MULLAGE (FROM THE GROUND UP/JIVE/JLG)
20	17	4	**WRITTEN ON HER** BIRDMAN FEAT. JAY SEAN (CASH MONEY/UNIVERSAL MOTOWN)
21	RE-ENTRY		**I LOOK GOOD** CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)
22	25	4	**SHAKE MY** THREE 6 MAFIA FEAT. KALENNA (HYPNOTIZE MINDS/COLUMBIA)
23	RE-ENTRY		**EVERYTHING, EVERYDAY, EVERYWHERE** FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
24	16	21	**YOU'RE A JERK** NEW BOYZ (SHOTTY ASYLUM/WARNER BROS.)
25	RE-ENTRY		**LA LA LA** LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)

BETWEEN THE BULLETS

MAXWELL'S DOUBLE DUTY



For the first time in the 16-year history of the Adult R&B airplay chart, one artist holds the top two slots. Maxwell not only takes the honor with "Bad Habits" moving 3-1 and "Pretty Wings" falling 1-2, he also becomes the second artist to replace himself at No. 1. Alicia Keys was the first to do so at the top when "No One" replaced "Like You'll Never See Me Again" on the Nov. 10, 2007, chart. On Hot R&B/Hip-Hop Songs, "Wings" remains perched at No. 1 for the ninth week, and "Habits" rises 16-9 for Maxwell's fifth top 10.

Elsewhere, Jason Derulo's "Whatcha Say" is the eighth debut track of 2009 to reach the Rhythmic Airplay top 10. This year has surpassed the total of 2008, when five such tracks hit the chart's upper region. *—Raphael George*

HOT R&B/HIP-HOP SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK
1	1	1	22	**#1 3 WKS PRETTY WINGS** (D. DAVID MUSZE / H. DAVID MUSZE)	Maxwell / COLUMBIA		1
2	2	2		**BREAK UP** (S. GARRETT / S. CRAWFORD II / S. GARRETT / S. CRAWFORD / R. DAVIS)	Mario Featuring Gucci Mane & Sean Garrett / 3RD STREET		2
3	3	3		**SUCCESSFUL** (K. SHEBIB / A. GRAHAM / A. SHEBIB / T. NEVERSON / D. CARTER)	Drake Featuring Trey Songz & Lil Wayne / YOUNG MONEY / CASH MONEY / UNIVERSAL MOTOWN		3
4	5	4		**RUN THIS TOWN** (K. WEST / J. C. CARTER / K. WEST / E. WILSON / R. FENTY / A. ALATAS)	Jay-Z, Rihanna & Kanye West / ROC NATION		4
5	7	5		**GOD IN ME** (W. CAMPBELL / W. CAMPBELL / E. ATKINS-CAMPBELL / T. ATKINS-CAMPBELL)	Mary Mary Featuring Kierra "KiKi" Sheard / MY BLOCK		5
6	4	9		**WASTED** (FATBOY / C. DOUGLAS / R. DAVIS / A. WASHINGTON)	Gucci Mane Featuring Plies Or OJ Da Juiceman / WAZAY SO ICEY		4
7	6	7		**UNDER** (TANK / TANK A. DIXON / L. BEREA / R. NEW / J. FRANKLIN / T. JONES / K. STEPHENSON / M. COOPER)	Pleasure P / ATLANTIC		5
8	8	10		**TRUST** (D. ALFORD / R. FAIR / N. M. COLE / T. TAYLOR / D. C. ALFORD)	Keyshia Cole Duet With Monica / MAN GEFFEN INTERSCOPE		5
9	16	18		**BAD HABITS** (H. DAVID MUSZE / H. DAVID MUSZE)	Maxwell / COLUMBIA		9
10	14	16		**NUMBER ONE** (R. KELLY / R. HAMILTON / R. HAMILTON / R. KELLY / R. HAMILTON / R. HAMILTON / K. L. HILSON)	R. Kelly Featuring Keri Hilson / JIVE		10
11	9	6		**THROW IT IN THE BAG** (T. STEWART / T. NASH / J. O. JACKSON / C. A. STEWART / T. NASH)	Fabolous Featuring The-Dream / DESERT STORM/DEF JAM/IDJMG		4
12	13	15		**LOL :-)** (SHA & PRICE / T. NEVERSON / T. TAYLOR / T. SCALES / D. WAY / R. DAVIS)	Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em / SONG BOOK/ATLANTIC		12
13	17	20		**REGRET** (MARK J. FRANKLIN / TANK / K. STEPHENSON / J. VALENTINE / L. LOCKETT / R. NEWTON / J. FRANKLIN / S. J. BRIDGES)	LeToya Featuring Ludacris / CAPITOL		13
14	10	11		**EGO** (F. WILLIAMS / H. LILLY / B. KNOWLES / E. WILLIAMS / H. LILLY JR. / B. KNOWLES)	Beyonce / MUSIC WORLD/COLUMBIA		3
15	12	12		**OBSESSED** (M. CAREY / T. NASH / C. STEWART / M. CAREY / T. NASH / C. A. STEWART)	Mariah Carey / EPIC/ISLAND/IDJMG		11
16	20	27		**FOREVER** (RO. 104 / M. SAMUELS / A. GRAHAM / K. WEST / D. CARTER / M. MATHERS)	Drake Featuring Kanye West, Lil Wayne & Eminem / HARVEY MASON ZONE 4/STREAMLINE/INTERSCOPE		16
17	11	8		**LAST CHANCE** (J. M. COX / B. M. COX / A. SHROPSHIRE / W. WELLS)	Ginuwine / NOTIFY/ASYLUM/WARNER BROS		3
18	15	13		**BEST I EVER HAD** (DR. LUKE / A. [illegible] / [illegible] / D. HAMM / J. [illegible] / [illegible] / D. CARTER)	Drake / YOUNG MONEY / CASH MONEY / UNIVERSAL MOTOWN		1
19	32	–	2	**GREATEST GAINER/AIRPLAY DOESN'T MEAN ANYTHING** (BROTHERS & KEYS / A. KEYS & K. BROTHERS JR.)	Alicia Keys / MBK/RMG		19
20	27	31		**I INVENTED SEX** (D. DAVIS / [illegible] / D. MCKINNEY / T. SCALES / T. NEVERSON / A. GRAHAM)	Trey Songz Featuring Drake / SONG BOOK/ATLANTIC		20
21	21	19		**5 STAR CHICK** (HOT R.O.C. / M. MEMPHIS / R. TATE JR.)	Yo Gotti / POLO GROUND/RMG		19
22	23	23		**CAN'T LIVE WITHOUT YOU** (THE UNDERDOGS / N. J. MASON JR. / D. E. THOMAS / J. FAUNTLEROY II / S. J. RUSSELL)	Charlie Wilson / P. MUSIC/JIVE/JLG		22
23	19	14		**ICE CREAM PAINT JOB** (DMUCH / D. D. DORROUGH / R. A. PROCTOR)	Dorrough / NGEN/ET		14
24	18	17		**ON THE OCEAN** (K. JON PROTEUS / K. JOHNSON)	K'Jon / UPSUP DEH TYME/UNIVERSAL REPUBLIC		12
25	25	25		**I LOOK TO YOU** (L. STEWART / E. KIRKLAND / H. MASON JR. / R. KELLY)	Whitney Houston / ARISTA/RMG		19
26	25	22		**I NEED A GIRL** (JARGATE / J. AUSTIN / M. S. ERIKSEN / T. E. HERMANSEN / E. LIND / A. R. BJORKLUND)	Trey Songz / SONG BOOK/ATLANTIC		6
27	31	56		**EMPIRE STATE OF MIND** (SHAWN CARTER / ALICIA KEYS / A. HUNTER / S. C. CARTER / A. SHUCKBURGH / L. SEWELL-LEPPICA / A. HUNTER / A. KEYS / K. KEYES / S. ROBERSON)	Jay-Z + Alicia Keys / ROC NATION		27
28	31	37		**I'M GOOD** (THE NEPTUNES / P. L. WILLIAMS / G. THORNTON / T. THORNTON)	Clipse Featuring Pharrell Williams / RE-UP GANG/MRA		28
29	26	28		**THE POINT OF IT ALL** (T. AVILA / B. R. AVILA / J. WRIGHT / A. HAMILTON / J. AVILA / B. R. AVILA / A. J. Q. WRIGHT)	Anthony Hamilton / MISTER / MUSIC/JIVE/JLG		18
30	24	21		**SOBEAUTIFUL** (MUSIQ SOULCHILD / E. HUTSON JR. / T. JOHNSON / E. HUTSON JR.)	Musiq Soulchild / ATLANTIC		8
31	34	35		**BLAME IT ON ME** (C. HARMONY / C. PAYNE / C. HARMON / C. KELLY)	Chrisette Michele / DEF JAM/IDJMG		31
32	30	26		**EVERY GIRL** (MARLOWE / H. CARTER / A. GRAHAM / L. MILLS / FREYWATER / LILLY / HENDERSON / C. WHITMORE)	Young Money / YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN		2
33	28	24		**IMMA STAR (EVERYWHERE WE ARE)** (M. SCHULTZ / J. FELTON / J. JAMES / M. SCHULTZ)	Jeremih / MICK SCHULTZ DEF JAM/IDJMG		23
34	29	30		**KNOCK YOU DOWN** (DANJA / K. HILSON / K. L. HILSON / K. COSSOM / S. SMITH / M. ARAICA / K. WEST)	Keri Hilson Featuring Kanye West & Ne-Yo / MOSLEY ZONE 4/INTERSCOPE		1
35	41	44		**SWEAT IT OUT** (T. NASH / C. STEWART / T. NASH / C. A. STEWART)	The-Dream / RADIO KILLA/DEF JAM/IDJMG		35
36	35			**BECKY** (J. R. TEMPLE / A. L. WASHINGTON / J. ROTEM)	Plies / BIG GATES SLIP-N-SLIDE/ATLANTIC		32
37	33	32		**THE ONE** (H. JERKINS / M. J. BLIGE / R. JERKINS / E. DEAN / A. GRAHAM)	Mary J. Blige Featuring Drake / MATRIARCH/GEFFEN/INTERSCOPE		32
38	55	63		**DROP IT LOW** (PRODUCER DA DON / J. JONES / E. DEAN / C. BROWN)	Ester Dean Featuring Chris Brown / HARVEY MASON ZONE 4/STREAMLINE/INTERSCOPE		38
39	40	34		**BLAME IT** (J. HENDERSON / J. FOXX / C. HENDERSON / L. WALKER / J. BROWN / B. R. MELANCHON / L. CONTE JR. / T-PAIN / B. BREEZE / T. NASH)	Jamie Foxx Featuring T-Pain / DOA		1
40	47	64		**I WANT TO KNOW WHAT LOVE IS** (M. CAREY / J. WRIGHT / M. JONES)	Mariah Carey / ISLAND/IDJMG		40
41	37	33		**WETTER (CALLING YOU DADDY)** (THE LEGENDARY TRAXTER / C. MITCHELL / S. INDLEY / E. LOCKHART / O. SAFFOLD)	Twista Featuring Erika Shevon / GET MONEY GANG/CAPITOL		7
42	39	29		**EPIPHANY (I'M LEAVING)** (J. HAMMONDS III / M. C. HARMON)	Chrisette Michele / DEF JAM/IDJMG		14
43	49	51		**I'M GOING IN** (NEEDZ / K. JAMES / A. GRAHAM / D. CARTER / W. JENKINS)	Drake Featuring Lil Wayne & Young Jeezy / YOUNG MONEY / CASH MONEY / UNIVERSAL MOTOWN		43
44	38	39		**IN LOVE WITH ANOTHER MAN** (A. BELL / L. SULLIVAN III / L. SULLIVAN / A. BELL)	Jazmine Sullivan / RMG		37
45	36	42		**JUST A KISS** (DA INTERN / H. MASON JR. / M. PALACIOS / E. CLARK / LAWRENCE / B. MARS)	Mishon / DYNASTY ZONE 4/STREAMLINE/INTERSCOPE		36
46	44	38		**THERE GOES MY BABY** (D. [illegible] / [illegible] / [illegible] / C. RICHARDSON / D. SIMMONS / C. ALLEN / K. [illegible] / [illegible] / M. [illegible])	Charlie Wilson / [illegible]		15
47	53	50		**BETTER BELIEVE IT** (MOUSE ON THA TRACK / THATCH / W. GRADNEY / J. W. JENKINS / W. WILLIAMS)	Lil Boosie Featuring Young Jeezy & Webbie / TRILL ASYLUM/WARNER BROS		47
48	48			**I LOOK GOOD** (BRAVE / C. WILLIAMS)	Chalie Boy / DIRTY 3RD/JIVE/BATTERY		48
49	54	60		**EVERYTHING, EVERYDAY, EVERYWHERE** (R. LESLIE / J. JACKSON / R. LESLIE / K. L. HILSON)	Fabolous Featuring Keri Hilson / DESERT STORM/DEF JAM/IDJMG		49
50	42	43		**TRICK'N** (RAW SMOOV / M. HUTCHINSON / B. MCMULLEN / T-PAIN / D. BALFOUR)	Mullage / FROM THE GROUND UP/JIVE/JLG		35
51	73	93		**BABY BY ME** (PRODUCER DA DON / C. J. JACKSON JR. / J. JONES / S. SMITH)	50 Cent Featuring Ne-Yo / SHADY/AFTERMATH/INTERSCOPE		51
52	60	72		**TRY IT OUT** (NOT LISTED / NOT LISTED)	Black Featuring Kandi / DUCT TAPE		52
53	45	49		**MILLION DOLLAR BILL** (SWIZZ BEATZ / A. KEYS / A. KEYS & K. DEAN / N. HARRIS / A. WAFER / DEJA / R. TYSON)	Whitney Houston / ARISTA/RMG		45
54	43	51		**CLOSE TO YOU** (K. THOMAS / B. WINANS)	BeBe & CeCe Winans / B&C/MALACO		43
55	56			**WHAT I'VE BEEN WAITING FOR** (B. MCKNIGHT / B. MCKNIGHT)	Brian McKnight / HARTWORK		55



20

Up 5.5 million impressions, Trey Songz makes his fourth consecutive trip to the top 20. Two of his three previous tracks are at Nos. 5 and 12.

28

The song's boost of 1 million audience impressions gives the rapper-singer his first appearance in the top 50 since 2003.



31

The singer earns consecutive top 30s at Adult R&B for the first time as his single makes 11-10. Her debut hit "Epiphany (I'm Leaving)" peaked at No. 9 in May.



35

After peaking at No. 2 with "Knock That Thang," the first single from its current album, subsequent releases featuring Mariah Carey and Kanye West failed to rise higher than No. 34. It's now already surpassed by this track.

92

The official single from Brown's next album earns a modest debut, but it's based on only one day of airplay in the survey week. Anticipate a sizable chart move next week.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK
56	68	96		**THINKIN' ABOUT YOU** (THE RUNNERS / RICO LOVE / A. HARR / J. JACKSON / A. DAVIDSON / J. DAVIDSON / K. RAMSEY)	Mario / 3RD STREET/RMG		56
57	61	76		**MONEY TO BLOW** (BIRDMAN / LIL WAYNE / A. GRAHAM / D. CARTER / C. GHOLSON)	Birdman Featuring Lil Wayne & Drake / CASH MONEY/UNIVERSAL MOTOWN		57
58	59	55		**BUY YOU A ROUND (UP AND DOWN)** (T. MAINE / M. SIMMONDS)	Verse Simmonds / DARKCHILD/INTERSCOPE		55
59	50	41		**YOU'RE A JERK** (J. A. THOMAS / A. THOMAS / E. H. BENJAMIN / V. B. ADAMS)	New Boyz / SHOTTY ASYLUM/WARNER BROS		13
60	58	52		**TIPSY IN DIS CLUB** (B. SMITH / D. E. SMITH / S. B. SMITH / C. MATHIS / E. DEANDA / J. SMITH)	Pretty Ricky / BLUESTAR/BIG CAT/JIMMY BO		52
61	71	54		**SLOW DANCE** (D. DAWKINS / J. EVERY III / A. HILSON / TIMBERLAKE / BEANZ / HARMONY / S. LOGAN / D. SPIVERY)	Keri Hilson / MOSLEY ZONE 4/INTERSCOPE		49
62	57	67		**GOIN' THRU CHANGES** (K. [illegible] / B. R. DEOLT / L. YOUNG / R. DEGOLT)	Ledisi / VERVE FORECAST/VERVE		54
63	67	65		**TROUBLE** (L. JACKSON / D. JACKSON / T. WHITE / R. VINCENTE / L. UMPKIN / B. FREEMAN)	Ginuwine Featuring Bun B / NOTIFY/ASYLUM/WARNER BROS		63
64	52	40		**DIGITAL GIRL** (T. STEWART / T. NASH / C. A. STEWART / T. NASH / K. WEST / T. PAIN / D. BALFOUR)	Jamie Foxx Featuring Drake, Kanye West + The-Dream / J/RMG		32
65	88	–		**MY CHILD** (THE HEAVYWEIGHTS / D. KENNEDY / JONES / PENNOCK / KLEGELL / T. M. MCCARTHY / K. MARTIN)	All-4-One / PEARL/MRI		65
66	**NEW SMART MUSIC**		1	**VIDEO PHONE** (J. CRAWFORD / S. GARRETT / B. KNOWLES / (B. KNOWLES / S. CRAWFORD / S. GARRETT / A. BEYONCE)	Beyonce / MUSIC WORLD/COLUMBIA		66
67	65	71		**OH** (J. CURTIS SR. / G. CURTIS SR. / A. EDMONDS / J. NETTLESBEY)	Kevon Edmonds / MAK		63
68	78	75		**THIS TIME** (K. JON PROTEUS / K. JOHNSON)	K'Jon Featuring Lee England Jr. & Augustine Alvarez / UPSUP DEH TYME/UNIVERSAL REPUBLIC		68
69	76	92		**WE BE STEADY MOBBIN'** (NOT LISTED / NOT LISTED)	Lil Wayne Featuring Gucci Mane / NOT LISTED		68
70	63	58		**NOVEMBER 18TH** (NOT LISTED / NOT LISTED)	Drake / YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN		58
71	70	69		**IT KILLS ME** (J. FENIX / A. MARTIN / (A. MARTIN / R. LITTLEJOHN JR. / L. CARR / E. SHULMAN)	Melanie Fiona / SRC/UNIVERSAL MOTOWN		68
72	96	–		**YESTERDAY** (NOT LISTED / NOT LISTED)	Toni Braxton / ATLANTIC		72
73	69	73		**I GET CRAZY** (HIN BROWZ / O. MARA / D. CARTER)	Nicki Minaj Featuring Lil Wayne / YOUNG MONEY		66
74	75	80		**BODY** (NOT LISTED / NOT LISTED)	Marques Houston / MUSIC WORLD/COLUMBIA		74
75	74	83		**FRESH** (STREETKINGS / B. HUGHES / K. D. PATTON / D. DAVIS / R. WALTERS)	6 Tre G / MOONSTONE/JIVE/BATTERY		74
76	64	62		**WHAT YOU DO** (HARMONY / NE-YO / C. HARMON / S. SMITH)	Chrisette Michele Featuring Ne-Yo / DEF JAM/IDJMG		57
77	72	–		**SWEET DREAMS** (M. [illegible] / A. WEEKS / RICO LOVE / B. KNOWLES / J. G. SCHEFFER / W. WILKINS / RICO LOVE)	Beyonce / MUSIC WORLD/COLUMBIA		72
78	100	79		**BETTER WITH TIME** (NOT LISTED / NOT LISTED)	Prince / NPG		78
79	77	77		**YOU'RE NOT MY GIRL** (R. LESLIE / R. LESLIE)	Ryan Leslie / NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN		72
80	80	81		**MR. HIT DAT HOE** (E. REE / M. [illegible] / E. R. HARRIS)	Treal Lee & Prince Rick Featuring Wideframe / DEF TWO MUSIC		68
81	83	86		**HEARD 'EM ALL** (E. H. [illegible] / V. GARRETT / A. M. M. ROGERS / E. HUDSON / L. GARRETT)	Amerie Featuring Lil Wayne / DEF JAM/IDJMG		81
82	91	–		**GOTTA GET IT** (PRECISE / JUVENILE / L. EDWARDS)	Juvenile / UTP/ET/ATLANTIC		82
83	81	82		**REAL AS IT GETS** (THE INCREDIBLES / C. CARTER / J. W. JENKINS / M. CARPENTER / L. ELLIOTT / J. MOLLINGS / L. MOLLINGS)	Jay-Z + Young Jeezy / ROC NATION		81
84	**RE-ENTRY**			**I GET IT IN** (NOT LISTED / NOT LISTED)	Omarion / STARWORLD MUSICWORKS/TAG		70
85	**NEW**			**SO SHARP** (NOT LISTED / NOT LISTED)	Mack 10 Featuring Jim Jones & Lil Wayne / HOT RANGER		85
86	84	66		**DON'T STAY** (COUNT IZIBOR / L. IZIBOR)	Laura Izibor / ATLANTIC		58
87	79	74		**WALK WIT A DIP** (KLASSIX JONES / S. MORGAN / T. JONES)	Louisiana Ca$h / ISG/JIVE/BATTERY		67
88	97	–		**GO** (CHET SCHWE / R. MORALES / K. BELL / NAVIS / LEWIS / D. ZAYAZ / W. ROBERTS II / B. WILLIAMS / J. WILLIAMS)	Triple C's Featuring Rick Ross & Birdman / MAYBACH/DEF JAM/IDJMG		88
89	**NEW**			**SO GOOD** (NOT LISTED / NOT LISTED)	DAY26 / BAD BOY/ATLANTIC		89
90	85	88		**TIE ME DOWN** (JAY-NARI / E. H. BENJAMIN / V. D. A. THOMAS)	New Boyz Featuring Ray J / SHOTTY ASYLUM/WARNER BROS		85
91	87	95		**SAY BOW** (MR. HANKY / MR. COLLIPARK / V. OWENS / J. MILLER / C. DENARO)	V.I.C. Featuring J. Futuristic / YOUNG MONEY/JIVE/BATTERY		87
92	**NEW**			**I CAN TRANSFORM YA** (NOT LISTED / NOT LISTED)	Chris Brown Featuring Lil Wayne & Swizz Beatz / JIVE		92
93	90			**CAN'T REMEMBER** (A. T. AL / E. CONYERS / TEPPS / J. BLAKE / B. WILSON / J. DATES)	Playaz Circle Featuring Bobby V. / DTP/DEF JAM/IDJMG		65
94	62	61		**CAN'T GET OVER YOU** (R. RIDEOUT / A. BEVERLY / F. BEVERLY)	Joe / BRANTERA		61
95	**RE-ENTRY**			**THEY JUST DON'T KNOW** (M. MEYER / R. SPEARS)	Gyft / 100%		95
96	93	–		**FLEX** (NOT LISTED / NOT LISTED)	DJ Mr. Rogers Featuring The Party Boyz / DSF		93
97	**NEW**			**HEADBOARD** (THE RUNNERS / L. TOUSSAINT CARPENTER / L. ELLIOTT / J. MOLLINGS / L. MOLLINGS / A. GUSSMAN / A. WASHINGTON)	Hurricane Chris Featuring Mario + Plies / POLO GROUND/RMG		97
98	**RE-ENTRY**			**SAY AAH** (TONNY D. CORELL / T. TAYLOR / R. M. FEREBEE JR. / T. NEVERSON / T. SCALES / N. WALKA / D. CORELL)	Trey Songz / SONG BOOK/ATLANTIC		98
99		70		**OH NO** (J. DEBARGE / J. THOMAS / C. DEBARGE / J. THOMAS / A. BEST)	Chico DeBarge / REALITY/KEDAR		59
100	**NEW**			**THE LEAK** (NOT LISTED / NOT LISTED)	Lil' Twist Featuring Lil Wayne / TAKEOVER SOLDIERS/YOUNG MONEY		100

BETWEEN THE BULLETS

KELLY MOVES PAST A 'KING'



R. Kelly scores his 35th top 10 on Hot R&B/Hip-Hop Songs and passes Nat "King" Cole on the all-time list, as "Number One," featuring Keri Hilson, rises 14-10. Formerly tied with Cole, Kelly's climb places him sixth among male artists and ties him with Dinah Washington for eighth overall since the R&B chart was established in 1942. James Brown leads all acts with 58 top 10s.

On Mainstream R&B/Hip-Hop, which launched in 1993, "One" rockets 12-8 and becomes Kelly's record-extending 27th top 10. For Hilson, the track is her third top 10 on both charts.

—Raphael George

CHRISTIAN/GOSPEL

Billboard
nielsen BDS

CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST · IMPRINT · PROMOTION LABEL
1	1	22	#1 10 WKS **REVELATION SONG** PHILLIPS, CRAIG & DEAN INO
2	2	25	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
3	3	7	**CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
4	4	19	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
5	6	44	**THE MOTIONS** MATTHEW WEST SPARROW EMI CMG
6	5	18	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL PLG
7	7	35	**I WILL RISE** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
8	8	17	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC WORD CURB
9	9	58	**BY YOUR SIDE** TENTH AVENUE NORTH REUNION PLG
10	10	5	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET REUNION PLG
11	13	19	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
12	17	12	GREATEST GAINER **THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
13	11	19	**THE LOST GET FOUND** BRITT NICOLE SPARROW EMI CMG
14	15	55	**THERE WILL BE A DAY** JEREMY CAMP BEC TOOTH & NAIL
15	12	28	**WAIT AND SEE** BRANDON HEATH MONUMODE REUNION PLG
16	21	10	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD CURB
17	18	11	**HE IS** MARK SCHULTZ WORD CURB
18	14	20	**PERFECT PEOPLE** NATALIE GRANT CURB
19	16	17	**SPEAKING LOUDER THAN BEFORE** JEREMY CAMP BEC TOOTH & NAIL
20	20	12	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
21	19	15	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
22	24	7	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
23	23	15	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS SPARROW EMI CMG
24	25	15	**TO GOD ALONE** AARON SHUST BRASH
25	26	8	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
26	27	11	**I'D NEED A SAVIOR** AMONG THE THIRSTY REV
27	49	2	**WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
28	HOT SHOT DEBUT		**LET THE WATERS RISE** MIKESCHAIR CURB
29	22	7	**GLORIOUS** NEWSBOYS INPOP
30	NEW		**SALVATION IS HERE** LINCOLN BREWSTER MERGENTY
31	28	17	**WHAT DO I KNOW OF HOLY** ADDISON ROAD INO
32	29	16	**HERO** SKILLET ARDENT INO
33	33	8	**HE IS WITH YOU** MANDISA SPARROW EMI CMG
34	30	18	**TAKE ME AS I AM** FM STATIC TOOTH & NAIL
35	34	9	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT WORD CURB
36	35	8	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
37	31	4	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW EMI CMG
38	41	17	**GOD OF THIS CITY** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
39	37	6	**GOD-SHAPED HOLE (2010)** PLUMB CURB
40	32	17	**JESUS CALLING** 33MILES INO
41	38	9	**NO NOT ONE** CHRISTY NOCKELS SIXSTEPS SPARROW EMI CMG
42	36	13	**HOSANNA** SELAH CURB
43	44	6	**GLORY TO GOD FOREVER** FEE INO
44	48	2	**FORGIVEN** SANCTUS REAL SPARROW EMI CMG
45	47	7	**SING** JOSH WILSON SPARROW EMI CMG
46	42	9	**MY SWEET ESCAPE** RUN KID RUN TOOTH & NAIL
47	43	19	**MY LAST AMEN** DOWNHERE CENTRICITY
48	NEW		**SAFE** PHIL WICKHAM FEAT. BART MILLARD INO
49	46	2	**THE REASON** JULIAN DRIVE INPOP
50	45	6	**JOY UNSPEAKABLE** TODD AGNEW INO

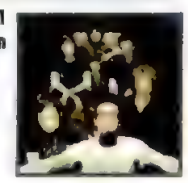
The new worship quartet Sidewalk Prophets gets the Greatest Gainer nod (up 143 plays) with its first top 10 on Hot Christian AC while also taking the biggest gain on Christian Songs (up 1.5 million impressions), where it rises 17-12 with spins at 51 monitored stations.



TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE · IMPRINT & NUMBER · DISTRIBUTING LABEL	CERT.
1	HOT SHOT DEBUT		#1 1 WK **DAVID CROWDER BAND** CHURCH MUSIC SPARROW 6575 EMI CMG	
2	1	5	GREATEST GAINER **SKILLET** AWAKE ATLANTIC 75544/PROVIDENT/ATLANTIC	
3	NEW		**HAWK NELSON** LIVE LIFE LOUD BEC TOOTH & NAIL 7306 EMI CMG	
4	NEW		**PILLAR** CONFESSIONS ESSENTIAL 10904 PROVIDENT INTEGRITY	
5	2	3	**THOUSAND FOOT KRUTCH** WELCOME TO THE MASQUERADE TOOTH & NAIL 4783 EMI CMG	
6	NEW		**MATT MAHER** ALIVE AGAIN ESSENTIAL 10906 PROVIDENT INTEGRITY	
7	3	5	**NEEDTOBREATHE** THE OUTSIDERS ATLANTIC 519702 WORD CURB	
8	7	51	**VARIOUS ARTISTS**	
9	5	49	**MARY MARY**	
10	15	19	**MAT KEARNEY** CITY OF BLACK & WHITE COLUMBIA/INPOP 1466 EMI CMG	
11	9	3	**GAITHER VOCAL BAND** REUNITED GAITHER MUSIC GROUP 6044	
12	4	3	**BARLOWGIRL** LOVE & WAR FERVENT 887861 WORD CURB	
13	RE-ENTRY		**LINCOLN BREWSTER** TODAY IS THE DAY INTEGRITY 4458 PROVIDENT INTEGRITY	
14	6	5	**SELAH** YOU DELIVER ME CURB 79138 WORD CURB	
15	12	50	**FRANCESCA BATTISTELLI** MY PAPER HEART FERVENT 88731 WORD CURB	
16	11	8	**PHILLIPS, CRAIG & DEAN** FEARLESS INO 4506 PROVIDENT INTEGRITY	
17	10	51	**THIRD DAY** REVELATION ESSENTIAL 10853 PROVIDENT INTEGRITY	
18	13	7	**BRITT NICOLE** THE LOST GET FOUND SPARROW 2358 EMI CMG	
19	14	56	**CHRIS TOMLIN** HELLO LOVE SIXSTEPS SPARROW 2359 EMI CMG	
20	RE-ENTRY		**BUILDING 429** BUILDING 429 INO 4527 PROVIDENT INTEGRITY	
21	18	5	**MARK SCHULTZ** COME ALIVE WORD CURB 887394	
22	NEW		**KJ-52** FIVE TWO TELEVISION BEC 3926 EMI CMG	
23	16	71	**TENTH AVENUE NORTH** OVER AND UNDERNEATH REUNION 101455 FERVENT INTEGRITY	
24	NEW		**I'M OK YOU'RE OK** PRESENTS DREAM 009 EMI CMG	
25	17	2	**HILLSONG** FAITH + HOPE + LOVE LIVE HILLSONG CHURCH INTEGRITY 4557	
26	21	48	**MICHAEL W. SMITH** A NEW HALLELUJAH REUNION 10133 PROVIDENT INTEGRITY	
27	22	27	**ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY 4557 PROVIDENT INTEGRITY	
28	29	18	**HILLSONG** UNITED A CROSS THE EARTH OUR GOD TO THE WORLD REUNION 10134	
29	20	33	**KARI JOBE** KARI JOBE INTEGRITY 4550 PROVIDENT INTEGRITY	
30	39	27	**MANDISA** FREEDOM SPARROW 6779 EMI CMG	
31	RE-ENTRY		**LYNDA RANDLE** I'M FREE GAITHER MUSIC GROUP 2787 EMI CMG	
32	NEW		**DIAMOND RIO** THE REASON AGRO CURB 887395	
33	19	5	**LEELAND** LOVE IS ON THE MOVE ESSENTIAL 10849 PROVIDENT INTEGRITY	
34	24	58	**BRANDON HEATH** WHAT IF WE MONUMODE REUNION 10133 PROVIDENT INTEGRITY	
35	38	16	**WOMEN OF FAITH WORSHIP TEAM** A GRAND NEW DAY REUNION RECORDS LEADWORSHIP	
36	36	44	**JEREMY CAMP** SPEAKING LOUDER THAN BEFORE BEC 6280 EMI CMG	
37	25	25	**MERCYME** 10 INO 4626 PROVIDENT INTEGRITY	
38	41	5	**MATT REDMAN** WE SHALL NOT BE SHAKEN SIXSTEPS SPARROW 2225 EMI CMG	
39	31	55	**MATTHEW WEST** SOMETHING TO SAY SPARROW 4520 EMI CMG	
40	RE-ENTRY		**TRAVIS COTTRELL** JESUS SAVES LIVE NEW LIFE CREATIVE GROUP/STORY FELLOWSHIP	
41	25	3	**THE ISAACS** THE ISAACS NATURALLY: IN A HUMAN A CAPPELLA COLLECTION	
42	26	11	**AUGUST BURNS RED** CONSTELLATIONS SOLID STATE 43855 EMI CMG	
43	32	21	**NEWSBOYS** IN THE HANDS OF GOD INPOP 1454 EMI CMG	
44	27	21	**THE DEVIL WEARS PRADA** WITH ROOTS ABOVE AND BRANCHES BELOW THREE DAY GRACE CURB	
45	34	33	**RED** INNOCENCE & INSTINCT ESSENTIAL 10845/PROVIDENT INTEGRITY	
46	RE-ENTRY		**JOSH WILSON** LIFE IS NOT A SNAPSHOT (EP) SPARROW 6964 EMI CMG	
47	NEW		**B.REITH** NOW IS NOT FOREVER GOTEE 520554 WORD CURB	
48	40	11	**SOUNDTRACK** FIREPROOF FERVENT UNION 10143 PROVIDENT INTEGRITY	
49	37	52	**ANBERLIN** NEW SURRENDER UNIVERSAL REPUBLIC 011710 EMI CMG	
50	33	3	**BETHANY DILLON** STOP & LISTEN EMI CMG	

David Crowder Band achieves its third No. 1 bow and second-largest Nielsen SoundScan week on Top Christian Albums, as "Church Music" debuts with 36,000 copies. The group's biggest sales week was in October 2005 when "A Collision (3+4=7)" opened with 37,000 sold.



HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST · IMPRINT · PROMOTION LABEL
1	1	22	#1 12 WKS **REVELATION SONG** PHILLIPS, CRAIG & DEAN INO
2	2	27	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
3	3	19	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
4	5	18	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL PLG
5	4	17	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC WORD CURB
6	7	8	**CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
7	6	19	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
8	9	5	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET REUNION PLG
9	8	55	**THE MOTIONS** MATTHEW WEST SPARROW EMI CMG
10	11	10	GREATEST GAINER **THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
11	10	16	**SPEAKING LOUDER THAN BEFORE** JEREMY CAMP BEC TOOTH & NAIL
12	12	18	**THE LOST GET FOUND** BRITT NICOLE SPARROW EMI CMG
13	15	13	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
14	13	21	**PERFECT PEOPLE** NATALIE GRANT CURB
15	14	28	**WAIT AND SEE** BRANDON HEATH MONUMODE REUNION PLG
16	16	10	**HE IS** MARK SCHULTZ WORD CURB
17	17	9	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD CURB
18	18	7	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
19	19	7	**GLORIOUS** NEWSBOYS INPOP
20	21	8	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
21	24	5	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
22	20	11	**WHAT DO I KNOW OF HOLY** ADDISON ROAD INO
23	22	11	**JESUS CALLING** 33MILES INO
24	23	8	**GLORY TO GOD FOREVER** FEE INO
25	25	9	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS SPARROW EMI CMG

CHRISTIAN CHR

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST · IMPRINT · PROMOTION LABEL
1	1	17	#1 3 WKS **HERO** SKILLET ARDENT INO
2	2	7	**CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
3	3	19	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
4	5	18	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC WORD CURB
5	7	27	**TAKE ME AS I AM** FM STATIC TOOTH & NAIL
6	4	21	**THE LOST GET FOUND** BRITT NICOLE SPARROW EMI CMG
7	8	9	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT WORD CURB
8	6	17	**SPEAKING LOUDER THAN BEFORE** JEREMY CAMP BEC TOOTH & NAIL
9	11	8	**MEANING OF LIFE** HAWK NELSON TOOTH & NAIL
10	10	15	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
11	9	15	**MY SWEET ESCAPE** RUN KID RUN TOOTH & NAIL
12	12	16	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
13	14	10	**FORWARD MOTION** THOUSAND FOOT KRUTCH TOOTH & NAIL
14	13	11	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD CURB
15	16	6	GREATEST GAINER **HEARTBEAT** REMEDY DRIVE WORD CURB
16	15	19	**BORN AGAIN** THIRD DAY FEATURING LACEY MOSLEY ESSENTIAL PLG
17	17	11	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS SPARROW EMI CMG
18	21	3	**WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
19	23	3	**FORGIVEN** SANCTUS REAL SPARROW EMI CMG
20	19	16	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
21	20	12	**I'LL GO** VOTA INO
22	24	12	**IT JUST TAKES ONE** ADDISON ROAD INO
23	25	3	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET REUNION PLG
24	22	11	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
25	NEW		**ON AND ON** CHASEN INO

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE · IMPRINT & NUMBER · DISTRIBUTING LABEL
1	2	5	#1 3 WKS **VICKIE WINANS** HOW I GOT OVER DESTINY JOY 8120
2	1	50	**MARY MARY** THE SOUND COLUMBIA 29087 SONY MUSIC
3	RE	9	GREATEST GAINER **EARNEST PUGH** LIVE RAIN ON US EPM BLACKSMOKE 3074/WORLDWIDE
4	3	5	**J MOSS** JUST JAMES PAJAM GOSPO CENTRIC VERITY 47910 JLG
5	6	27	**ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY COLUMBIA 42584 SONY MUSIC
6	5	35	**VARIOUS ARTISTS** NEW GOSPEL 2009 25 OF THE TOP 25 GOSPEL HITS AND SONGS
7	7	4	**YOUTHFUL PRAISE FEAT. J.J. HAIRSTON** RESTING ON HIS PROMISE EVIDENCE GOSPEL 7211/LIGHT
8	9	47	**HEZEKIAH WALKER & LFC** SOULED OUT VERITY 20487 JLG
9	RE-ENTRY		**VARIOUS ARTISTS** GOSPEL'S BEST MEN WOMEN CHOIRS EMI GOSPEL 96807 EM
10	12	25	**SMOKIE NORFUL** LIVE TREMYLES 12982 EMI GOSPEL
11	8	3	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL? INTEGRITY GOSPO CENTRIC VERITY 53711
12	11	117	**MARVIN SAPP** THIRSTY VERITY 054433 JLG
13	14	17	**BRIAN COURTNEY WILSON** JUST LOVE SPIRIT RISING 0064 MUSIC WORLD
14	19	27	**DONNIE MCCLURKIN** WE ALL ARE ONE (LIVE IN DETROIT) VERITY 36108 JLG
15	10	9	**LEE WILLIAMS AND THE SPIRITUAL QC'S** FALL ON ME MCG 7065
16	16	52	**LECRAE** REBEL REACH 98070/INFINITY
17	17	51	**YOLANDA ADAMS** PLAYLIST: THE VERY BEST OF YOLANDA ADAMS VERITY LEGACY 49530 MUSIC
18	15	34	**DONALD LAWRENCE & CO.** THE LAW OF CONFESSION, PART 1 QUIET WATER VERITY 23471 JLG
19	20	67	**JAMES FORTUNE & FIYA** THE TRANSFORMATION BLACKSMOKE 3045 WORLDWIDE
20	35	2	**DONNIE MCCLURKIN** PLAYLIST: THE VERY BEST OF DONNIE MCCLURKIN
21	24	48	**BISHOP PAUL S. MORTON PRESENTS THE FORCEFIRE** CRY YOUR LAST TEAR FEHILLAH 7209/LIGHT
22	13	13	**VARIOUS ARTISTS** GOSPEL'S BEST: 30 TOP MALE SOLOISTS OF CLASSIC
23	18	54	**VARIOUS ARTISTS** NEW GOSPEL ESSENTIALS: ALL TIME FAVORITE SONGS AT
24	22	27	**SHEKINAH GLORY MINISTRY** THE BEST OF SHEKINAH GLORY MINISTRY KINGDOM 3023
25	21	7	**DOC MCKENZIE & THE HI-LITES** RENEWED

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST · IMPRINT · PROMOTION LABEL
1	1	20	#1 3 WKS **CLOSE TO YOU** BEBE & CECE WINANS B&C MALACO
2	2	35	**GOD IN ME** MARY MARY FEAT. KIRK FRANKLIN, KIRK WHALUM, BLOCK COLUM
3	3	42	**PRAISE HIM IN ADVANCE** MARVIN SAPP VERITY JLG
4	4	31	**JUSTIFIED** SMOKIE NORFUL TREMYLES EMI GOSPEL
5	7	15	**THEY THAT WAIT** FRED HAMMOND FEAT. JOHN P. KEE VERITY JLG
6	6	24	**I WOULDN'T KNOW YOU** JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & MARTHA MUNIZZI
7	5	29	**WAIT ON THE LORD** DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD VERITY
8	9	45	**BACK II EDEN** DONALD LAWRENCE & CO. QUIET WATER VERITY JLG
9	8	53	**SOULED OUT** HEZEKIAH WALKER & LFC VERITY JLG
10	10	13	**RESTORED** J MOSS PAJAM GOSPO CENTRIC JLG
11	11	44	**IT AIN'T OVER (UNTIL GOD SAYS IT'S OVE** MAURETTE BROWN-CLARK AIR GOSPEL MALACO
12	13	25	**ALL I NEED** BRIAN COURTNEY WILSON SPIRIT RISING MUSIC WORLD
13	12	RE	**LEAD ME JESUS** GREG O'QUIN & 1PRAIZE PENDUCUM
14	14	9	**GOD FAVORED ME** HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS VERITY
15	15	18	**EVERYBODY DANCE** JAMES ROBERSON JDI
16	16	5	**I LOOK TO YOU** WHITNEY HOUSTON ARISTA RMG
17	RE	12	**RAIN ON US** EARNEST PUGH EPM BLACKSMOKE WORLDWIDE
18	17	11	**AWESOME GOD** THE BROWN SISTERS KINGDOM
19	19	11	**BROKEN VESSEL** JEFF GRIFFIN FEAT. LASHELL GRIFFIN MUSIC ONE
20	21	8	**HOW I GOT OVER** VICKIE WINANS FEAT. TIM BOWMAN, JR. DESTINY JOY
21	20	20	**RIGHTEOUS FORSAKEN** BISHOP EDDIE LONG FEAT. GW ULTIMATE E1
22	22	6	**ALREADY HERE** BRIAN COURTNEY WILSON SPIRIT RISING MUSIC WORLD
23	24	2	**FAITHFUL TO BELIEVE** BYRON CAGE GOSPO CENTRIC VERITY JLG
24	27	4	**LET THE WORD DO THE WORK** DONALD LAWRENCE & CO. FEAT. BIRD MANZ QUIET WATER VERITY
25	28	RE	**HELP ME BELIEVE** KIRK FRANKLIN FO YO SOUL GOSPO CENTRIC JLG

HOT DANCE CLUB SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	6	**SHE WOLF** (#1 1 WK) SHAKIRA SONY MUSIC LATIN/EPIC/SONY MUSIC
2	3	8	**EVERYBODY SHAKE IT** RALPHI ROSARIO FEATURING SHAWN CHRISTOPHER BLUEPLATE
3	8	6	**SEXY BITCH** DAVID GUETTA FEATURING AKON GUM ASTRALWERKS/CAPITOL
4	6	9	**WOULD'VE BEEN THE ONE** SOLANGE M[illegible] WORLD GEFFEN/INTERSCOPE
5	7	10	**KEEP IT GOIN' LOUDER** MAJOR LAZER FEATURING NINA SKY & RICKY BLAZE MAD DECENT/DOWNTOWN
6	9	6	**RELEASE ME** AGNES KING ISLAND ROCKY STAR/NEM
7	1	7	**OBSESSED** MARIAH CAREY ISLAND/IDJMG
8	4	8	**CELEBRATION** MADONNA WARNER BROS
9	12	7	**THE REAL THING** VANESSA WILLIAMS CONCORD CMG
10	14	9	**RIGHT HERE** CARMEN REECE REAL MF
11	11	11	**BULLETPROOF** LA ROUX POLYDOR/CHERRYTREE/INTERSCOPE
12	16	6	**FINE PRINT** NADIA ALI SMILE IN BED
13	5	11	**DON'T UPSET THE RHYTHM (GO BABY GO)** MOSSETTES MERCURY/IDJMG
14	17	5	**THIS TIME BABY** EDDIE X PRESENTS NIKI HARIS 3MP
15	28	2	**MILLION DOLLAR BILL** WHITNEY HOUSTON ARISTA/RMG
16	23	▮	**DID YOU SEE ME COMING?** PET SHOP BOYS ASTRALWERKS/CAPITOL
17	22	5	**I DIDN'T KNOW MY OWN STRENGTH** WHITNEY HOUSTON ARISTA/RMG
18	24	5	**FAME 2009** NATURI NAUGHTON LAKESHORE
19	27	5	**LOVE SONGS** ANJULIE HEAR/IMG
20	20	6	**SHE AIN'T GOT** LETOYA CAPITOL
21	13	10	**WHY YOU WANNA HURT ME SO BAD?** NICKI RICHARDS NICKIRICHARDS.COM
22	19	12	**PARANOID** JONAS BROTHERS HOLLYWOOD
23	31	▮	**LOSING MY MIND** ALI KING JELLYBEAN
24	32	4	**S.O.S. (LET THE MUSIC PLAY)** JORDIN SPARKS 19/[illegible]
25	43	2	(POWER PICK) **PAPARAZZI** LADY GAGA [illegible] INTERSCOPE
26	30	4	**DO WHAT U LIKE** BAD BOY BILL NETTWERK
27	26	6	**WE ALL WANNA BE PRINCE** FELIX DA HOUSECAT NETTWERK
28	10	12	**SWEET DREAMS** BEYONCE MUSIC WORLD COLUMBIA
29	25	9	**WANTED** JESSIE JAMES MERCURY/IDJMG
30	37	3	**STRAIGHT THROUGH MY HEART** BACKSTREET BOYS JIVE/JLG
31	41	▮	**SAD SONG** BLAKE LEWIS TOMMY BOY
32	29	9	**GIVE ME TONIGHT** TR FEATURING FRENCHIE DAVIS DAUMAN
33	35	4	**SUPERSTAR** DAVID MAY FEATURING MOSES MODESTRO ABKCO
34	38	3	**BRAND NEW DAY** GEORGIE PORGIE MUSIC PLANT
35	▮	13	**ROSE OF JERICHO** BT NETTWERK
36	34	5	**INSECURITIES** JUNIOR VASQUEZ FEATURING MAXI J SILVER LABEL/TOMMY BOY
37	15	15	**GOODBYE** KRISTINIA DEBARGE SODAPOP/SLAND IDJMG
38	21	13	**SHOES** TIGA LAST GANG TURBO
39	42	3	**FREEWAY OF LOVE** PEPPER MASKAY CAPP
40	44	2	**BODY LANGUAGE** JESSE MCCARTNEY FEATURING T-PAIN HOLLYWOOD
41	46	2	**TURN IT OUT** ALTAR FEATURING JEANIE TRACY MAMAHOUSE
42	[illegible]		**WE ARE GOLDEN** MIKA CASABLANCA/UNIVERSAL MOTOWN
43	48	2	**SMOKE** JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA
44	39	9	**I'M A FUCKING CELEBRITY** DJ TIMBO [illegible]NA TRIP
45	47	2	**WAKE UP** SLIMY PERFECTOUS WARNER BROS
46	[illegible]		**SEXY PEOPLE** LOLENE CAPITOL
47	[illegible]		**FUCK YOU** LILY ALLEN CAPITOL
48	[illegible]		**FIGHT FOR YOU** MORGAN PAGE NETTWERK
49	36	13	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
50	40	5	**DEJA VU** AMERICA OLIVO DA/MAN

TOP DANCE/ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	48	(#1 43 WKS) **LADY GAGA** THE FAME [illegible] INTERSCOPE	■
2	[illegible]		**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL CLUB HITS 4/UNIVERSAL 50256/SONY MUSIC	
3	2	11	**OWL CITY** OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG	
4	5	12	**LMFAO** PARTY ROCK PARTY ROCK/WILL.AM/CHERRYTREE/INTERSCOPE 012332/IGA	
5	3	64	**3OH!3** WANT PHOTO FINISH 511181	
6	4	5	**IMOGEN HEAP** ELLIPSE MEGAPHONIC/CIRCA 50605/RMG	
7	[illegible]		**JEFFREE STAR** BEAUTY KILLER POPSICLE 5004/ILG	
8	[illegible]		**LA ROUX** LA ROUX POLYDOR/CHERRYTREE/INTERSCOPE 013389/IGA	
9	15	3	**INFECTED MUSHROOM** THE LEGEND OF THE BLACK SHAWARMA PERFECTO 101140	
10	[illegible]		**BASEMENT JAXX** SCARS /[illegible] ULTRA	
11	[illegible]		**LUIS MIGUEL** NO CULPES A LA NOCHE CLUB REMIXES WARNER LATINA 521316	
12	7	15	**BEYONCE** [illegible] BEYONCE VIDEO COLLECTION I DIVA VIDEO (P) MUSIC WORLD/SONY BMG/COLUMBIA +	
13	6	5	**DAVID GUETTA** ONE LOVE GUM 86847*/ASTRALWERKS	
14	[illegible]		**DEADMAU5** FOR LACK OF A BETTER NAME MAUSTRAP AND PRESS 2174/ULTRA	
15	18	11	**OWL CITY** OF JUNE (EP) SKY HARBOR/UNIVERSAL REPUBLIC 012992/UMRG	
16	8	10	**DJ SKRIBBLE** TOTAL CLUB HITS 3 DANCE/DANCE THRIVEMIX 90814/THRIVE	
17	[illegible]		**VIC LATINO** ULTRAMIX 2 ULTRA 2161	
18	10	6	**BREATHE CAROLINA** HELLO FASCINATION FEARLESS 30127	
19	11	44	**SOUNDTRACK** SLUMDOG MILLIONAIRE INTERSCOPE 012502/IGA	
20	13	13	**MOBY** WAIT FOR ME LITTLE IDIOT 9416*/MUTE	
21	12	6	**CASCADA** EVACUATE THE DANCEFLOOR ROBBINS 75084	
22	9	3	**CRAZY FROG** EVERYBODY DANCE NOW [illegible] ATLANTIC/UNIVERSAL REPUBLIC [illegible]/UMRG	
23	19	30	**TONY OKUNGBOWA** TOTAL DANCE 2009 THRIVE DANCE 90807 THRIVE	
24	16	24	**DEPECHE MODE** SOUNDS OF THE UNIVERSE MUTE/VIRGIN 96769*/CAPITOL +	
25	17	74	**SANTOGOLD** SANTOGOLD LIZARD KING 70034*/DOWNTOWN	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	9	(#1 1 WK) **OBSESSED** MARIAH CAREY ISLAND/IDJMG
2	1	11	**EVACUATE THE DANCEFLOOR** CASCADA ROBBINS
3	12	2	**RIGHT HERE** CARMEN REECE REAL MF
4	4	13	**I REMEMBER** DEADMAU5 + KASKADE MAUSTRAP AND PRESS ULTRA
5	3	21	**LET THE FEELINGS GO** ANNAGRACE ROBBINS
6	5	5	**SEXY CHICK** DAVID GUETTA FEATURING AKON GUM ASTRALWERKS/CAPITOL
7	8	8	**CELEBRATION** MADONNA WARNER BROS
8	6	12	**THE SOUND OF MISSING YOU** AMEERAH ROBBINS
9	7	3	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
10	9	3	**I WILL BE HERE** TIESTO & SNEAKY SOUND SYSTEM ULTRA
11	11	24	**INFINITY 2008** GURU JOSH PROJECT ULTRA
12	18	5	**DOWN** JAY SEAN FEATURING LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
13	14	8	**SHAME ON ME** ALEX SAYZ FEATURING LAWRENCE ALEXANDER PAYER/NEXT PLATEAU
14	22	2	**RELEASE ME** AGNES KING ISLAND ROCKY STAR/NEM
15	19	9	**BULLETPROOF** LA ROUX POLYDOR/CHERRYTREE/INTERSCOPE
16	17	14	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
17	[illegible]		**USE SOMEBODY** KINGS OF LEON RCA/RMG
18	[illegible]		**SAD SONG** BLAKE LEWIS TOMMY BOY
19	21	5	**I BELIEVE** CYBERSUTRA FEATURING JULIE THOMPSON RED STICK/STRICTLY RHYTHM
20	20	19	**ANOTHER DAY** SOPHIA MAY NERVOUS
21	[illegible]		**FACE DROP** SEAN KINGSTON BELUGA HEIGHTS/EPIC
22	[illegible]		**KISS ME BACK** KIM SOZZI ULTRA
23	[illegible]		**SWEET DREAMS** BEYONCE MUSIC WORLD COLUMBIA
24	[illegible]		**HEADLIGHTS** MIA J ROBBINS
25	[illegible]		**MODERN TIMES** STEVE FOREST VS CHRIS ORTEGA FEATURING NARCIS PEARSON RE[illegible]

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	[illegible]		(#1 1 WK) **HARRY CONNICK, JR.** YOUR SONGS COLUMBIA 47228*/SONY MUSIC	
2	1	27	**DIANA KRALL** QUIET NIGHTS VERVE 012433*/VG +	
3	2	15	**MICHAEL BUBLE** [illegible]	
4	3	20	**FRANK SINATRA** LIVE AT THE MEADOWLANDS THE FRANK SINATRA COLLECTION [illegible]	
5	4	22	**MELODY GARDOT** MY ONE AND ONLY THRILL VERVE 012563*/VG	
6	5	36	**FRANK SINATRA** SEDUCTION: SINATRA SINGS OF LOVE THE FRANK SINATRA COLLECTION/CAPITOL/EMI/IGA	
7	6	17	**FRANK SINATRA** CLASSIC SINATRA II THE FRANK SINATRA COLLECTION 96444/CAPITOL	
8	[illegible]		**JAN GARBAREK GROUP** DRESDEN IN CONCERT EDM 013342/UNIVERSAL CLASSICS GROUP	
9	10	▮	**MADELEINE PEYROUX** BARE BONES ROUNDER 614[illegible]	
10	[illegible]		**KARRIN ALLYSON** BY REQUEST: THE BEST OF KARRIN ALLYSON CONCORD JAZZ 1459/CONCORD	
11	7	5	**ROY HARGROVE BIG BAND** EMERGENCE [illegible] HIGH/MARCY 013289/DECCA	
12	8	5	**ROBERT GLASPER** DOUBLE BOOKED BLUE NOTE 94244 BLG	
13	13	7	**MIKE STERN** BIG NEIGHBORHOOD HEADS UP 3157	
14	9	▮	**ALLEN TOUSSAINT** THE BRIGHT MISSISSIPPI [illegible] 480380/WARNER BROS	
15	16	8	**THE TERENCE BLANCHARD GROUP** CHOICES [illegible]	

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	(#1 2 WKS) **RENEE FLEMING** VERISIMO [illegible] UNIVERSAL CLASSICS GROUP	
2	2	5	**B.ALEXOV/JUSSIN/MEYER & THE DETROIT SYMPHONY ORCHESTRA/SLATKIN** THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TWO [illegible]	
3	NEW		**JOSHUA BELL** THE BEST OF JOSHUA BELL: THE DECCA YEARS DECCA/CITY/UNIVERSAL CLASSICS GROUP	
4	3	45	**THE PRIESTS** THE PRIESTS RCA VICTOR 37969/SONY MUSIC	
5	4	5	**DANIELLE DE NIESE/ORCH. OF THE AGE OF ENLIGHTENMENT/MACKERRAS** THE MOZART ALBUM DECCA 012127*/UNIVERSAL CLASSICS GROUP	
6	6	4	**MURRAY PERAHIA** BACH: PARTITAS 1 5 & 6 [illegible] 408[illegible]/SONY MASTERWORKS	
7	NEW		**SERGEI RACHMANINOFF** RACHMANINOFF PLAYS RACHMANINOFF [illegible] SONY MASTERWORKS	
8	RE-ENTRY		**ZUILL BAILEY/SIMONE DINNERSTEIN** BEETHOVEN: COMPLETE WORKS FOR PIANO AND CHELLO [illegible]	
9	10	68	**THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ** CHANT: MUSIC FOR THE SOUL [illegible] UNIVERSAL CLASSICS GROUP	
10	7	46	**LUCIANO PAVAROTTI** THE DUETS [illegible] UNIVERSAL CLASSICS GROUP	
11	8	56	**JOSHUA BELL, ACADEMY OF ST. MARTIN IN THE FIELDS** VIVALDI: THE FOUR SEASONS [illegible] SONY MASTERWORKS	
12	5	29	**PLACIDO DOMINGO** AMORE INFINITO [illegible] UNIVERSAL CLASSICS GROUP	
13	17	5	**SAN FRANCISCO SYMPHONY/MICHAEL TILSON THOMAS** MAHLER: SYMPHONY [illegible]	
14	11	4	**K. KASHKASHIAN/B. OLIVEROT. MANSURIAN/E. STEINBERG** NEWART [illegible] UNIVERSAL CLASSICS GROUP	
15	RE-ENTRY		**CAROLINE GOULDING** CAROLINE GOULDING [illegible]	

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	5	(#1 5 WKS) **GEORGE BENSON** SONGS AND STORIES MONSTER 30364/CONCORD +	
2	2	27	**CHRIS BOTTI** CHRIS BOTTI IN BOSTON COLUMBIA 38735/SONY MUSIC +	
3	▮	3	**PETER WHITE** GOOD DAY PEAK 31006 CONCORD	
4	4	5	**NAJEE** MIND OVER MATTER HEADS UP 3156	
5	▮	34	**BONEY JAMES** SEND ONE YOUR LOVE CONCORD 30815 +	
6	NEW		**KENNY G** SUPER HITS SONY MUSIC CUSTOM MARKETING GROUP 46252	
7	7	3	**SPENCER DAY** VAGABOND [illegible] CONCORD JAZZ 31317/CONCORD	
8	20	6	**HERB ALPERT & LANI HALL** ANYTHING GOES LIVE CONCORD JAZZ 31441/CONCORD	
9	15	72	**ESPERANZA SPALDING** ESPERANZA HEADS UP 3140	
10	9	24	**BERNIE WILLIAMS** MOVING FORWARD [illegible] 51217 ROCK RIDGE	
11	10	3	**VARIOUS ARTISTS** SMOOTH JAZZ HITS CONCORD 31465	
12	25	5	**IMPROMP2** IT IS WHAT IT IS UCS 91209 ORPHEUS	
13	22	8	**JESSY J** TRUE LOVE PEAK 31282 CONCORD	
14	12	9	**RICK BRAUN** ALL IT TAKES MACK AVENUE 7020 ARTISTRY	
15	11	17	**VANESSA WILLIAMS** THE REAL THING [illegible]	

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	46	(#1 30 WKS) **IL DIVO** THE PROMISE SYCO/COLUMBIA 35958/SONY MUSIC +	●
2	1	17	**DAVID GARRETT** DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP	
3	4	47	**ANDREA BOCELLI** INCANTO SUGAR 012761/DECCA +	
4	3	22	**PAUL POTTS** PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC	
5	5	29	**SARAH BRIGHTMAN** SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG +	
6	7	14	**NEAL E. BOYD** MY AMERICAN DREAM DECCA 012897	
7	6	18	**ESCALA** ESCALA SYCO/COLUMBIA 47423/SONY MUSIC	
8	▮	27	**MORMON TABERNACLE CHOIR/ORCH. AT TEMPLE SQUARE/WILBERG/** COME, THOU FOUNT OF EVERY BLESSING [illegible]	
9	10	6	**MORMON TABERNACLE CHOIR/ORCH. AT TEMPLE SQUARE/WILBERG/** RING CHRISTMAS BELLS MORMON TABERNACLE CHOIR 5023[illegible]	
10	8	73	**JOSH GROBAN** AWAKE LIVE [illegible] REPRISE 412668/WARNER BROS +	
11	11	37	**GREGORIAN** MASTERS OF CHANT CURB 79015 EX	
12	14	27	**SHARON ISBIN** JOURNEY TO THE NEW WORLD [illegible] CLASSICAL 62095/SONY MASTERWORKS	
13	12	9	**LAURENT KORCIA** CINEMA AMP 05642	
14	13	20	**SOUNDTRACK** ANGELS & DEMONS [illegible] LA/DECCA 52096/SONY MASTERWORKS	
15	15	40	**MORMON TABERNACLE CHOIR/ORCH. AT TEMPLE SQUARE/WILBERG/** [illegible]	

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	21	(#1 3 WKS) **TALK OF THE TOWN** DARREN RAHN / HORIZON
2	2	12	(GREATEST GAINER) **TROPICAL RAIN** JESSY J PEAK/CMG
3	5	12	**LIVING IN HIGH DEFINITION** GEORGE BENSON CONCORD/CMG
4	3	10	**BRIGHT** PETER WHITE PEAK/CMG
5	4	24	**GO FOR IT** BERNIE WILLIAMS REFORM ROCK RIDGE
6	6	12	**BURNIN** PAUL TAYLOR PEAK/CMG
7	▮	17	**TIJUANA DANCE** RICK BRAUN MACK AVENUE ARTISTRY
8	8	22	**WHO WILL COMFORT ME** MELODY GARDOT VERVE
9	7	▮	**STEADY AS SHE GOES** WALTER BEASLEY HEADS UP
10	9	31	**MOVE ON UP** RICHARD ELLIOT ARTISTRY
11	16	10	**TOUCH** BONEY JAMES CONCORD/CMG
12	14	16	**JUST FRIENDS** VANESSA WILLIAMS CONCORD/CMG
13	11	17	**THE CIRCLE** PAUL HARDCASTLE TRIPP'N'RHYTHM
14	15	13	**BECAUSE OF YOU** ERIC DARIUS BLUE NOTE/CAPITOL
15	13	13	**SONGBIRD** CRAIG CHAQUICO [illegible]

TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	(#1 3 WKS) **RODRIGO Y GABRIELA** 11:11 RUBYWORKS 0080*/ATO +	
2	3	11	**CELTIC THUNDER** TAKE ME HOME CELTIC THUNDER 013087/DECCA	
3	2	22	**VARIOUS ARTISTS** PLAYING FOR CHANGE: SONGS AROUND THE WORLD [illegible]/CONCORD +	
4	▮	54	**CELTIC THUNDER** ACT TWO CELTIC THUNDER 011606/DECCA	
5	5	3	**BLK JKS** AFTER ROBOTS SECRETLY CANADIAN 197*	
6	6	48	**CELTIC WOMAN** THE GREATEST JOURNEY ESSENTIAL COLLECTION MANHATTAN 34124/BLG	
7	8	9	**AMY HANAIALI'I** FRIENDS & FAMILY HA 8634	
8	13	13	**VARIOUS ARTISTS** WORLD IS AFRICA UNIVERSAL SPECIAL MARKETS 012308/EXSTRAVAGANZA	
9	12	43	**RODRIGO Y GABRIELA** LIVE IN JAPAN ATO 21638 +	
10	7	▮	**ANUHEA** ANUHEA ONEHAWAIIAN 2001	
11	11	33	**THE BABY EINSTEIN MUSIC BOX ORCHESTRA** BABY EINSTEIN WORLD MUSIC WALT DISNEY 003161	
12	NEW		**KAILASH KHER & KAILASA** YATRA (NOMADIC SOULS) COMANCHA 14	
13	RE-ENTRY		**JUAN CALLE AND HIS LATIN LANTZMEN** MAZEL TOV MIS AMIGOS PEBUOT STEREOPHONIC 17	
14	9	▮	**CARLA BRUNI** COMME SI DE RIEN N'ETAIT ITEREMA/NAIVE 70045/DOWNTOWN	
15	NEW		**KOLOHE KAI** THIS IS THE LIFE [illegible] ALOHA 1011	

LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	#1 3 WKS GREATEST GAINER **LOBA** SHAKIRA (EPIC/SONY MUSIC LATIN)
2	1	11	**MANOS AL AIRE** NELLY FURTADO (NE-STAR/UNIVERSAL MUSIC LATINO)
3	II	11	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN (MUSART BALBOA)
4	4	23	**LO INTENTAMOS** ESPINOZA PAZ (ASL/DISA)
5	6	9	**SU VENENO** AVENTURA (PREMIUM LATIN)
6	6	33	**EL AMOR** TITO "EL BAMBINO" (SIENTE)
7	7	8	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
8	5	9	**LA GRANJA** LOS TIGRES DEL NORTE (FONOVISA)
9	11	17	**SUFRE** LOS DAREYES DE LA SIERRA (DISA)
10	10	30	**YA ES MUY TARDE** LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
11	9	12	**RECUERDAME** LA QUINTA ESTACION (SONY MUSIC LATIN)
12	13	11	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
13	17	9	**ADIOS** JESSE & JOY (WARNER LATINA)
14	20	3	**ESCLAVO DE SUS BESOS** DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
15	III	5	**GRACIAS A TI** WISIN & YANDEL (MACHETE)
16	18	23	**COMO UN TATUAJE** K PAZ DE LA SIERRA (DISA/EDIMONSA)
17	23	12	**TE VES FATAL** EL TRONO DE MEXICO (FONOVISA)
18	25	7	**EL BORRACHO MONTEZ DE DURANGO** GRUPO MONTEZ DE DURANGO (DISA)
19	12	22	**NO ME DEJES DE AMAR** LA APUESTA (SERGA)
20	15	22	**COMPRENDEME** GERMAN MONTERO (FONOVISA MUSIVISA)
21	HOT SHOT DEBUT		**LOOKING FOR PARADISE** ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
22	21	6	**DEJAME ENTRAR** MAKANO (PANAMA/MACHETE)
23	27	3	**NI ROSAS NI JUGUETES** PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
24	22	12	**TOCANDO FONDO** RICARDO ARJONA (WARNER LATINA)
25	33	7	**MI COMPLEMENTO** LOS HURACANES DEL NORTE (DISA)
26	38	3	**FELIZ** KANY GARCIA (SONY MUSIC LATIN)
27	24	7	**TU DEFECTO** LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
28	26	6	**CELOS** FANNY LU (UNIVERSAL MUSIC LATINO)
29	28	20	**CAMINARE** INTOCABLE (EMI TELEVISA)
30	30	11	**Y AHORA QUE?** LOS RIELEROS DEL NORTE (FONOVISA)
31	32	9	**MARIPOSA MIA** VIVANATIVA (VIVI PINKMAN MUSIK)
32	43	4	**SENTIMIENTOS DE CARTON** DUELO (FONOVISA)
33	31	3	**AL DIABLO CON TU AMISTAD** EL CHAPO DE SINALOA (DISA)
34	37	3	**ERES TODO TODO** JULION ALVAREZ (ASL)
35	39	2	**COMO VOLVER A SER FELIZ** LUIS ENRIQUE (TOP STOP)
36	36	15	**ME GUSTA ME GUSTA** LOS BUITRES DE CULIACAN/BANDA LA ROSCA/MUSICA/UNIVERSAL MUSIC LATINO)
37	42	9	**OVARIOS** JENNI RIVERA (FONOVISA)
38	34	20	**SE NOS MURIO EL AMOR** EL DUERO Y SU BANDA CENTENARIO (A.R.C.)
39	29	9	**CUMBAYA** PEEWEE (EMI TELEVISA)
40	48	2	**ALMA EN PENA** LOS INQUIETOS DEL NORTE (EAGLE MUSIC)
41	40	2	**ENCONTRE** CONJUNTO ALMA NORTENA (DISA/ASL)
42	45	2	**LLUEVE POR DENTRO** LUIS FONSI (UNIVERSAL MUSIC LATINO)
43	NEW		**BARTENDER** ALEXIS & FIDO (SONY MUSIC LATIN)
44	NEW		**SENTIMIENTO** VICO C FEATURING ARCANGEL (EMI TELEVISA)
45	NEW		**CELEBRATION** MADONNA (WARNER BROS.)
46	NEW		**EL PILOTO CANAVIS** LARRY HERNANDEZ (FONOVISA/MUSIVISA)
47	RE-ENTRY		**EL RITMO NO PERDONA (PRENDE)** DADDY YANKEE (EL CARTEL)
48	RE-ENTRY		**TU PRIMERA VEZ** HECTOR ACOSTA (D.A.M./VENEMUSIC)
49	NEW		**LOS PRIMOS** LOS MORROS DEL NORTE (DISA/ASL)
50	NEW		**DERECHO DE ANTIGUEDAD** LA ORIGINAL BANDA EL LIMON (FONOVISA)

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)	CHRT.
1	2	3	#1 2 WKS **LOS TIGRES DEL NORTE** LA GRANJA (FONOVISA 354192/UMLE) ✦	
2	1	2	**NELLY FURTADO** MI PLAN (SELSTAR/UNIVERSAL MUSIC LATINO 013318/UMLE)	
3	3	16	**AVENTURA** THE LAST (PREMIUM LATIN 20800/SONY MUSIC LATIN)	2
4	HOT SHOT DEBUT		**LUIS MIGUEL** NO CULPES A LA NOCHE (CLUB REMIXES/WARNER LATINA 521318)	
5	4	18	**WISIN & YANDEL** LA REVOLUCION (WY/MACHETE 012967/UMLE) ✦	
6	58	2	PACE SETTER **KANY GARCIA** BOLETO DE ENTRADA (SONY MUSIC LATIN 47340)	
7	7	28	**LARRY HERNANDEZ** 16 NARCO CORRIDOS (MENDETA/FONOVISA 570037/UMLE)	○
8	5	29	**TITO "EL BAMBINO"** EL PATRON (SIENTE 653883/UMLE)	□
9	12	57	**LUIS FONSI** PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO 013181/UMLE) ✦	□
10	10	46	**EL TRONO DE MEXICO** ALMAS GEMELAS (FONOVISA 353804/UMLE)	○
11	6	19	**ESPINOZA PAZ** YO NO CANTO, PERO LO INTENTAMOS (ASL/DISA 730251/UMLE)	
12	9	3	**VARIOUS ARTISTS** LOS SUPER UNO'S (DISA 724181/UMLE)	
13	NEW		**GRUPO MONTEZ DE DURANGO** EL BORRACHO (DISA 721389/UMLE)	
14	11	6	**CONJUNTO ATARDECER** CONTIGO PARA SIEMPRE (DISA 721307/UMLE)	
15	8	12	**VICENTE FERNANDEZ** NECESITO DE TI (SONY MUSIC LATIN 53282)	
16	13	15	**EL TRONO DE MEXICO** DESDE LA PATRIA...EN VIVO (FONOVISA 354088/UMLE) ✦	
17	17	5	**JOAN SEBASTIAN** PEGADITO AL CORAZON (MUSART 4208 BALBOA)	
18	15	4	**VARIOUS ARTISTS** DURANGUENSE #1'S 2009 (DISA 721301/UMLE)	
19	19	27	**MARISELA** 20 EXITOS INMORTALES (IM 6614)	
20	III	4	**VARIOUS ARTISTS** BANDA #1'S 2009 (DISA 721302/UMLE)	
21	RE-ENTRY		**LAURA PAUSINI** PRIMAVERA ANTICIPADA (WARNER LATINA 516627)	
22	21	2	**LOS TEMERARIOS/BRONCO/LOS BUKIS** LO MEJOR DE B.B.T. SUS 20 MAS GRANDES EXITOS (FONOVISA 354133/UMLE)	
23	18	8	**TERCER CIELO** GENTE COMUN (SENTE/UNIVERSAL MUSIC LATINO 635702/UMLE)	
24	20	12	**TIERRA CALI** SI TU TE VAS (VENEMUSIC/UNIVERSAL MUSIC LATINO 653700/UMLE)	○
25	III	11	**CONJUNTO PRIMAVERA** 20 SUPER TEMAS. LA HISTORIA DE LOS EXITOS (FONOVISA 354118/UMLE)	
26	22	II	**LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ** AVANZANDO EN LA VIDA (UNIDOS/DISA 721282/UMLE)	
27	23	III	**DADDY YANKEE** TALENTO DE BARRIO (SOUNDTRACK) (EL CARTEL/MACHETE 280020/UMLE)	
28	28	19	**LUIS ENRIQUE** CICLOS (TOP STOP 8910) ✦	
29	24	45	**RICARDO ARJONA** 5TO PISO (WARNER LATINA 516669)	
30	41	67	**LOS INQUIETOS DEL NORTE** LA CUNA (EAGLE MUSIC/SENTE/UNIVERSAL MUSIC LATINO 653800/UMLE) ✦	
31	27	74	**MANA** ARDE EL CIELO (WARNER LATINA 481788) ✦	
32	25	6	**PATRULLA 81** COLECCION PRIVADA: LAS 20 EXCLUSIVAS (DISA 729495/UMLE)	
33	37	40	**LOS INQUIETOS DEL NORTE** LA BORRACHERA (EAGLE MUSIC/SENTE/UNIVERSAL MUSIC LATINO 653800/UMLE) ✦	
34	32	3	**LA ARROLLADORA BANDA EL LIMON** COLECCION PRIVADA: LAS 20 EXCLUSIVAS (DISA 729498/UMLE)	
35	31	4	**VARIOUS ARTISTS** CORRIDO #1'S 2009 (DISA 721303/UMLE)	
36	IV	45	**MAKANO** TE AMO (PANAMA/MACHETE 460031/UMLE)	
37	39	14	**PAULINA RUBIO** GRAN CITY POP (UNIVERSAL MUSIC LATINO 013075/UMLE) ✦	
38	34	52	**PANCHO BARRAZA** LAS ROMANTICAS DE PANCHO BARRAZA VOL. II (MUSART 735/BALBOA)	
39	38	9	**JENNI RIVERA** JENNI: EDICION COMO SUPER DELUXE (AYAMA/FONOVISA 354082/UMLE) ✦	
40	33	4	**VARIOUS ARTISTS** NORTENO #1'S 2009 (DISA 721304/UMLE)	
41	50	28	**LA QUINTA ESTACION** SIN FRENOS (SONY MUSIC LATIN 44947)	
42	30	5	**GRUPO EXTERMINADOR** PA' CORRIDOS (FONOVISA 354132/UMLE)	
43	14	2	**JESSE & JOY** ELECTRICIDAD (WARNER LATINA 521320)	
44	36	35	**FLEX** LA EVOLUCION ROMANTIC STYLE (EMI TELEVISA 67917)	
45	48	46	**BANDA EL RECODO** TE PRESUMO (FONOVISA 153799/UMLE)	
46	43	6	**ALACRANES MUSICAL** 20 SUPER TEMAS. LA HISTORIA DE LOS EXITOS (AGUILA/FONOVISA 354155/UMLE)	
47	40	24	**EL COMPA CHUY** EL NINO DE ORO (GYPSY 37208/SONY MUSIC LATIN)	
48	49	18	**HECTOR ACOSTA** SIMPLEMENTE... EL TORITO (D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO 653818/UMLE)	
49	44	6	**LOS PIKADIENTES DE CABORCA** LA TIERRA MAS ENAMIGA (SONY MUSIC LATIN 635702/UMLE) ✦	
50	46	27	**LA ARROLLADORA BANDA EL LIMON** MAS ADELANTE (DISA 721305/UMLE)	

REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)	CHRT.
1	1	3	#1 3 WKS **LOS TIGRES DEL NORTE** LA GRANJA (FONOVISA 354192/UMLE) ✦	
2	3	23	**LARRY HERNANDEZ** 16 NARCO CORRIDOS (MENDETA/FONOVISA 570037/UMLE)	○
3	6	46	**EL TRONO DE MEXICO** ALMAS GEMELAS (FONOVISA 353804/UMLE)	○
4	2	19	**ESPINOZA PAZ** YO NO CANTO, PERO LO INTENTAMOS (ASL/DISA 730251/UMLE)	
5	5	3	**VARIOUS ARTISTS** LOS SUPER UNO'S (DISA 724181/UMLE)	
6	NEW		**GRUPO MONTEZ DE DURANGO** EL BORRACHO (DISA 721389/UMLE)	
7	7	6	**CONJUNTO ATARDECER** CONTIGO PARA SIEMPRE (DISA 721307/UMLE)	
8	4	12	**VICENTE FERNANDEZ** NECESITO DE TI (SONY MUSIC LATIN 53282)	
9	8	15	**EL TRONO DE MEXICO** DESDE LA PATRIA...EN VIVO (FONOVISA 354088/UMLE) ✦	
10	11	5	**JOAN SEBASTIAN** PEGADITO AL CORAZON (MUSART 4208 BALBOA)	
11	9	4	**VARIOUS ARTISTS** DURANGUENSE #1'S 2009 (DISA 721301/UMLE)	
12	10	II	**VARIOUS ARTISTS** BANDA #1'S 2009 (DISA 721302/UMLE)	
13	13	2	**LOS TEMERARIOS/BRONCO/LOS BUKIS** LO MEJOR DE B.B.T. SUS 20 MAS GRANDES EXITOS (FONOVISA 354133/UMLE)	
14	12	12	**TIERRA CALI** SI TU TE VAS (VENEMUSIC/UNIVERSAL MUSIC LATINO 653700/UMLE)	○
15	III	11	**CONJUNTO PRIMAVERA** 20 SUPER TEMAS. LA HISTORIA DE LOS EXITOS (FONOVISA 354118/UMLE)	
16	14	9	**LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ** AVANZANDO EN LA VIDA (UNIDOS/DISA 721282/UMLE)	
17	#1 ENTRY		**LOS INQUIETOS DEL NORTE** LA CUNA (EAGLE MUSIC/SENTE/UNIVERSAL MUSIC LATINO 653800/UMLE) ✦	□
18	15	6	**PATRULLA 81** COLECCION PRIVADA: LAS 20 EXCLUSIVAS (DISA 729495/UMLE)	
19	RE-ENTRY		**LOS INQUIETOS DEL NORTE** LA BORRACHERA (EAGLE MUSIC/SENTE/UNIVERSAL MUSIC LATINO 653800/UMLE) ✦	○
20	19	3	**LA ARROLLADORA BANDA EL LIMON** COLECCION PRIVADA: LAS 20 EXCLUSIVAS (DISA 729498/UMLE)	

LATIN POP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	2	#1 2 WKS **NELLY FURTADO** MI PLAN (NE-STAR/UNIVERSAL MUSIC LATINO 013318/UMLE)
2	NEW		**LUIS MIGUEL** NO CULPES A LA NOCHE (CLUB REMIXES/WARNER LATINA 521318)
3	13	2	**KANY GARCIA** BOLETO DE ENTRADA (SONY MUSIC LATIN 47340)
4	2	57	**LUIS FONSI** PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO, UMLE) ✦
5	5	27	**MARISELA** 20 EXITOS INMORTALES (IM 6614)
6	16	24	**LAURA PAUSINI** PRIMAVERA ANTICIPADA (WARNER LATINA 516627)
7	4	14	**TERCER CIELO** SENTI COMUN, SUENOS EXTRAORDINARIOS (VENEMUSIC/UNIVERSAL MUSIC LATINO 635702/UMLE)
8	6	45	**RICARDO ARJONA** 5TO PISO (WARNER LATINA 516669)
9	7	74	**MANA** ARDE EL CIELO (WARNER LATINA 481788) ⊕
10	8	14	**PAULINA RUBIO** GRAN CITY POP (UNIVERSAL MUSIC LATINO 013075/UMLE) ✦
11	10	28	**LA QUINTA ESTACION** SIN FRENOS (SONY MUSIC LATIN 44947)
12	3	2	**JESSE & JOY** ELECTRICIDAD (WARNER LATINA 521320)
13	20	43	**VARIOUS ARTISTS** SUPER 13 (UNIVERSAL MUSIC LATINO 012361/UMLE)
14	12	42	**RICARDO ARJONA** SIMPLEMENTE...LO MEJOR (DISCOS 605 47498/SONY MUSIC LATIN) ✦
15	11	27	**MARISELA** 20 EXITOS INMORTALES VOL. 2 (IM 6615)
16	NEW		**PANDA** POETICS (MOVIC DIGITAL EXCEM/TELEVISA)
17	14	II	**ROCIO DURCAL** DUETO (DISCOS 605 56808/SONY MUSIC LATIN)
18	III	52	**REIK** UN DIA MAS (DAY 1/NORTE 35579/SONY MUSIC LATIN)
19	15	35	**ALEJANDRO FERNANDEZ** DE NOCHE...CLASICOS A MI MANERA (DISCOS 605 42419/SONY MUSIC LATIN)
20	17	27	**VARIOUS ARTISTS** NOW LATINO 4 (EMI/UNIVERSAL 47236/SONY MUSIC LATIN)

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)	CHRT.
1	1	16	#1 16 WKS **AVENTURA** THE LAST (PREMIUM LATIN 20800/SONY MUSIC LATIN)	2
2	2	20	**LUIS ENRIQUE** CICLOS (TOP STOP 8910) ✦	
3	II	18	**HECTOR ACOSTA** SIMPLEMENTE...EL TORITO (D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO 653818/UMLE)	
4	5	II	**VARIOUS ARTISTS** URBANIZACION PERFECT (MG 30020/SONY MUSIC LATIN)	
5	3	11	**VARIOUS ARTISTS** SUPER 1'S MEGA HITS (MACHETE 013148/UMLE)	
6	6	9	**OMEGA** EL DUENO DEL FLOW (PLANET 90118/SONY MUSIC LATIN)	
7	II	33	**GILBERTO SANTA ROSA** EL CABALLERO DE LA SALSA (DISCOS 605/SELV / 44130/SONY MUSIC LATIN) ✦	
8	8	25	**VARIOUS ARTISTS** 30 TROPICALES DE AYER...HOY Y SIEMPRE (VINA 610)	
9	7	16	**VARIOUS ARTISTS** 30 BACHATAS PEGADITAS...LO MEJOR Y LO MAS 2000 (MOCA & PELL 60369/SONY MUSIC LATIN)	
10	III	45	**VARIOUS ARTISTS** 40 BACHATAS PODEROSAS (M & A MUSIC 60369/SONY MUSIC LATIN)	
11	11	26	**VARIOUS ARTISTS** FIESTA LATINA (DISCOS 605 37203/SONY MUSIC LATIN)	
12	12	XII	**VARIOUS ARTISTS** BACHATA DE AMOR VOL. 4 (J & N 50343/SONY MUSIC LATIN)	
13	14	III	**VARIOUS ARTISTS** BACHATA #1'S VOL. 2 (MACHETE 011705/UMLE)	
14	20	42	**VARIOUS ARTISTS** BACHATANTS 2000: THE #1 HITS SERIES (J & N 50309/SONY MUSIC LATIN)	
15	13	II	**MARIO ORTIZ ALL STAR BAND** TRIBUTO 45 ANIVERSARIO (MG 00201/SONY MUSIC LATIN)	
16	16	43	**XTREME** CHAPTER DOS (MACHETE/UMLE)	
17	15	6	**MARLON** ESTOY DE PIE (MACHETE 013124/UMLE)	
18	RE-ENTRY		**VARIOUS ARTISTS** LOS MEJORES DE LA BACHATA 2008 (MOCA & PELL 60369/SONY MUSIC LATIN)	
19	RE-ENTRY		**CARLOS Y ALEJANDRA** LA INTRODUCCION (MACHETE 012814/UMLE)	
20	17	XII	**VARIOUS ARTISTS** SALSAHITS 2009: THE #1 HITS SERIES (J & N 50311/SONY MUSIC LATIN)	

LATIN RHYTHM ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	III	#1 18 WKS **WISIN & YANDEL** LA REVOLUCION (WY/MACHETE 012967/UMLE) ✦
2	2	29	**TITO "EL BAMBINO"** EL PATRON (SIENTE 653883/UMLE)
3	II	III	**DADDY YANKEE** TALENTO DE BARRIO (SOUNDTRACK) (EL CARTEL/MACHETE 280020/UMLE)
4	4	45	**MAKANO** TE AMO (PANAMA/MACHETE 460031/UMLE)
5	6	35	**FLEX** LA EVOLUCION ROMANTIC STYLE (EMI TELEVISA 67917)
6	5	22	**DON OMAR** IDON (MACHETE 012867/UMLE)
7	NEW		**MAGNATE & VALENTINO** QUIMICA PERFECTA (VI MACHETE 013176/UMLE)
8	7	26	**ALEXIS & FIDO** DOWN TO EARTH (SONY MUSIC LATIN 43561)
9	8	III	**DJ NESTY** WISIN Y YANDEL PRESENTAN LA NUEVA MAESTRIA (WY/MACHETE 012770/UMLE)
10	9	16	**WISIN & YANDEL** EL DUO DE LA HISTORIA (PRESH 11364/SONY MUSIC LATIN)
11	17	36	**VARIOUS ARTISTS** LATIN URBAN KINGZ (MACHETE 012319/UMLE)
12	12	27	**KINTO SOL** CARCEL DE SUENOS (VIRUS/MACHETE 012717/UMLE)
13	10	49	**CALLE 13** LOS DE ATRAS VIENEN CONMIGO (NORTE 36801/SONY MUSIC LATIN)
14	11	23	**FRANCO EL GORILA** WELCOME TO THE JUNGLE (WY/MACHETE 012845/UMLE)
15	14	III	**EDDY LOVER** PERDONAME (PANAMA/MACHETE/UNIVERSAL MUSIC LATINO 460021/UMLE)
16	13	13	**TEMPO** FREE TEMPO (FREE TEMPO 80100/SONY MUSIC LATIN) ✦
17	16	III	**YOMO** MY DESTINY (BLACK PEARL 7360)
18	15	55	**RKM & KEN-Y** THE ROYALTY: LA REALEZA (PINA/MACHETE 012022/UMLE)
19	18	42	**ARCANGEL** EL FENOMENO (MAS FLOW/MACHETE 170020/UMLE)
XX	19	15	**LA FACTORIA** EXITOS (NATURO/UNIVERSAL MUSIC LATINO/MACHETE 012724/UMLE)

After debuting a week early due to street-date violations, Kany Garcia's second album, "Boleto de Entrada," leaps 58-6 on Top Latin Albums (2,000 copies), her first top 10 on that list. Her debut album, "Cualquier Dia," peaked at No. 48 in 2007.



In its 11th week on Latin Rhythm Airplay, "Mi Cama Huele A Ti" by Tito "El Bambino" steps 2-1 (3.6 million audience impressions), only his second No. 1 on the chart. In terms of top 10s, however, he's tied with Don Omar for third most in the chart's history (nine) behind Wisin & Yandel (15) and Daddy Yankee (11).



BETWEEN THE BULLETS

LUIS MIGUEL TAKES TO THE NIGHT



Not only does Luis Miguel earn his 16th top 10 on Top Latin Albums with "No Culpes a La Noche" (No. 4, 3,000 copies), the dance remix album also bows at No. 11 on Top Electronic Albums. He's only the fourth artist to chart on both the Latin and the Electronic lists following Kinky, Kumbia Kings and Thalía. On Top Latin Pop Albums, where "La Noche" enters at No. 2, Miguel is now tied with Marco Antonio Solís for most top five debuts by a solo artist (11). —*Rauly Ramirez*

Billboard HITS OF THE WORLD

OCT 10 2009

JAPAN
BILLBOARD JAPAN HOT 100

THIS WEEK	LAST WEEK	(HANSHIN SOUNDSCAN JAPAN PLANTECH) SEPTEMBER 30, 2009
1	18	YELL IKIMONOGAKARI EPIC
2	14	CANDY KEN HIRAI CEETAR
3	NEW	HIKARIHITOTSU HIDEAKI TAKIZAWA AVEX
4	31	KONYA HA BOOGIE BACK TOKYO NO 1 SOUL SET + HELLCALI TEARBRIDGE
5	11	CELEBRATION MADONNA WARNER BROS
6	28	SHUNKASHUTOU HILCRHYME
7	1	BLAME IT ON THE GIRLS MIKA
8	30	MINNA SORA NO SHITA AYAKA
9	3	ALL NIGHT LONG STEVIE HOANG AVEX TRAX
10	12	ICHIBU TO ZENBU B'Z VERMILION

UNITED KINGDOM
SINGLES

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) OCTOBER 27, 2009
1	1	BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC
2	2	SEXY CHICK DAVID GUETTA FT AKON GUM/VIRGIN
3	15	EMPIRE STATE OF MIND JAY Z + ALICIA KEYS ROC NATION
4	5	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
5	4	RUN THIS TOWN JAY Z RIHANNA & KANYE WEST ROC NATION
6	7	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
7	6	BOYS AND GIRLS PIXIE LOTT MERCURY
8	3	CELEBRATION MADONNA WARNER BROS
9	8	HOLIDAY DIZZEE RASCAL FT CHRONIK DIRTEE STANK
10	9	LEFT MY HEART IN TOKYO MIHIYIVA GEFFEN

GERMANY
SINGLES

THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 29, 2009
1	NEW	PUSSY RAMMSTEIN MOTOR/UNIVERSAL
2	2	SEXY CHICK DAVID GUETTA FT AKON GUM/VIRGIN
3	1	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN
4	3	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	NEW	AUTOMATISCH TOKIO HOTEL STUNNER
6	4	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
7	5	HEAVY CROSS THE GOSSIP KOCH ROCK STARS/COLUMBIA
8	7	CELEBRATION MADONNA WARNER BROS
9	6	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
10	9	WHEN LOVE TAKES OVER DAVID GUETTA FT KELLY ROLAND GUM/VIRGIN

EUROPEAN HOT 100

THIS WEEK	LAST WEEK	SEPTEMBER 30, 2009
1	1	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
2	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	2	CELEBRATION MADONNA WARNER BROS
4	NEW	AUTOMATISCH TOKIO HOTEL STUNNER
5	4	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
6	NEW	PUSSY RAMMSTEIN MOTOR/UNIVERSAL
7	6	BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC
8	5	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
9	8	LADY MELODY TOM FRAGER/GWAYAV GWAYAV/AZ
10	41	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
11	11	EVACUATE THE DANCEFLOOR CASCADA ZOOLAND/ZEBRALATION/AATW
12	10	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
13	9	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST ROC NATION
14	12	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
15	7	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN
16	13	WE ARE GOLDEN MIKA CASABLANCA/ISLAND
17	14	HEAVY CROSS THE GOSSIP KOCH ROCK STARS/COLUMBIA
18	15	RELEASE ME AGNES PENHALIGON/I BEAT BLUE/AATW
19	16	HUSH HUSH THE PUSSYCAT DOLLS INTERSCOPE
20	22	HOTEL ROOM SERVICE PITBULL MR 305/SLIPPERY WHEN WET

EURO DIGITAL SONGS

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 10, 2009
1	1	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN
2	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	2	BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC
4	4	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
5	8	EMPIRE STATE OF MIND JAY Z + ALICIA KEYS ROC NATION
6	6	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST ROC NATION
7	5	CELEBRATION MADONNA WARNER BROS
8	7	BOYS AND GIRLS PIXIE LOTT MERCURY
9	9	WE ARE GOLDEN MIKA CASABLANCA/ISLAND
10	10	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
11	19	HOTEL ROOM SERVICE PITBULL MR 305/SLIPPERY WHEN WET
12	NEW	DIRTEE CASH DIZZEE RASCAL DIRTEE STANK
13	14	LEFT MY HEART IN TOKYO MIHIYIVA GEFFEN
14	12	UPRISING MUSE ABE HELIUM 3/WARNER
15	RE	SEX ON FIRE KINGS OF LEON HAND ME DOWN/RCA

FRANCE
SINGLES

THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) OCTOBER 30, 2009
1	1	LADY MELODY TOM FRAGER/GWAYAV AZ
2	NEW	AUTOMATISCH TOKIO HOTEL STUNNER
3	4	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
4	3	SEXY CHICK DAVID GUETTA FT AKON GUM/VIRGIN
5	2	CELEBRATION MADONNA WARNER BROS
6	6	EVACUATE THE DANCEFLOOR CASCADA ZOOLAND/ZEBRALATION/AATW
7	5	HUSH HUSH THE PUSSYCAT DOLLS INTERSCOPE
8	NEW	OBSESSED MARIAH CAREY ISLAND
9	7	LASSE-TOI ALLER BEBE COLLECTIF METISSE WARNER FRA
10	8	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA

CANADA
BILLBOARD CANADIAN HOT 100

THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) OCTOBER 10, 2009
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
2	2	SEXY CHICK DAVID GUETTA FT AKON GUM/VIRGIN EMI
3	3	YOU BELONG WITH ME TAYLOR SWIFT NO. 1/MACHINE OPEN ROAD/UNIVERSAL
4	10	DOWN JAY SEAN FT LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC/UNIVERSAL
5	8	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD/UNIVERSAL
6	7	EVACUATE THE DANCEFLOOR CASCADA ZOOLAND/ZEBRALATION/AATW
7	4	FIRE BURNING SEAN KINGSTON REVOLVER HEIGHTS/EPIC/SONY MUSIC
8	6	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST ROC NATION/WARNER
9	5	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/AMERICA
10	9	USE SOMEBODY KINGS OF LEON HAND ME DOWN/RCA

AUSTRALIA
SINGLES

THIS WEEK	LAST WEEK	(ARIA) OCTOBER 27, 2009
1	1	SEXY CHICK DAVID GUETTA FT AKON GUM/VIRGIN
2	2	LIKE IT LIKE THAT GUY SEBASTIAN SONY MUSIC
3	3	THE LAST DAY ON EARTH KATE MILLER-HEIDKE SONY MUSIC
4	4	EVACUATE THE DANCEFLOOR CASCADA ZOOLAND/ZEBRALATION/AATW
5	21	DON'T STOP BELIEVIN' GLEE CAST FOX/COLUMBIA
6	5	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
7	6	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
8	8	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
9	7	GOOD GIRLS GO BAD CHERYL STARFOX FT LEIGHTON MEISTER E-SONG/POLYDOR/MERCURY
10	10	THE BOY DOES NOTHING ALESHA DIXON ASYLUM

EUROPEAN AIRPLAY

THIS WEEK	LAST WEEK	SEPTEMBER 30, 2009
1	1	SEXY CHICK DAVID GUETTA FT AKON GUM/VIRGIN
2	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	2	CELEBRATION MADONNA WARNER BROS
4	RE	WHEN LOVE TAKES OVER DAVID GUETTA FT KELLY ROLAND GUM/VIRGIN
5	7	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
RE	5	BODIES ROBBIE WILLIAMS CHRYSALIS
7	6	RELEASE ME AGNES PENHALIGON/I BEAT BLUE/AATW
8	8	WE ARE GOLDEN MIKA CASABLANCA/ISLAND
RE	10	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
10	13	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
11	12	F**K YOU LILLY ALLEN PARLOPHONE
12	RE	AYO TECHNOLOGY MILOW HOMEBOY/MUNICH
13	17	EVACUATE THE DANCEFLOOR CASCADA ZOOLAND/ZEBRALATION/AATW
14	11	PLEASE DON'T LEAVE ME PINK LAFACE/RCA
15	15	21 GUNS GREEN DAY WARNER

EURO DIGITAL SONGS SPOTLIGHT
IRELAND

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 10, 2009
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2	5	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
3	4	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
4	2	SEXY BITCH DAVID GUETTA FEATURING AKON GUM/VIRGIN
5	3	BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC
6	6	RUN THIS TOWN JAY Z RIHANNA & KANYE WEST ROC NATION
7	8	HOTEL ROOM SERVICE PITBULL MR 305/SLIPPERY WHEN WET
8	7	BOYS AND GIRLS PIXIE LOTT MERCURY
9	NEW	UPRISING MUSE ABE HELIUM 3/WARNER
10	NEW	GET SHAKY THE IAN CAREY PROJECT BEATALL/ARTIFIC THE WORLD/MTV



Lars Winnerback nabs his fourth straight No. 1 studio set on the Sweden Albums chart with "Tank Om Jag Angrar Mig Och Sen Angrar Mig Igen."

ITALY
DIGITAL SONGS

THIS WEEK	LAST WEEK	(FIMI/NIELSEN) OCTOBER 28, 2009
1	1	L'AMORE SI ODIA NOEMI SONY MUSIC
2	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	4	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	8	MANOS AL AIRE NELLY FURTADO MI PLAN/UNIVERSAL MUSIC LATINO
5	3	CELEBRATION MADONNA WARNER BROS
6	5	LOBA SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
7	10	AYO TECHNOLOGY MILOW HOMEBOY/MUNICH
8	7	WHEN LOVE TAKES OVER DAVID GUETTA FT KELLY ROLAND GUM/VIRGIN
9	9	RELEASE ME AGNES PENHALIGON/I BEAT BLUE/AATW
10	6	WE ARE GOLDEN MIKA CASABLANCA/ISLAND

SPAIN
SINGLES

THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) SEPTEMBER 30, 2009
1	1	ESCLAVO DE SUS BESOS DAVID BISBAL VALE
2	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	2	I KNOW YOU WANT ME (CALLE OCHO) PITBULL BLANCO Y NEGRO
4	5	WHEN LOVE TAKES OVER DAVID GUETTA FT KELLY ROLAND GUM/VIRGIN
5	6	RECUERDAME LA QUINTA ESTACION SONY MUSIC
6	4	LOBA SHAKIRA SONY MUSIC LATIN/EPIC
7	20	LOOKING FOR PARADISE ALEJANDRO SANZ FT ALICIA KEYS WARNER BROS
8	8	ANTES DE QUE CUENTE DIEZ FITO & FITIPALDIS ORO
9	9	COLGANDO EN TUS MANOS CARLOS BAUTE, MARTA SANCHEZ ORO
10	22	QUE NADIE MANUEL CARRASCO DUO COM MALU VALE

BRAZIL
ALBUMS

THIS WEEK	LAST WEEK	(APBD/NIELSEN) SEPTEMBER 29, 2009
1	1	ROBERTO CARLOS ELAS CANTAM ROBERTO CARLOS SONY MUSIC
2	NEW	VARIOUS ARTISTS CAMINHO DAS INDIAS SOM LIVRE
3	2	VARIOUS ARTISTS PARAISO NACIONAL SOM LIVRE
4	4	BEYONCE I AM SASHA FIERCE MUSIC WORLD/COLUMBIA
5	3	ANA CAROLINA WAVE SONY MUSIC
6	NEW	VARIOUS ARTISTS CAMINHO DAS INDIAS INTERNACIONAL SOM LIVRE
7	7	VICTOR E LEO BORBOLETAS SONY MUSIC
8	8	PADRE FABIO DE MELO EU E O TEMPO SOM LIVRE
9	5	VARIOUS ARTISTS BRA RADIO A VOZ DO PARAISO SOM LIVRE
10	8	VICTOR & LEO AO VIVO EM UBERLANDIA SONY MUSIC

SWEDEN
SINGLES

THIS WEEK	LAST WEEK	(GLF) OCTOBER 25, 2009
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2	3	JAG FAR LIKSOM INGEN ORDNING LARS WINNERBACK UNIVERSAL
3	7	THE THINGS WE OWE TAKIDA UNIVERSAL
4	5	SEXY CHICK DAVID GUETTA FT AKON GUM/VIRGIN
5	4	WHEN LOVE TAKES OVER DAVID GUETTA FT KELLY ROLAND GUM/VIRGIN

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	LARS WINNERBACK TAR OM JAG ANGRAR MIG OCH SEN ANGRAR UNIVERSAL
2	2	TAKIDA THE DARKER INSTINCT UNIVERSAL
3	1	EUROPE LAST LOOK AT EDEN HELL AND BACK UNIVERSAL
4	3	WHITNEY HOUSTON I LOOK TO YOU ARISTA
5	4	JOHN FOGERTY/THE BLUE NOSE RANGERS RIDES AGAIN UNIVERSAL

IRELAND
SINGLES

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) OCTOBER 25, 2009
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2	22	EMPIRE STATE OF MIND JAY Z + ALICIA KEYS ROC NATION
3	3	SEXY CHICK DAVID GUETTA FT AKON GUM/VIRGIN
4	4	SHE WOLF SHAKIRA SONY MUSIC MUSIC LATIN/EPIC
RE	2	BREAK YOUR HEART TAIO CRUZ UNIVERSAL REPUBLIC

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	MADONNA CELEBRATION WARNER BROS
2	NEW	PEARL JAM BACKSPACER MONKEYWRENCH ISLAND
3	1	MUSE THE RESISTANCE A&E HELIUM 3 WARNER
4	3	JAY-Z THE BLUEPRINT 3 ROC NATION
5	2	DAVID GRAY DRAW THE LINE POLYDOR

NEW ZEALAND
SINGLES

THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) SEPTEMBER 30, 2009
1	RE	SEXY CHICK DAVID GUETTA FT AKON GUM/VIRGIN
2	1	SWEET DREAMS BEYONCE A. SIDLIN/COLUMBIA
3	5	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
4	4	DOWN JAY SEAN FT LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
5	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	MUSE THE RESISTANCE A&E HELIUM 3 WARNER
2	NEW	PEARL JAM BACKSPACER MONKEYWRENCH ISLAND
3	38	BEYONCE I AM SASHA FIERCE (2CD DELUXE) MUSIC WORLD/COLUMBIA
4	1	THE BLACK EYED PEAS THE E N D INTERSCOPE
5	NEW	MARK KNOPFLER GET LUCKY VERTIGO

FLANDERS
SINGLES

THIS WEEK	LAST WEEK	(ULTRATOP/EFK) SEPTEMBER 30, 2009
1	3	SEXY CHICK DAVID GUETTA FT AKON GUM/VIRGIN
2	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	4	SLAAP LEKKER (FANTASTIG TOCH) DIGGY DEX FT EVA DE ROOVERE MARBLE A HEIN
4	2	DE ZEPPE & ZIKKI SONG ZEPPE & ZIKKI ARS
RE	NEW	ZATERDAGAVOND DENNIE MIENE CHRISTOFF & LINDSAY ARS

ALBUMS

THIS WEEK	LAST WEEK	
1	2	MADONNA CELEBRATION WARNER BROS
2	3	ANOUK FOR BITTER OR WORSE EMI
3	4	MIKA THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND
4	5	SOUNDTRACK JUNIOR EUROSONG 2009 CAPITOL
5	1	MUSE THE RESISTANCE A&E HELIUM 3 WARNER

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5 STAR CHICK (Give Me Mo ASCAP/Copyright Control) RBH 21

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AL DIABLO CON TU AMISTAD (Masimo Aguirre Music Publishing, BMI) LT 39
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HURRY HOME (Year Of The Dog Music, ASCAP/Words & Music, ASCAP) WBM, CS 29

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I CAN TRANSFORM YA (Songs Of Universal, Inc. BMI/Culture Beyond Ly Experience Publishing, BMI/Poo B Z Publishing, Inc. BMI/Mondo South, ASCAP/Seuzz Beatz Publishing, SESAC/Universal-Tunes, SESAC/Nothing Dat Dang Music, BMI/Sumalastic Hip-Hop, ASCAP/Mack Music, ASCAP/Young Money Publishing Inc. BMI/Warner-Tamerlane Publishing Corp., BMI) HL/WBM, RBH 41
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**H

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

ECORD COMPANIES: Warner Music Group names **Chris ncliff** general counsel of international. He served in the ame role at **EMI Group.**

UBLISHING: **BMI** promotes **Kay Clary** to senior director of ledia relations. She was director.

EMI Music Publishing appoints **Johnny Tennander** VP of &R for Europe/head of A&R for Scandinavia. He was A&R irector for Scandinavia.

ASCAP names **Sam Taylor** director of membership for nythm and soul. He was manager of A&R urban at **Warner/ happell Music Publishing.**



OURING: The facility management firm **Global Spectrum** ames **Troy Flynn** GM of the 10,500-seat **Mullins Center** in mherst, Mass. He was assistant GM at the **Sovereign Bank** rena in Trenton, N.J.

IGITAL: **MySpace** names **Alex Maghen** chief technology fficer. He served in the same role at the **MySpace Music** oint venture.

ELATED FIELDS: The licensing consulting company **Rights-low** promotes **Scott Sellwood** to senior VP of business af-airs and human resources. He was VP.

—Edited by Mitchell Peters

GOOD WORKS

DELSOHN SOCIETY AIMS TO PRESERVE 'INTAGE JEWISH MUSIC

)ne evening in late August, MySpace Music president Court-ey Holt and his 5-year-old daughter watched Latin jazz band-eader Arturo O'Farrill and his Afro-Cuban band re-create the 961 album "Mazel Tov, Mis Amigos," a collection of tradi-onal Yiddish and Hebrew songs performed with a Latin twist, t New York's Lincoln Center. The concert was organized by ne Idelsohn Society, a volunteer-based nonprofit group whose oal is to "recover lost classics from the Jewish archive and eissue them," says Roger Bennett, who co-founded the group vith Holt, Birdman Records founder David Katznelson and Jniversity of Southern California professor Josh Kun. (Music iz veteran Seymour Stein is an adviser.)

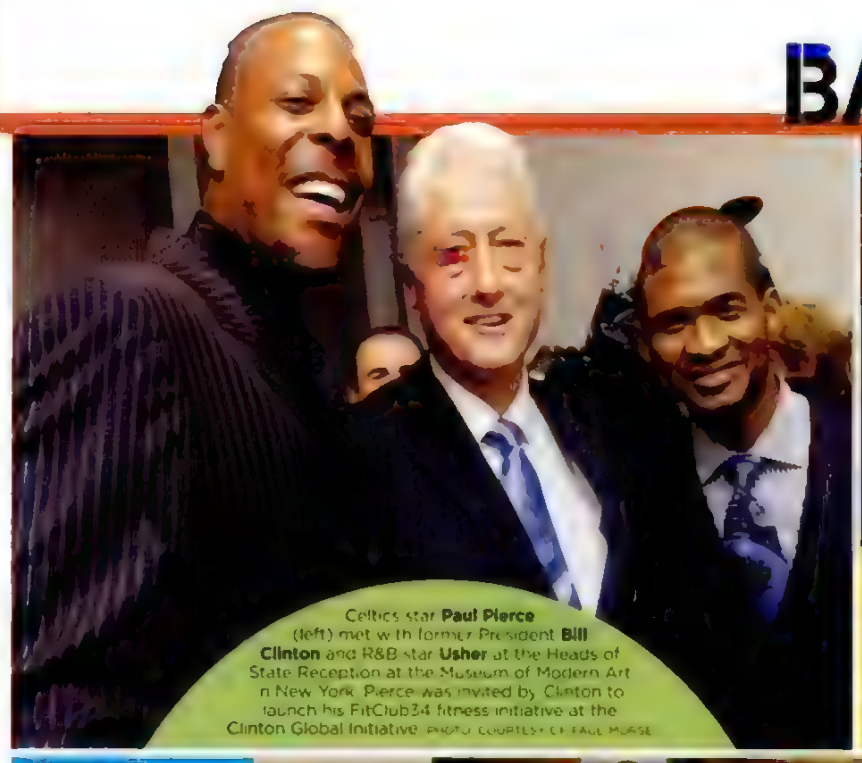
During the Aug. 23 show—which aimed to promote the so-iety's Aug. 11 reissue of "Mazel Tov, Mis Amigos"—Holt re-alls thinking, "If we hadn't pulled this record out of the vaults, hen at some point it would've just turned to dust." In recent ears the society has also self-released reissues from Jewish rtists like Fred Katz, Irving Field and Gershon Kingsley.

The society's next musical project is a 30-track album of African-American artists singing Jewish music, slated for re-ease in March 2010. The as-yet-untitled double-disc set will eature performances by Eartha Kitt, Johnny Mathis, Lena Horne, Billie Holiday and others. The society's releases are vailable for purchase through its Web site, Idelsohn ociety.com, and other digital and physical retailers.

In addition to reissuing forgotten music, the society was ecently granted funding by Steven Spielberg's Righteous ersons Foundation to begin a film project that will docu-nent the stories of living Jewish musicians from as early as he '40s. "In 2010, we'll fan out all over America and record heir stories," Bennett says, noting that the footage will be rchived for preservation and research purposes.

—Mitchell Peters

BACKBEAT



Celtics star **Paul Pierce** (left) met with former President **Bill Clinton** and R&B star **Usher** at the Heads of State Reception at the Museum of Modern Art in New York. Pierce was invited by Clinton to launch his FitClub34 fitness initiative at the Clinton Global Initiative. PHOTO COURTESY OF PAUL MORSE



Epic Records artist **Sean Kingston** arrived at New York hot spot Temptation Sept. 23 to celebrate the release of his second album, "Tomorrow," which features the hit single "Fire Burning." Lil Jon, Rick Ross and Russell Simmons were among the partygoers who got to see Kingston perform three songs in addition to his breakout single "Beautiful Girls," off his self-titled debut. WIREIMAGE.COM



While in Chicago on a [illegible] Award-winning act the [illegible] album, "Strict Joy," due [illegible] as the 2007 film "Once." In [illegible] Pecorella, executive [illegible] Rhoude; inglove; Comma[illegible]



From left, Third Day's **David Carr**, **Mark Lee**, **Mac Powell** and **Tai Anderson** backstage at the 31st annual Georgia Music Hall of Fame Awards Sept. 19 in Atlanta. PHOTO COURTESY OF RICK DIAMOND/GETTY IMAGES



Soul powerhouse **Mike Farris** (center) with manager **Doug Rountree** (left) and Billboard executive director of content and programming for touring and live entertainment **Ray Waddell** outside Nashville's Station Inn following the recent resumption of Farris' Sunday Night Shout performances.

INSIDE TRACK

IF THE SHOE FITS

Dizzee Rascal's latest album, "Tongue N' Cheek," may have already spawned two top 10 singles in the United Kingdom and debuted at No. 3 on the Official Charts Co. tally, but it's his new line of shoes that's making noise among sneaker pimps around the world.

Rascal teamed with Nike and his longtime collaborator, designer Ben Dury, to create a custom shoe that would match the aesthetic of his new release. The result is the Nike Air Max 90 Tongue N' Cheek, a tan shoe with a distinctive pink tongue and the album's logo stitched above the laces. Rascal's silhouette appears on the heel and the logo of his indie label, Dirty Stank Records, is embossed on the sole.

The shoe launched in London at the Nike 1984 store a few days before the album's release and quickly sold out. Rascal, not surprisingly, is a big fan of sneakers. "I've always loved these shoes, and I got maybe 65 pairs at home," he says. "When the call came up, I was all for it because it's a good shoe. The Air Max is the street shoe, so it just made sense."

A U.S. release date for Rascal's album hasn't yet been set.



RASCAL



VH1 president **Tom Calderone** (left) **Paula Abdul** and MTV Networks Music & Logo Group president **Van Toffler** attend the 2009 "VH1 Divas" party to benefit the VH1 Save the Music Foundation Sept. 17 at One Hanson Place in Brooklyn. The series, hosted this year by Abdul, is in its 10th year and included performances by artists Adele, Kelly Clarkson, Leona Lewis and Miley Cyrus. PHOTO: COURTESY OF KEVIN MAZUR/WIREIMAGE.COM

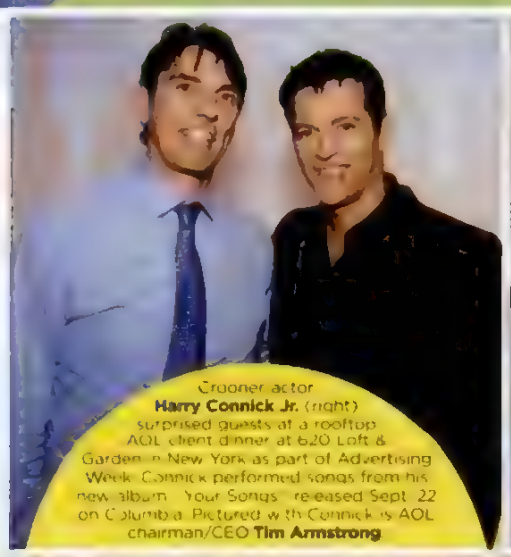




VH1's "Hip Hop Honors 2009" celebrated the 25th anniversary of Def Jam in a ceremony held at the Brooklyn Academy of Music. Pictured receiving their "Hip Hop Honors" medallions are (from left) Def Jam producer **Bill Stephney**; Warner Music Group executive VP/former Def Jam president/CEO **Kevin Liles**; Atlantic Records senior VP of urban music **Michael Kyser**; Atlantic Records chairman/COO **Julie Greenwald**; Warner Music Group vice chairman and chairman/CEO of recorded music for the Americas and the United Kingdom **Lyor Cohen**; Columbia Records co-head/Def Jam co-founder **Rick Rubin** and Russell Simmons Music Group founder/Def Jam co-founder **Russell Simmons**. PHOTO: COURTESY OF PIOTR SIKORA/VH1

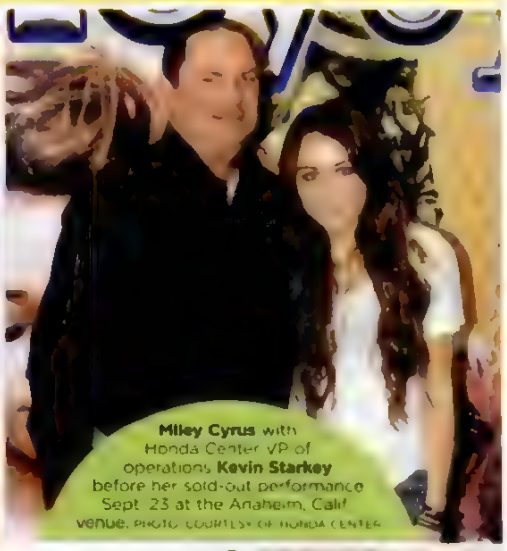


The Common Ground Foundation held its second annual "Common & Friends" concert Sept. 26 at the Hollywood Palladium. The foundation—committed to the empowerment and development of urban youth in the United States—was created by Grammy Award-winning hip-hop artist/actor **Common**. The concert featured live performances from Common, the Roots, Nas, De La Soul, **Ludacris**, Queen Latifah, Kanye West, Mos Def, **Talib Kweli** and Heavy D. From left: Ludacris, Common and Kweli. PHOTO: [illegible]/NUNEZ/WIREIMAGE.COM



Crooner/actor **Harry Connick Jr.** (right) surprised guests at a rooftop AOL client dinner at 620 Loft & Garden in New York as part of Advertising Week. Connick performed songs from his new album "Your Songs," released Sept. 22 on Columbia. Pictured with Connick is AOL chairman/CEO **Tim Armstrong**.





Miley Cyrus with Honda Center VP of operations **Kevin Starkey** before her sold-out performance Sept. 23 at the Anaheim, Calif. venue. PHOTO: COURTESY OF HONDA CENTER



Miranda Lambert celebrated her sold-out show Sept. 24 at Nashville's Ryman Auditorium, where she performed every song from her new album "Revolution" (released Sept. 29) as well as classic country hits and favorites from previous releases. Following the show, a reception was held at Nashville venue the Stage. From left: Country Music Assn. awards show executive producer **Robert Deaton**; Sony Nashville chairman **Joe Galante**; Lambert; Academy of Country Music awards show executive producer **RAC Clark** and Sony Nashville executive VP **Butch Waugh**.



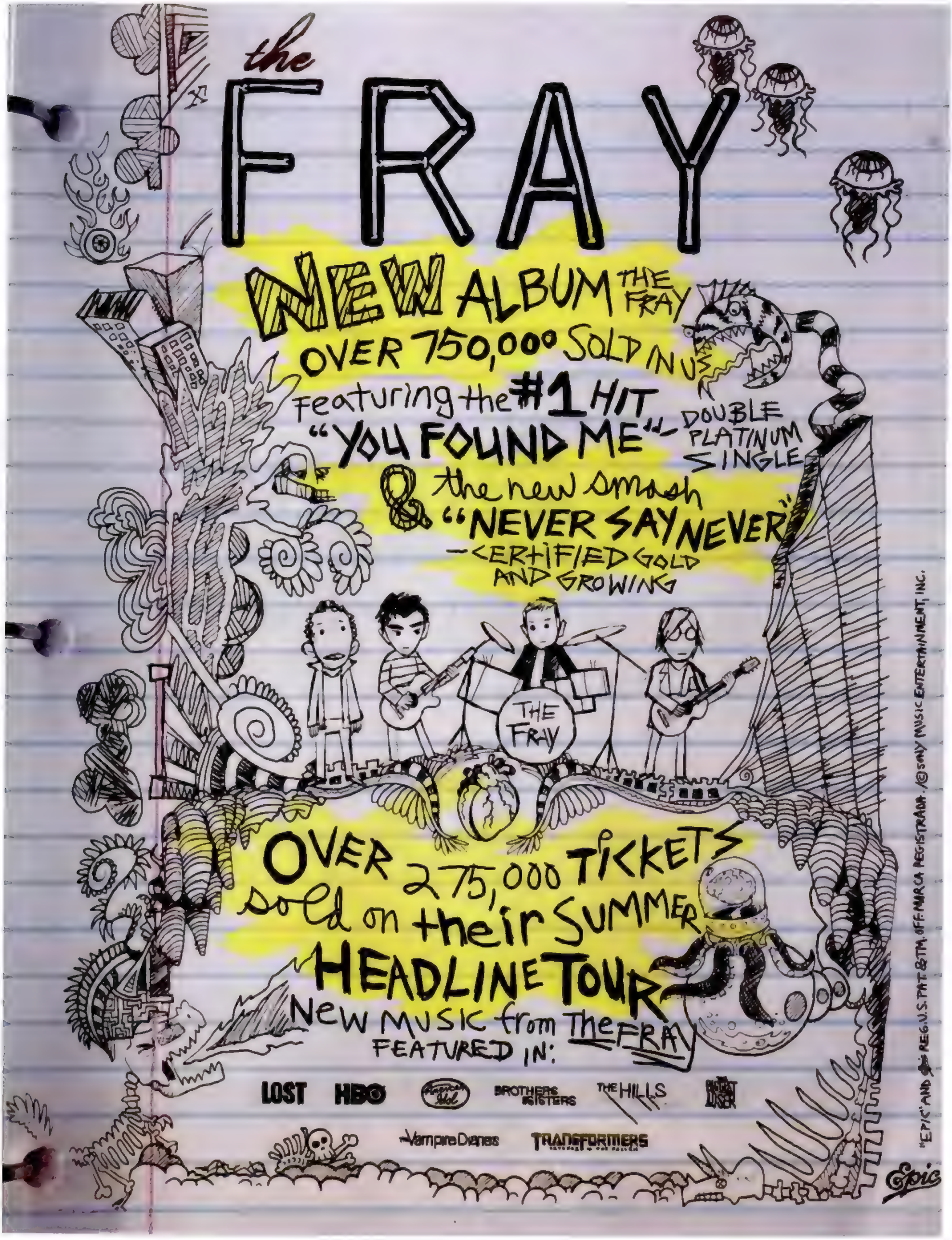
One Haven Music recently signed hip-hop artist **Greg Nice**, best-known as one-half of the East Coast duo Nice & Smooth. Promotion of Nice's upcoming release will be overseen by **Lee Resnick's** South East Music and the Orchard, which will support the artist in branding and interactive marketing initiatives. From left: One Haven Music president **Jonathan Chang**; Orchard CEO **Greg Scholl**; Nice; Resnick; the Orchard executive VP **Brad Navin** and One Haven Music CEO **Michael Caplan**

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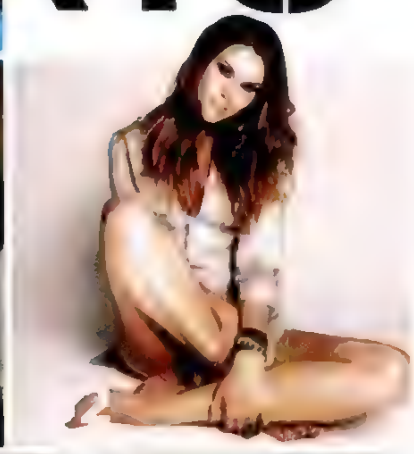
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MEDIA AND MONEY

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Working Together To Save The Music

Internet Services Present A Challenge—And An Opportunity—For Radio

BY JASON TURNER



Record labels took another shot to the gut Aug. 21, this time from the Second Circuit Court's ruling in Arista Records, et al. v. Launch Media. The court held that Yahoo's Launchcast wasn't an interactive service as defined by the Copyright Act.

Unfortunately, for labels, this means that one more potentially significant source of revenue has been dashed. Launchcast, as well as other similar Internet radio services like Pandora and Last.fm, must only pay the minimal statutory licensing fees set by the Copyright Royalty Board through SoundExchange to the owners of the recordings.

This ruling is well-reasoned despite the labels' sensible displeasure with it. But when coupled with the continuing failure of Congress to pass a Performance Rights Act, it makes it more important than ever for everyone in the music industry to work together to keep this a viable, profitable business.

When Congress enacted the first U.S. copyright law with the Copyright Act of 1790, it intended to establish an incentive for authors to share their works with the public by protecting their creations. Recall that Article I, Section 8 of the Constitution gives Congress the power to establish laws to promote the progress of science and useful arts. (Granted, it wasn't until 41 years later through the Act of 1831 that music was first recognized as a "useful art.") As the Internet became popular in the '90s, the recording industry quickly began publicizing its concern that existing copyright laws couldn't protect it from piracy.

Partially due to these concerns, Congress enacted the Digital Performance Right in Sound Recordings Act of 1995, which was the first time that the owners of sound recordings were afforded the exclusive right to perform sound recordings (albeit an extremely narrow exclusive right pertaining only to paid subscription and interactive services) by way of a digital audio transmission. But the industry and Congress soon recognized that the swift evolution of the Internet and the advent of true "on-demand" services, which allow end users to decide exactly what songs they hear, called for a change to the definition of "interactive service" in 1998 to include services "that enable a member of the public to receive a transmission of a program specially created for the recipient, or on request, a transmission of a particular sound recording." Up until then, nearly all the services on the Internet were deemed noninteractive, since the content was chosen for the listener.

> None of us can afford to ignore the perceived problem. Especially because it may actually be an opportunity.

There's no doubt that college students and younger children these days are listening less to terrestrial radio. With the advent of social networking sites and noninteractive Internet radio sites like Pandora and iLike, the millennials are finding ways of exploring new music without the involvement of traditional radio. Does this mean that traditional radio will soon disappear? I doubt it—but only if traditional radio doesn't make the same mistake that labels did in the late '90s when they ignored the rise of the MP3 format. Radio programmers must tap into these social networking sites to connect with the next generation. Perhaps there are ways for terrestrial stations to implement Pandora-like programs on their station Web sites, which will generate revenue while helping introduce young listeners to the new music being marketed by labels.

The labels must also pitch in, however. It's reasonable to feel empathy for them, since record sales continue to plummet at staggering rates. It seems that full albums are disappearing into the sunset. The attention span of the millennials is but a few seconds, if you're lucky. Texting, tweeting, Facebooking and other such forms of communication are the waves of now, not the future. If we're going to sustain a record industry that can reward labels for investing in the "useful art" of music, everyone needs to recognize that we are all in the same boat and help find a solution. None of us can afford to ignore the perceived problem. Especially because it may actually be an opportunity.

Jason Turner is an attorney with Lassiter, Tidwell, Davis, Keller & Hogan in Nashville and an adjunct professor at Belmont University's Mike Curb College of Entertainment & Music Business.

FOR THE RECORD

The name of music engineer Marcella Araica's label was misstated in the 6 Questions Q&A in the Oct. 10 issue. It should have been listed as New Age Rock Stars.

FEEDBACK

SPEAK UP

Congratulations to Leila Cobo on her Latin Notas column titled "It Takes a Village" (Oct. 3). Almost everyone knows why radio stations aren't playing the music, but no one wants to talk about it.

If everyone starts speaking about this issue, radio stations will have to change their way of doing business and start playing good music. This is the way it was before.

Thanks for the well-written article.

Alfredo G Arce

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UPFRONT

BRANDING | BY CORTNEY HARDING

SOUL POWER

Kia Launches An Ambitious Music Initiative

Most of the time, test-driving a car results in nothing more than a sales pitch, automobile envy and a brief sample of that new car smell. But for music fans in select markets, taking a Kia Soul out for a spin gets them something more: a free concert.

The shows are part of an ambitious marketing effort launched by Kia in hopes of attracting a younger audience to its Soul marque, which launched in March.

Dubbed the Kia Soul Collective, events are held on weekends in 10 different cities; so far, six have taken place, with four planned for Atlanta, Boston, New York and Los Angeles. Recent gigs have featured acts like N*E*R*D, MGMT and Against Me; future shows will include sets from Atlas Sound, the Pains of Being Pure at Heart and Silversun Pickups.

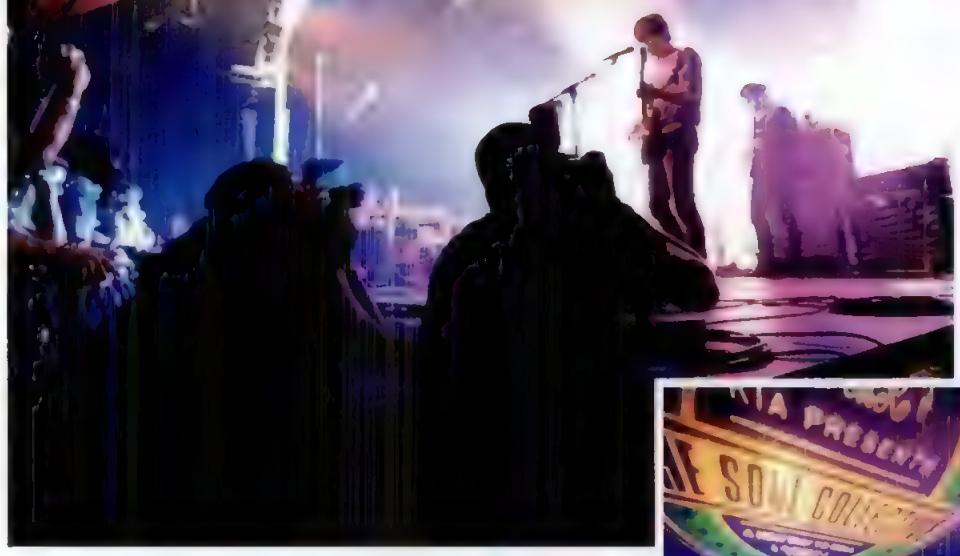
The campaign also includes a Web site that features a download of an original track by Janelle Monáe, branded cell phone and computer wallpaper designed by Jeff Staple and a short film by music video directors Jonas and Francois.

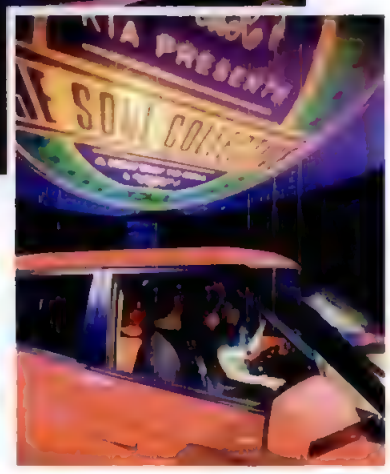
"This is the first time we've done something like this," says Kathryn Cima, manager of sponsorships and events at Kia Motors America, adding that the brand's only other musical venture has been a Vans Warped tour sponsorship. "We didn't start off thinking this would be a music initiative, but as we looked for ways to connect with the target audience, we found that music was a good way to reach them."

Cima says the Soul Collective events have resulted in more than 1,000 test drives. "We don't really have the data to do a one-to-one match in terms of test drives pegged to the events and sales," she says. "But we are seeing a great response, especially in the social media space. People are blogging and Twittering about Kia being cool and the Soul being a cool car."

Even though car sales waned in September, Jeff Tammes, senior VP of strategic marketing for Cornerstone, says now is the perfect time for Kia to start building relationships with younger consumers. "The purpose of these events is to introduce the Kia Soul to kids," he says. "Since it's a newer brand, many of them are finding out about it for the first time. While they might not be ready to buy a car right now, when they are, they'll think back to this event and remember the Soul."

Kia isn't the only car company using music to reach younger consumers. Scion and Yaris, both Toyota marques, have each ran music-based campaigns for the past few years, and both say they'll continue to use music to build their brands. But they add that they've had to cut back on some of their more ambitious initiatives recently.





MGMT performs at the Kia Soul Collective event in Washington, D.C.; inset: Attendees test a new vehicle

Scion sales promotions manager Jeri Yoshizu says that the company continues to sponsor concerts in various markets. "We're doing a garage rock festival in Portland [Ore.] soon, and we'll be sponsoring a metal festival in Atlanta again," she says. "We also do monthly parties and we sponsor the tours of dubstep DJs in third-tier markets."

Yoshizu says that she's focused on keeping up the face of the brand while also keeping an eye on the bottom line. "We are doing cheaper events," she says. "Touring a group of dubstep DJs is a lot cheaper than getting a big-name rapper with a full band to play a show."

Chad Harp, a marketing communications strategist at Yaris, says the car brand's "Free Yr Radio" campaign also has evolved. "In the first year of the program, we were partnering with Urban Outfitters and local independent radio stations, putting on shows and giving away a free car to the stations," he says. "The second year we were bombarded with requests and had to scale back. Now, we're partnering with the local stations at music festivals and helping them broadcast the show. We're also running shuttles around the festival as a way to get people in the car."

Harp adds that, like Kia, his focus is on building a long-term relationship with the consumer. "We don't think people will run home from a festival and buy a car," he says. "What we are looking for with these initiatives is consideration in the future. I want people to see a Yaris and relate it to a positive experience." ••••

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THE LATEST NEWS FROM .biz

>>>DELL TO BUNDLE NAPSTER WITH LAPTOPS

Dell and Napster have struck a deal to include a yearlong streaming music subscription in various models of Inspiron and Studio laptop computers for no extra cost. The subscription, a $60 value, also includes 60 free downloads of any song in the Napster catalog. Computers with the Napster music will initially be available only at the retail stores of Napster parent company Best Buy until November, when they will be sold on Dell.com.

>>>GLASTONBURY 2010 SELLS OUT

The 2010 Glastonbury festival at Worthy Farm in Pilton, England, sold out within 12 hours of tickets going on sale Oct. 4. The event will take place June 23-27; an announcement hasn't yet been made about the bill (the lineup is traditionally announced close to the time of the event), but rumors have been circulating that U2 will be among the headliners. A three-day pass for the concert (excluding booking fee and delivery) costs £185 ($294.70), up £10 ($15.93) from 2009.

>>>BMI HONORS DONOVAN

Donovan was honored Oct. 6 as a BMI Icon at a gala evening in London's Dorchester Hotel. The Icon award recognizes BMI songwriters who have bestowed "a unique and indelible influence on generations of music makers." Previous recipients include Bryan Ferry, Peter Gabriel, Ray Davies, Van Morrison, the Bee Gees, Isaac Hayes, Dolly Parton, James Brown, Willie Nelson, Hall & Oates, Paul Simon, Steve Winwood and Crosby, Stills & Nash.

Compiled by Mitchell Peters. Reporting by Nellie Andreeva, Antony Bruno, Tom Ferguson, Monica Herrera and Ray Waddell.

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DISTRIBUTION | BY CORTNEY HARDING

Fertile Ground?

Orchard Layoffs Call Into Question Future Of Indie Digital Distributors

In the wake of layoffs last month, Danny Stein, chairman of the executive committee at the Orchard, says the company will be OK. "We are doing well, and a number of the layoffs came as a result of our investment in new technologies and the resulting efficiencies," he says. "Most of the layoffs were highly predictable, and we will still be able to provide the same level of service to our clients with fewer people."

But the restructuring also raises larger questions about the strength of the indie digital distribution sector as a whole.

All told, the Orchard laid off 16 staffers, five consultants and an unspecified number of temps Sept. 29, according to a recent filing with the U.S. Securities and Exchange Commission. CEO Greg Scholl also handed in his resignation; so far, a replacement hasn't been announced.

While an examination of the Orchard's quarterly reports reveals the company has never posted dramatic losses, it has consistently lost money. While the Orchard is cash-flow positive from operations, the company had a net loss of $2.2 million in 2008 and is on track to surpass that loss in 2009. Additionally, layoffs so late in the year probably won't do much to improve net income until 2010.

Others in the sector are bolstering their financials by teaming with others. In July, the Independent Online Distribution Alliance announced a partnership—which included an investment—with Sony; it provides digital services for RED and is allowed to use Sony's physical distribution resources.

"The layoffs at the Orchard speak to the difficulty of operating in this segment," IODA CEO Kevin Arnold says. "For us, I definitely think partnering with Sony was the right move."

At present, all four major-owned indie distributors either require or "strongly prefer" that labels use them for physical and digital distribution. Digital distribution companies also face competition from services like Tunecore, which charges a flat fee rather than a percentage of money earned from sales.

The Orchard says part of its strategy has been to grow beyond being just a digital distributor. To that end, it acquired ownership of most of the assets of TVT Records in 2008. Even



though Michael Bull, who headed TVT Distribution at the Orchard, was laid off, executive VP/GM Brad Navin says the physical distribution business is still important. So much so, in fact, that a recent press release about a deal with the German distributor Intergroove started off with the line, "Is there life after digital?"

"We never viewed it as a digital vs. physical divide," Navin says. "They are complementary retail channels, not competitors. We are finding that our clients want everything in-hous and we think there is a big differen between the ability of digital exper to add physical services."

In addition to building its physic distribution arm, the Orchard say it's concentrating on strengthenin its marketing platforms. In the case the recent release of Vice Recor act the Raveonettes, the Orcha handled not only the distribution the music, but arranged song pr mieres on music blogs and focuse on raising the band's profile on s cial networking sites.

"With something like Tunecor all they do is put a song up," say Richard Gottehrer, who co-founde the Orchard in 1997. "We have par nerships with labels and artists. W can do setup and promotion and g the most out of an audience."

Gottehrer adds that despite the r cent turmoil, he feels the Orchard still strong. "We're a publicly trade company, so I shouldn't really be ma ing forward-looking statements," h says jokingly. "But we are not on th way out. Greg [Scholl] did a fanta tic job, and this company has a gre soul. It has a soul that will live on b yond any of us."

Additional reporting by Glenn People

RADIO | BY LEILA COBO

BILLBOARD EXCLUSIVE

After-Hours Airplay

SBS Offers Infomercial Time To Artists

The limited playlist slots available to Latin acts on the radio may soon expand thanks to a unique programming strategy launched by the radio network Spanish Broadcasting System.

Beginning as early as this month, artists who want to get airplay on SBS stations can circumvent the network's programming department by purchasing infomercials that feature one of their tracks played in full. The "Monthly Rotating Infomercials" will be sold in packages with costs varying based on the number of spins per month.

"The idea responds to a marketplace need," says SBS Entertainment senior VP Lucas Piña. "The company wanted to open a space for new artists."

The novel programming idea—which may be unique for radio overall—works like this: Developing and established artists alike can buy packages of infomercials that will air on SBS stations between 11 p.m. and 6 a.m. Monday through Friday and 11 p.m. and 10 a.m. Saturday and Sunday. The infomercials consist of an entire song preceded by an introduction that announces the artist, the title and the presenting sponsor.

That sponsor can be the artist himself, the label or a third party or brand; however, the sponsor must be named in order for the infomercial to run. Infomercials air at a network level by genre; a tropical track, for example, will run on all of SBS' tropical stations nationwide. There isn't any other programming—or ads—during the infomercial slots. "It will be like an iPod playing continuous music," Piña says.

While the idea of radio infomercials promoting singles or albums isn't new, the departure here is that unlike a 30-second commercial, the track plays in full. The drawback, of course, is that the infomercials' airtimes are those with the lowest audience—and it's not clear if these plays will count toward chart positions.

> 'It will be like an iPod playing continuous music.'
> —LUCAS PIÑA, SBS ENTERTAINMENT

Still, Piña says, because SBS has stations in major markets like New York, Los Angeles, Puerto Rico and Miami, the program provides a window of opportunity that might otherwise never open for new artists.

"SBS has stations in major markets where the population is active at night," he says, noting that many Latin listeners work at night. In these big markets, the night programming not only exposes the music to a new audience, it also functions almost as a real-time research system that allows programmers to evaluate if a track has traction before adding it to the regular rotation.

While labels and artists are taking a wait-and-see attitude on the infomercials' effect o exposure and sales, slots for N vember are nearly full, says SB director of new business deve opment Manny Mora, who wi run the program. Approx mately one-third of the slo have been purchased by indie and two-thirds by major label

"If we were in small market the reaction would be diffe ent," Mora says. "Here, ac who could never dream of pla ing in a major market have a opportunity for success."

Although the infomercia are for sale, SBS can declin tracks that don't fulfill produ tion quality or standards. "Th is uncharted territory for us Mora says. "We hope to crea a new business model that wi help new artists and reinforc established ones."



Push the button: EMI's SYD SCHWARTZ and Interscope's TED MICO (right)

MOBILE | BY ANTONY BRUNO

Phoning It In

Mobile Entertainment Live Attendees App It Up

Although the importance of mobile music is growing, it has a long way to go before it becomes a meaningful revenue driver for the overall music industry, according to speakers and attendees at Billboard's Mobile Entertainment Live conference.

Experts at the event, held Oct. 6 in conjunction with the CTIA Wireless I.T. & Entertainment Conference in San Diego, said that the industry needs to realize that over-the-air full-song downloads never took off the way ringtone sales did. Many added that labels now need to look to the new music-application market to reverse that trend.

"The explosion of apps is a real thing to focus on, and it's something we're optimistic about," said EMI senior VP of digital marketing Syd Schwartz during a keynote session.

Stores like the iPhone's App Store, BlackBerry App World, Android Marketplace and the new Windows Marketplace for Mobile have captured the interest and imagination of the music industry, but according to INgrooves CEO Robb McDaniels, it will take 12-18 months before buying music on mobile devices becomes noticeable.

Still, record labels attending the CTIA conference found themselves meeting more with app developers and other technology companies than with the mobile operators that would traditionally dominate their time at these kinds of events.

"If there are app developers in the room and have ideas, we would like to talk to you," Schwartz told the crowd.

Labels aren't the only entities with something to gain, either. Keynote speaker Alan Brenner, senior VP of BlackBerry platforms for Research In Motion, said a strong app environment is critical to help smart-phone manufacturers compete in today's post-iPhone world.

The key, he said, is to create a next generation of smart-phone apps that can be more than a fad. According to a recent report from the mobile analysis firm Flurry, only 26% of music apps are used more than 90 days after they're downloaded.

While the iPhone still receives the lion's share of attention, app stores from BlackBerry and Android devices are growing quickly. According to mobile music provider Thumbplay, the number of subscribers to its monthly ringtone and full-song download service who own smart phones grew from 5% 18 months ago to 50% of the total base, and the majority of that growth came from new BlackBerry and Android phone users.

But others warned labels not to view apps as a saving grace. "There's no silver bullet," said Interscope executive VP of digital Ted Mico. "Apps are one of many solutions. But they've already proved to be a viable force."

OTHER NEWS FROM THE EVENT

- Verizon and Google have teamed to co-develop a range of Android-based devices onto which developers can preload approved applications. The partnership also extends to mobile services and software, allowing developers access to Google's technology as well as Verizon's network data when creating new apps.
- Android devices are expected to explode this year, with 20 new models coming to market by the end of 2009. A Gartner Group forecast expects phones based on the Android operating system to capture 14% of the global smartphone market by 2012, beating the 13.7% share the iPhone is expected to have at that time.
- Tapulous released "Tap Tap Revenge 3," the next installment of its popular mobile music game "Tap Tap Revenge." Users can now purchase new music to add to the game, similar to the downloadable content available on console-based franchises like "Rock Band" or "Guitar Hero." More than 40 track bundles are available at launch from acts like Blink-182, Foo Fighters and the Killers. Bundles will consist of six tracks for $3 and two-track bundles for 99 cents. "Tap Tap Revenge 3" will now cost 99 cents instead of being available as a free download.
- After bringing a version of the "Rock Band" franchise to mobile phones through a partnership with Verizon Wireless Sept. 14, EA Mobile unveiled an iPhone version of the game that allows users to buy and download new content. It will ship with 20 songs, with five two-song bundles available as downloadable content. Details on pricing aren't yet available, pending Apple's approval of its addition to the App Store. EA licensed the "Rock Band" rights from MTV/Harmonix, but had to strike its own music licensing deals with labels and publishers. The game uses songs already available in the existing "Rock Band" franchise in order to use the same song stems as the building blocks for its game play, which has a similar look and feel.



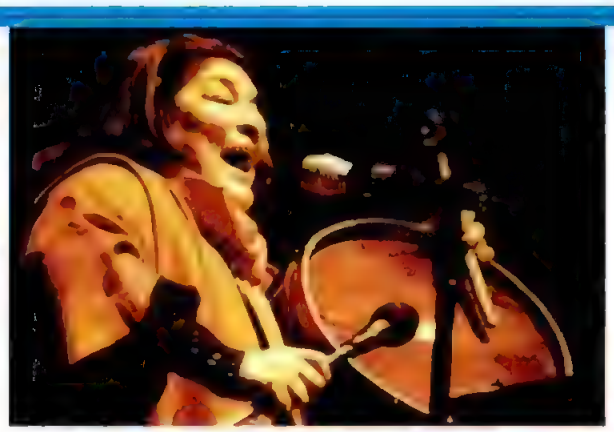




OBITUARY | BY LEILA COBO

MERCEDES SOSA

1935-2009



When Mercedes Sosa sang "They killed me so many times, I died so many deaths, and yet here I am, reborn"—the memorable lines from Maria Elena Walsh's song "Como la Cigarra" (Like the Ciccada)—she spoke to millions of Latin Americans who turned to her signature contralto voice and social messages during some of the continent's most turbulent years.

The Argentine singer, who died Oct. 4 of kidney failure in Buenos Aires at the age of 74, leaves an indelible mark on generations of musicians, songwriters and fans whose lives and art were influenced by Sosa's renditions of some of the most powerful songs in the Spanish language.

Sosa wasn't a songwriter. She referred to herself as a "cantora," someone who sang but also interpreted the music of prominent, issue-oriented singer/songwriters like Silvio Rodriguez, León Gieco and Violeta Parra. At the time of her death, Sosa had recorded two albums—"Cantora 1" (just nominated for a Latin Grammy Award in the album of the year category) and "Cantora 2"—for which she recorded many of her old hits as duets.

Born Haydée Mercedes Sosa on July 9, 1935, in San Miguel de Tucumán, a rural area in northwestern Argentina, Sosa was of mixed Indian and French ancestry and was affectionately nicknamed "La Negra" (the Dark One) for her dark countenance. Known for performing in traditional garb, she began singing folklore as a child and won her first festival at 15 years old.

Although Sosa spoke out against social injustice, she often said that musicians should play no role in politics. "Human beings have to resolve their own problems," she once said. "But music can console people who suffer from problems, and perhaps it can inspire people to try to solve their problems." But Sosa championed social causes, especially when Argentina was ruled by a military dictatorship that took power in a 1966 coup. In the late '70s she left for Europe, where she lived in exile for several years.

A favorite of artists as varied as Sting and Joan Baez (who once, enraptured, kissed Sosa's feet), Sosa performed around the world and recorded with a broad range of artists that included new pop stars like Shakira. And her stature beyond the world of music was evident in the wake of her death as leaders in Latin America and Europe paid her homage. Peruvian President Alan García, who flew his country's flag at half-staff, said, "We pay homage to the great singer of the people, because she could express pain but also hope and love for the poor." Chilean President Michelle Bachelet said Sosa's songs contributed to the battle against the dictatorship of Augusto Pinochet.

OBIT

Reinhard Mohn, the former chief executive of BMG parent company Bertelsmann, died Oct. 3 of undisclosed causes in Guetersloh, Germany, at the age of 88.

Mohn was the great-great-grandson of the German media group's founder, Carl Bertelsmann. Although he resigned as chief executive in 1981, Mohn remained chairman of Bertelsmann's board until 1991, and at the time of his death he was still honorary chairman of the company's supervisory board. His wife, Liz, and children Christoph and Brigitte remain on the supervisory board.

Mohn was born June 29, 1921, in Guetersloh and became head of Bertelsmann in 1947, after being repatriated from a U.S. prisoner-of-war camp.

During a career at Bertelsmann that lasted more than six decades, Mohn transformed the company from a German printer and book publisher into an international enterprise that today employs 100,000-plus people in more than 50 countries. Key to Bertelsmann's expansion under Mohn was its mail-order book club business, which boomed in the '50s.

Mohn also oversaw Bertelsmann's entry into the music business in the late '50s, when it launched Ariola Records. In the late '70s, Ariola acquired the Arista label from Columbia Pictures; in 1986 it bought RCA. In 1987, the three labels merged to create Bertelsmann Music Group, along with BMG Music Publishing. In 1998, BMG had a 10.5% global market share.

In 2004, BMG's recorded-music division became part of the Sony BMG joint venture and was eventually acquired outright by Sony Music in 2008; the music publishing business was sold to Universal in 2007. Bertelsmann re-entered the music market in October 2008 when it launched BMG Rights Management, in which the investment firm Kohlberg Kravis Roberts acquired a 51% stake in July for a reported €250 million ($348.2 million). *—Wolfgang Spahr*

TOURING | BY ANDRE PAINE

Could U.K. Nix Merger For Tix?

Provisional Ruling May Not Matter Much In U.S.

On Oct. 8, the United Kingdom's Competition Commission issued a provisional ruling that the proposed Live Nation-Ticketmaster Entertainment merger would hinder competition in the U.K. ticketing market. But this isn't the death knell for the deal, and the commission's concern—which involves the German concert giant CTS Eventim—may not be a major factor when the U.S. Department of Justice (DOJ) weighs the deal.

"There are specific factors relating to the U.K.: the fact that Ticketmaster is so big—40%-50% of the market, according to the Competition Commission—and the fact that there is somebody [in CTS Eventim] that's set itself up to enter the market but who potentially is going to be scuppered from doing so because of this deal," says Simon Barnes, counsel for competition and European Union law at the London-based law firm Lovells.

Even CTS Eventim executives have previously expressed confidence that they wouldn't suffer as a result of a merger. Live Nation cut a deal with CTS as it positioned itself to launch its own ticketing company after splitting from Ticketmaster this year.

"CTS Eventim and Live Nation will fully honor their commitments under the 10-year agreement they concluded in December 2007," said CTS Eventim CEO Klaus-Peter Schulenberg in March after the Ticketmaster-Live Nation merger announcement. Schulenberg insisted that the merger would have "no detrimental impact" on the partnership.

"It is quite unusual in this sort of situation that [the Competition Commission is] trying to protect somebody who's not even on the market, but they must feel confident that CTS legitimately can be seen as a new entrant who will do well," Barnes says. "If Live Nation had not happened to have done a deal with CTS, I don't think this issue would have arisen."

CTS Eventim, based in Bremen, Germany, is moving into the U.K. market as part of its relationship with Live Nation. The European promoter/ticketing company runs ticketing for Live Nation in Sweden, Finland, Poland and the Netherlands, and the agreement was in the process of extending into the Czech Republic, Hungary, the United Kingdom and Norway. The deal also gave Live Nation a license to use CTS Eventim's ticketing software in North America, where CTS hadn't made inroads.

"As the second-largest ticket agent in the world after Ticketmaster, with considerable experience and expertise in other countries, CTS' [U.K.] entry would have increased competition in ticket retailing to the benefit of customers," said Christopher Clarke, Competition Commission deputy chairman and chairman of the inquiry group, in a statement.

Clarke added, "We believe that if the merger proceeds, Live Nation will seek to limit its relationship with CTS, with the effect of putting CTS' future prospects in the U.K. in considerable doubt."



Urge to merge: Live Nation CEO MICHAEL RAPINO (left) and Ticketmaster Entertainment CEO IRVING AZOFF

The Competition Commission estimates Ticketmaster's 2008 U.K. market share at between 40% and 50%; it also operates in Ireland, Finland, Denmark, Sweden, the Netherlands, Germany and Spain and has affiliates in France, Hungary, Poland, Portugal and Slovakia.

Live Nation's business in Europe is broad and includes a string of independent European promotion and management companies acquired when Live Nation predecessors SFX and Clear Channel Entertainment rolled up the European promotion industry beginning a decade ago. Live Nation is the largest festival promoter in Europe and books and manages a wide range of venues.

The Competition Commission listed several possible remedies, including the divestment of the U.K. business of either Ticketmaster or Live Nation—probably a distasteful option for either company—or measures to ensure that CTS or another ticket agent can sell Live Nation's tickets.

"In this case the obvious behavioral remedy would be some sort of commitment from Live Nation that it will continue to supply tickets through people other than Ticketmaster," Barnes says. But competition authorities are "quite wary" of behavioral remedies.

Presumably Ticketmaster and Live Nation would prefer that the DOJ focuses on this part of the Competition Commission statement: "The commission has not found any adverse effects on competition affecting other ticketing agents, promoters and venue operators that arise from the merger."

The merger is also being investigated by the DOJ, which is consulting with the Competition Commission. The commission is an independent public group that investigates mergers, markets and regulated industries. The consultation on its findings will run until Oct. 29 and a final report is expected by Nov. 24, following an examination of ways to address the loss of competition Ticketmaster and Live Nation could appeal its decision.

In response to the provisional ruling, Live Nation and Ticketmaster issued a joint statement that said in part, "During the course of this merger process, Live Nation and Ticketmaster have listened to our fans, artists and other stakeholders. We've heard a range of views regarding the issues and challenges facing the live music industry. We firmly believe that our merger achieves an important and much needed public interest and remain optimistic that it will ultimately be approved."

LEGAL MATTERS

COURTING A PRECEDENT WITH THE CRB

by BEN SHEFFNER



If you think Simon, Randy, Kara and Ellen are the most important judges in the music business, try again. How about James, Stanley and William? That would be James S. Sledge, Stanley Wisniewski and William J. Roberts—the three judges of the Copyright Royalty Board, appointed by Librarian of Congress James Billington in 2006.

Unlike the judges on "American Idol," paparazzi won't recognize this trio when they slip out for lunch. But their work matters quite a bit to record labels and music publishers, which depend on the CRB to set the statutory royalty rates for mechanical and webcasting licenses. The decisions of this panel effectively determine who's entitled to billions of dollars in industry revenue from certain CD sales, Web radio broadcasts and other forms of distribution subject to statutory licenses.

Since its formation under the Copyright Royalty and Distribution Reform Act of 2004, the CRB has come under intense scrutiny from constitutional scholars, many of whom normally wouldn't care about how much labels must pay publishers to record a cover version of a song or how much Web radio stations owe in royalties. But they have raised serious questions about whether the CRB judges were appointed pursuant to a process that violates the Constitution.

Article II, Section 2, Clause 2 of the Constitution says that the president, the courts or heads of departments may appoint "inferior officers"—basically, midlevel federal bureaucrats. But only the president may appoint so-called "principal officers" like ambassadors, cabinet members and other high-ranking officials. The problem is that the CRB judges are appointed not by the president, but by the Librarian of Congress. And there's a strong argument to be made that, according to Supreme Court precedent, CRB judges are principal officers because they can't be fired at will and their decisions can't be reversed by the Librarian or other executive branch officials.

The constitutional argument has previously been raised in two cases; in both, the appellate courts held that the parties had raised the issue too late, thus forfeiting it. However, Judge Brett Kavanaugh of the Court of Appeals for the District of Columbia Circuit went out of his way in a concurrence to note that the CRB members' appointment by the Librarian of Congress "raises a serious constitutional issue" and opined that "[i]f the members of the board are in fact principal officers, then the present means of appointing board members is unconstitutional." Recognizing that this is no mere academic debate, Kavanaugh added: "[B]illions of dollars and the fates of entire industries can ride on the Copyright Royalty Board's decisions."

While technicalities have thus far prevented a ruling on the constitutional issue, a new case puts the issue squarely before the courts. On Aug. 31, the Web radio aggregator Live365.com filed suit in federal court in Washington, D.C., seeking a declaration that the appointment process for CRB judges is unconstitutional. The CRB won the first round Oct. 28, when Judge Reggie Walton ruled that Live365 "has failed to demonstrate its entitlement to the extraordinary relief of a preliminary injunction" that would have immediately halted all CRB proceedings. But the case isn't over. And on Dec. 7, the Supreme Court will hear a similar case, this one challenging the method of appointing members of an obscure panel called the Public Company Accounting Oversight Board. While the issues in the two cases aren't identical, the Supreme Court's decision in Free Enterprise Fund v. PCAOB will likely clarify who counts as a principal officer requiring presidential appointment.

So what happens if Live365 wins and the appointment process for CRB judges is declared unconstitutional? It's possible that all of the CRB's rulings under the current three judges would be rendered null and void, and proceedings would have to be restarted. A ruling for Live365 "would certainly throw into question the past rulings" of the CRB, says Ken Freundlich, one of its attorneys. That's a result that SoundExchange, which collects digital performance royalties for labels, wants to avoid; it has intervened in the Live365 suit in defense of the CRB.

> 'Somewhere on Capitol Hill, there has already been lobbying going on to fix the problem.'
> —KEN FREUNDLICH

Congress could step in and amend the law to require that the CRB judges be appointed by the president, thus resolving the constitutional issue. But "just popping in a simple fix isn't going to be easy," says Freundlich, predicting that members of Congress and industry lobbyists will be tempted to wrap the appointments issue in with substantive matters, including the fight over performance royalties for radio broadcasters and the appropriate rates for small webcasters. "I'm sure that somewhere on Capitol Hill, there has already been lobbying going on to fix the problem," he says.

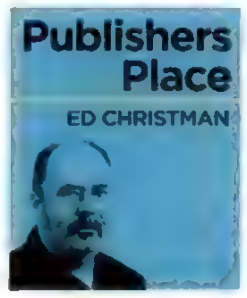
In the meantime, Walton has said he will make clear his views on the issue by the end of October, when he issues a full written opinion. All whose livelihood depends on the rulings of the CRB will, or should, be watching. ••••

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner currently works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).

The Royal Split

RIAA, NMPA Reach A Settlement For Withheld Funds

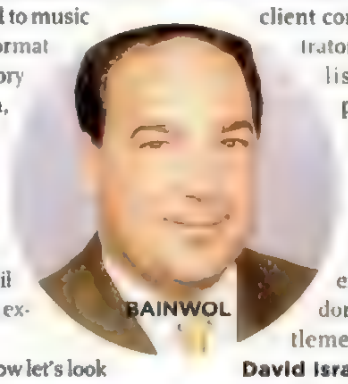
The major labels have reached an agreement that will provide a windfall of more than $264 million in mechanical royalty payments to music publishers, but the details of how the funds will reach songwriters still need to be filled in.



The deal—negotiated by the RIAA, acting on behalf of the four majors, and the National Music Publishers' Assn.—will also set up a system to make sure labels will get proper mechanical licenses in a timely manner and eliminate the label practices of withholding all royalty payments for an album when the royalties for a single track are the subject of a dispute among songwriters.

The system should reduce the buildup of pending and unmatched funds. Until now, major labels have paid advances on mechanical copyrights to the Harry Fox Agency to compensate for their practice of issuing albums before songwriting share disputes are resolved.

From now on, disputes over the split on a song will no longer result in labels withholding royalty payouts on an entire album, and labels will not withhold royalties from digital sales on albums when the CD version is involved in songwriter share disputes. By law, controlled composition rates can't be applied to music sold digitally because that format must be paid at the full statutory rate for all songs on an album, thanks to the Digital Millennium Copyright Act.



Publishers that agree to the settlement will help resolve disputes among songwriters and waive late fees until the current mechanical rates expire at the end of 2012.

That's looking forward—now let's look at the settlement.

A special master—**Kenneth R. Feinberg**, who administered the September 11 Victim Compensation Fund and is currently administering TARP bailout funds for the U.S. Department of the Treasury (Billboard.biz, Sept. 16)—will take charge of disbursing the pending and unmatched funds.

In the first stage, about $164 million in royalties that accumulated before 2007 will be paid out to publishers, according to market share. It's up to publishers to decide if they want to take this settlement or pursue payment through other means.

Each major will supply Feinberg's team with information about publisher payouts from 2000 to 2006—even if some of the funds accumulated before that period—and Feinberg will audit the data. Using the data from each major, he'll determine what percentage of each major's mechanical royalty payment that each publisher received. While each publisher's royalty payment market share—and the corresponding dollar amount due—will be determined for each major, the publisher will only get to see the total market share and the corresponding amount of the $164 million it will get from all four major labels.

After seeing their amount, publishers can challenge Feinberg and his team on their overall market share; if they can prove their case, the payout would be adjusted accordingly.

"You don't know who ought to be paid by definition," RIAA chairman **Mitch Bainwol** says. "So you are trying to come up with an alternative method in an objective fashion and make payments that are fair, consistent and objective."

In phase two, the major labels will use the new system to pay out the $105 million in pending and unmatched funds for 2007-08. After a year, whatever funds are left will be distributed according to publisher market share for the 2007-08 period.

Whatever is left unclaimed from both phases will be returned to the majors so that they can pay royalties to publishers that didn't participate in the settlement.

The process doesn't govern how publishers or administrators will then disburse these funds to songwriters. Depending on their client contracts, publishing administrators may have to ask each publisher whether it wants to participate in the settlement. Once they receive the settlement funds, administrators and publishers have to figure out how to share the funds with publishers and songwriters, respectively. "All of that is done outside the scope of the settlement," NMPA president/CEO **David Israelite** says. "But administrators and publishers are bound by contract laws and have to fulfill fiduciary duties."

The Songwriters Guild of America, which has more than 3,500 members, will be "extremely vigilant" about whether the money passes through to the songwriters, SGA president **Rick Carnes** says. "It's a problem because it's a lump sum. But that puts the onus on the publisher, which has to look at that period of time and figure out who gets what from the settlement."

Overall, Carnes calls the settlement a "win-win," adding, "The fact that it's an opt-in settlement where you get to look at your options allows people to make a decision."

Feinberg won't resolve ownership disputes, Israelite says. So if one publisher bought a catalog during the period in question, the special master will pay whomever has the legal right to receive payment and let those parties resolve any disputes themselves. ••••

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DIGITAL | BY ANTONY BRUNO

Another Chance For Ad-Supported Music

Imeem Is On Life Support From Labels—But Don't Count The Service Out Yet

Let's not engrave a tombstone for imeem just yet.

Conventional wisdom had the company going out of business before the end of the year. The deathwatch began this spring after it underwent a round of layoffs and struggled to pay its licensing obligations to record labels. Following the demise of other ad-based services like Spiralfrog and Ruckus, analysts began to question the viability of the company and the entire ad-supported music business model.

Yet both are still around, suggesting that the failure of previous ad-supported music services was caused not just by flaws in the nascent model, but by defects in its execution.

One of the biggest criticisms about using advertising to fund free music is that the cost of licensing the music is too high for the revenue that can be gained from advertising to support the model. Certainly a key element to imeem's continued survival is the fact that it won concessions from all major-label partners to reduce licensing costs. But the labels can't carry imeem and other ad-supported services forever: At some point, the services have to be accountable for their own strategies.

Most of the failed ad-supported services tried to offer a basic model where each song streamed or downloaded was attached in some fashion to a display or video ad that was solely responsible for paying for the licensing cost of that song and generating profits for the service. It was an easy model to explain to advertisers, but didn't create enough value to work.

From the beginning, imeem has focused on the harder-to-explain strategy of selling expensive, custom ad campaigns that paired brands with artists in unique ways. For example, it teamed Dr Pepper with Flo Rida for a campaign that let imeem users remix the track "Sugar" and share the resulting song with the imeem community. In another example, it matched the Truth anti-smoking campaign with Epitaph Records to provide a free concert to imeem members that signed the company's online petition.

Imeem also creates custom playlists for the likes of Fuse Energy Drink, breast cancer organization Susan B. Komen for the Cure and Kia. Rather than simply slapping a plain banner ad against songs an advertiser thinks its target audience is listening to, imeem lets the brand present those songs to users through playlists that appear in members' search results. So if a fan was looking for Sting, the search result would include the brand's playlist that includes songs from Sting as well as other music Sting fans may like.

The trick for imeem has been to stay afloat long enough for this model to take hold. According to the company's VP of national sales David Wade, it took a few years for advertisers to understand the more complicated model it was offering. In 2007, imeem executed only 30 such custom advertising campaigns. Last year, that figure grew to 130, and so far this year it has done more than 175 custom campaigns. It has several more lined up through year's end.



Go with the flow: FLO RIDA worked with imeem on a Dr Pepper campaign.

As a result, imeem's revenue for the first half of the year was 50% higher than for the same period last year, and it's up 30% year over year so far for the entire year. It recently scored a new $6 million round of funding and expects to reach profitability next year.

And imeem's not alone. MySpace Music has a similar model of brand engagement and artist interaction, and the Vevo music video joint venture among Universal Music Group, Sony Music and YouTube is expected to let advertisers sponsor big-name artist premieres. And many eyes are watching how the European streaming music sensation Spotify will bring its mix of ad-supported and premium music services to the United States.

Meanwhile, ad-supported music services are becoming more popular, which could help attract more advertisers as the model evolves further. Imeem claims 20 million unique visitors streaming "billions" of songs per month. MySpace Music's unique users have increased by 169% since it launched last September, and more than 90% of Spotify's 6 million users opt for the ad-supported free service over the premium tier.

Does any of this mean that the ad-supported music model has legs, or that imeem has a bright future ahead of it? Not just yet. The revenue that ad-supported music services bring to the music industry remains slim compared with paid downloads of full songs and ringtones. Arguments rage over whether the model does more to discourage sales or reduce piracy. And imeem is far from comfortable financially.

"I know ad-supported can work," imeem's Wade says. "It's just that you've got to execute correctly. And that's where it gets interesting. I'm not saying we have the right approach, but we're getting close to finding it."

.biz For 24/7 digital news and analysis, see billboard.biz/digital.



READING MUSIC

It can't all be about smart phones. Verizon Wireless just introduced the new Razzle, which it hopes will add just that to its lineup of devices. Positioned as a text and music device, the Razzle has a full Qwerty keyboard and music controls on an adjustable bar that users can tilt and turn to their preferred position. The device comes with a 1 GB microSD memory card to store downloads from the VCast Music Store, which its Bluetooth capability can use to stream music to compatible headphones or speakers.

The Razzle is available now from Verizon Wireless locations for $70. —*AB*

BITS & BRIEFS

KIDZ BOP GETS COMPETITIVE

Kidz Bop is launching a new program where fans can create their own online video contests on the Web site KidzBop.com. The Super Contest Maker lets kids aged 5-12 design a contest where other users upload videos around a theme of their choice and provide the tools to set their own rules, monitor voting and entries, pick winners and award virtual prizes. The program will debut with a video dance contest created by Kidz Bop performer Dana. KidzBop.com is a social networking site geared toward young children. The company says users were already creating their own contests on the site, which led to the process being formalized.

PROMO MOTION

The mobile marketing firm Mozes introduced a free iPhone app that lets fans browse through the more than 150,000 promotions offered on its mobile texting service used by 5,000 plus artists, labels and others. Fans can search for the newest or most popular promotions, those offered by specific artists and types of promotion, such as sweepstakes. It also allows them to send text messages and pictures, participate in real-time votes and polls, and receive news, updates and content from participating bands.

SPOT STORAGE

The European streaming music service Spotify keeps adding new features—most recently, the ability for users to store a limited number of songs on their computer for listening even when not connected to the Internet. This offline mode is similar to the cached streaming feature of its mobile app for the iPhone and Android phones, but applied to a home computer instead. It's available only to those paying for the premium subscription service.

HOT MASTER RINGTONES

OCT 17 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ORIGINAL ARTIST
1	1	7	#1 4 WKS **RUN THIS TOWN** JAY-Z RIHANNA & KANYE WEST
2	8	3	**FOREVER** DRAKE FEATURING KANYE WEST LIL WAYNE & EMINEM
3	11	13	**OBSESSED** MARIAH CAREY
4	2	11	**BIG GREEN TRACTOR** JASON ALDEAN
5	6	3	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS
6	3	10	**DOWN** JAY SEAN FEATURING LIL WAYNE
7	9	7	**PARTY IN THE U.S.A.** MILEY CYRUS
8	4	16	**I GOTTA FEELING** THE BLACK EYED PEAS
9	7	12	**BEST I EVER HAD** DRAKE
10	12	5	**WHATCHA SAY** JASON DERULO



1&5

Jay-Z runs this chart in the quest for the top 'tones for the fourth week in a row, as his collaboration with Rihanna and Kanye West, "Run This Town," remains perched at the summit. The Roc Nation founder also improves 6-5 with "Empire State of Mind," which features Alicia Keys. Both songs also appear in the top 10 of the Billboard Hot 100, at Nos. 3 and 10 respectively.

11	10	10	**TOES** ZAC BROWN BAND
12	11	4	**PAPARAZZI** LADY GAGA
13	13	10	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH
14	14	4	**SUCCESSFUL** DRAKE FEATURING TREY SONGZ & LIL WAYNE
15	15	16	**BREAK UP** MARIO FEATURING GUCCI MANE & SEAN GARRETT
16	16	7	**WASTED** GUCCI MANE FEATURING PLIES OR OJ DA JUICEMAN
17	18	20	**YOU'RE A JERK** NEW BOYZ
18	17	18	**YOU BELONG WITH ME** TAYLOR SWIFT
19	20	6	**NUMBER ONE** R. KELLY FEATURING KERI HILSON
20	30	2	**NEED YOU NOW** LADY ANTEBELLUM

Based on master ringtones sales data reported by Nielsen Ringscan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum. MEF CTIA

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>>>60 ALBUMS GET IMPALA AWARDS

The veteran Cuban act Buena Vista Social Club tops the latest list of European sales awards issued by the independent labels trade group Impala. The 1997 set "Buena Vista Social Club" (World Circuit) is certified double-platinum (1 million shipments across Europe), while the act's late vocalist Ibrahim Ferrer's 1999 World Circuit set "Buena Vista Social Club Presents . . ." is platinum (500,000 shipments). Impala's 60-strong list also includes platinum certification for the Prodigy's February album "Invaders Must Die" (Take Me to the Hospital/Cooking Vinyl) and diamond (250,000 shipments) for Placebo's "Battle for the Sun" (PIAS/Dreambrother).

>>>MYSPACE IRKS AUSSIE INDIES

The independent music community is railing against MySpace Music for launching in Australia without a licensing deal covering the members of the digital licensing operation Merlin, which represents more than 5,000 indie labels internationally. The News Corp.-owned music service launched in Australia Oct. 1.

>>>WILLIAMS FOR FREE

Robbie Williams is issuing a free compilation titled "Songbook" with the Oct. 11 issue of the weekly Mail on Sunday newspaper. The album contains 12 songs in live or studio versions, including international hits like "Angels," "Let Me Entertain You" and "Feel." The Mail on Sunday is Britain's second most popular Sunday newspaper (behind News of the World), with a circulation of slightly more than 2 million in August, according to the Audit Bureau of Circulations. It has previously carried free albums by Paul McCartney, Prince and Mike Oldfield.

Reporting by Lars Brandle and Tom Ferguson.

GLOBAL | BY ANDRE PAINE

Shop 'Til You Drop

U.K. Labels Mine Early Catalog For Hit Compilations



Back in time: TOMMY STEELE; inset: the third volume of Universal's 'Dreamboats & Petticoats' compilation series

LONDON—Britain's pre-rock and early rock'n'roll recordings are enjoying a revival, thanks to clever marketing.

After the No. 1 success of wartime sweetheart Vera Lynn's Decca/Universal-released "We'll Meet Again" (Billboard, Sept. 26), Britain's first rock'n'roll star, Tommy Steele, 72, is back on the Official Charts Co. albums listing for the first time in 51 years with "The Very Best Of" (Spectrum/UMTV). Released Sept. 21, it debuted at No. 22 on sales of 8,500 copies, according to the OCC.

Brian Berg, managing director of Universal's UMTV, has been leading the monetization of pre-Beatles rock-'n'roll after internal research revealed an untapped 50-plus audience.

"We found that market certainly wanted to buy physical CDs. They like the music they grew up with [but] couldn't find it easily in the shops," Berg says.

A Marty Wilde compilation sold 80,000 copies in 2007, according to UMTV, followed by releases from Joe Brown (100,000-plus sales) and the late Billy Fury (150,000).

Brown, 68, is on an extensive tour this fall, as is 69-year-old Cliff Richard, marking his 50th anniversary with backing band the Shadows. Live Nation says 230,000 tickets have been sold for the latter tour, which wraps Oct. 23 at London's Wembley Arena.

"Reunited" (EMI), Cliff Richard & the Shadows' Sept. 21-released album of rerecordings, sold 32,000 copies in its first week to debut at No. 6, according to the OCC.

The success of the Wilde release inspired the EMI TV/UMTV compilation series "Dreamboats & Petticoats." It was so successful that it spawned a stage musical, the first such Universal venture since ABBA's "Mamma Mia!" in 1999. The musical, in which Universal is a partner, is on a second national tour alongside a London run, with international shows planned.

The first "Dreamboats & Petticoats" album, released in November 2007 and featuring British artists alongside Buddy Holly and Chuck Berry, has sold 677,000 copies, according to the OCC. Volume two has sold 382,000; a third volume is due Nov. 2. Berg notes that downloads account for less than 2% of sales.

Berg says a TV campaign is crucial for reaching the older demographic, and UMTV will spend up to £500,000 ($792,000), mainly on prime-time ITV1 family/detective shows like "Poirot" and "Heartbeat," as well as breakfast show "GMTV."

"Regionally, we get an indication where it's selling in the first couple of weeks," Berg says. "So it's quite easy to target that audience."

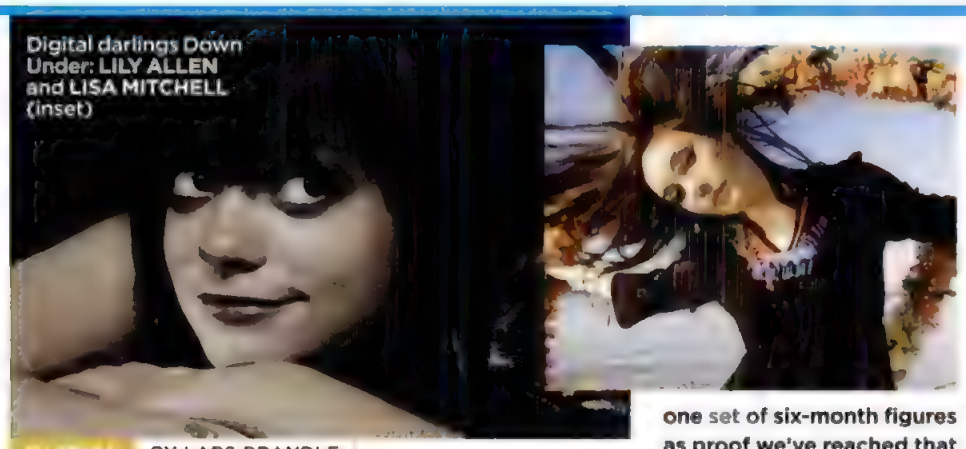
With sales of compilations hit hard by the demise of mass merchant Woolworths, Berg says supermarkets are now crucial outlets, as well as Amazon and entertainment retailer HMV.

HMV head of music Rudy Osorio says such heritage releases "sell consistently well for us," particularly around gifting events like Christmas, Mother's Day and Father's Day. Artist anniversaries or TV documentaries "can also act as a powerful catalyst," he adds.

Although many rock'n'roll-era classics are out of copyright under the United Kingdom's current 50-year term for sound recordings, Berg says it's the major's "duty" to pay artist royalties, and he's confident Universal's marketing muscle can trump any rival, budget releases of copyright-free material. UMTV says its "The Very Best of Buddy Holly and the Crickets" compilation sold 100,000 copies around the 50th anniversary of his death in February, despite numerous other releases.

Meanwhile, Berg is planning further albums in 2010, including some slightly later recordings.

"The gray brigade are still buying physical CDs," Berg says. "We are looking to pick up catalogs and license recordings from that period." ••••


Digital darlings Down Under: LILY ALLEN and LISA MITCHELL (inset)

ALLEN HERMIONE HODGSON

GLOBAL | BY LARS BRANDLE

DIGITAL DIVIDEND

Australian Download Sales Surge

BRISBANE, Australia—Download sales are up Down Under, with digital growth more than compensating for declining physical sales for the first time during the first half of 2009.

While wholesale sales of physical formats slipped by $10.5 million Australian ($9.2 million) to $141.5 million Australian ($124.3 million), the digital market gained $11.2 million Australian ($9.8 million) in value to $37.1 million Australian ($32.6 million), according to the Australian Recording Industry Assn. Overall, the recorded-music business grew 0.4% to $178.6 million Australian ($156.9 million). Results for the whole of 2008 showed a 7.9% drop to $425.6 million Australian ($367 million).

"The results are exciting," says Ed St John, ARIA chairman and president/CEO of Warner Music Australia. "But we've been around long enough to not necessarily take one set of six-month figures as proof we've reached that turning point."

Executives attribute the success to factors including the rapid growth of the broadband network, the arrival of new platforms like Nokia's Comes With Music and Sony Music Australia's Bandit.fm, and the improved Australian economy.

The bulk of the growth came from online downloads, of both single tracks—up 36.5% in value to $18.1 million Australian ($15.9 million)—and digital albums, which rose 56.8% to $9.3 million Australian ($8.2 million). The format now represents 8% of overall album sales, up from 4.7% in the corresponding period of 2008.

"We're seeing the digital album taking off," says Nokia Australia music manager Karen Farrugia, who spearheaded the March 20 Comes With Music launch. Industry sources say Australian consumers have warmed to Comes With Music, contributing to a 135% gain in value to $6.3 million Australian ($5.5 million) for ARIA's "digital other" category, which includes subscriptions.

Farrugia says 25% of Australian Comes With Music customers are downloading full-length albums, compared with 4% at its a la carte download store.

The No. 1 digital album of 2009 is Lily Allen's ARIA-certified triple-platinum (210,000 copies) "It's Not Me, It's You" (EMI Music Australia), with digital accounting for 13% of sales.

EMI invested heavily in marketing the album online, driving footfall to download stores including its own Musichead MP3 site. In its first week, digital accounted for 60% of sales, according to EMI Australia director of consumer marketing Karen Tinman.

Australian singer Lisa Mitchell's label credits flexible pricing with boosting digital sales of her No. 6-charting debut, "Wonder" (July 31, Warner Music Australia). Digital accounted for 20% of first-month sales, according to Warner, although unit sales weren't revealed. It's available in two formats on iTunes: a 15-track $16.99 Australian ($14.92) version and a $20.99 Australian ($18.44) deluxe edition featuring a digital booklet and three extra tracks. New-release CDs typically retail between $20 and $30 Australian ($17.56-$26.35).

"Flexible pricing gives us the ability to meet demand and encourage people to sample," St John says.

Official digital-retailer market share figures aren't available, but a survey by the Sydney-based publisher/events organizer Immedia saw 69% of respondents name iTunes as their favorite download destination. Second was telco Telstra's BigPond Music with 8%, followed by Bandit.fm with 4%.

Bandit.fm is a label-agnostic store overseen by Sony Music Australia GM of digital and brand development Gavin Parry. He's confident the digital boom can be sustained, as long as labels don't rest on their laurels.

"If we continue to work with [Internet service providers] to reduce piracy and provide incentives to bundle digital music services with broadband accounts," he says, "the future is a bright one." ••••

GLOBAL | BY DIANE COETZER

The Digital Continent

Broadband Comes To Africa At Last

JOHANNESBURG—Africa's music business hopes a new online infrastructure and music services will finally ignite digital sales in South Africa and beyond.

While physical sales were still growing in South Africa as recently as 2007, the expansion has leveled off and started to drop recently. Recording Industry of South Africa data for the year to Aug. 31 shows a 7.2% year-on-year drop in value across all physical formats from 478.4 million rand ($63.9 million) to 444 million rand ($59.3 million).

RISA began monitoring digital sales Sept. 1, with labels confident that a number of new developments will boost online and mobile downloads.

The most significant is the July 23 arrival of Mauritius-based telco Seacom's undersea fiber optic cable, which delivers high-capacity bandwidth to Southern and Eastern Africa. This will bring high-speed Internet access to many Africans for the first time.

"Cheaper bandwidth means we can start maximizing our digital opportunities," says EMI South Africa CEO Irving Schlosberg, who's also chairman of RISA.

With three similar cables due to serve the region by 2012, labels—which have long stressed the need for credible music platforms to help consumers take advantage of improved broadband access—have also been buoyed by the arrival of Nokia's all-you-can-eat Comes With Music service in South Africa. The Sept. 21 launch followed the April 24 arrival of a local Nokia Music Store.

While Comes With Music has seen mixed results in other territories, Jake Larsen—Nokia head of music for the Middle East and Africa—is confident its extensive catalog, low entry price and "exceptionally compelling offering" will give it market penetration in South Africa.

All four majors and most local indies are onboard, with a high-profile marketing campaign due before Christmas. While sales figures aren't yet available, Larsen says the company is "happy with take-up [sales]" on the Music Store so far.

Executives expect mobile formats—which accounted for 83% of South Africa's digital sales in 2008, according to the IFPI—to dominate in the short term.

"Mobile is proving to be a growing income stream," says Adrian Skirrow, owner of Johannesburg-based indie ASP Records, local home of techno act the Prodigy. "It's good to see credible players like Nokia in the market. However, once broadband becomes quicker and cost-effective, we will see real returns on our digital strategies."

While sales of ringtones and ringback tones are falling in most major markets, the presence of so many entry-level phones in Africa means such formats remain strong sellers. Johannesburg-based independent digital music monitoring company Aquidneck estimates total monthly digital sales of 4 million across Southern Africa (South Africa, Angola, Botswana, Lesotho, Malawi, Swaziland, Tanzania and Zambia), with ringback tones the most popular format.

Mobile music presents "a wonderful growth opportunity," Schlosberg says. "We are working with different partners to exploit our catalog and are starting to see income flowing."

While many labels are optimistic that new platforms will kick-start the business, others point to recent high-profile launches like online media store Prefueled and mobile entertainment platform Getmo, which have both struggled to make an impact.

"In Africa, if there are too many steps involved, music consumers just won't buy," says Arthur Goldstuck, founder of Johannesburg-based technology research company World Wide Worx. "Complexity of platform equals failure, which is why you've had several operators enter the market and achieve very little."

Meanwhile, others fear an explosion in broadband access could lead to a parallel increase in online piracy. RISA has moved to head off such concerns by arranging an October meeting with the Internet Service Providers' Assn. to broker an agreement on dealing with file sharing.

"It's a start to what we hope will be an amicable way forward on illegal downloads," Schlosberg says. ••••



Broadband brothers: Execs **GOLDSTRUCK**, **SCHLOSBERG** and **LARSON** (from left) are hoping South Africa's digital market will take off in the coming months.



Fanatical: **SHUNDA K** of Yo Majesty

True 'Fanatic'

Music Promo Company Partners With EMI/Caroline To Launch Label

Starting a new label in 2009 would appear to be a dicey enough proposition. But starting one with a full-time staff of three while tending to a thriving marketing business seems like an impossible task.

Josh Bloom is a true believer, though. He founded Fanatic Promotion in 1995 and has since worked with **My Morning Jacket**, **the Decemberists**, **Sufjan Stevens**, **Girl Talk**, **Miranda July**, **Of Montreal**, **Daniel Johnston**, **Kings of Convenience**, **Dirty Projectors** and **VHS or Beta**, among others. He dabbled in management and started a studio, Art Farm. But through it all, he had one bigger goal—a real record label.



Bloom and his partner, **Sean Boyd**, are betting that Fanatic's brand name will help them in the sales arena. Boyd adds that the crashing economy helped force their hand after years of talking about whether to start a label. "We were forced to downsize," Boyd says, "and we now have a smaller roster, which Josh is managing personally, and we are developing deeper relationships with our contacts and getting better results than ever because of it."

As for Bloom, the label represents a natural outgrowth of his core goals. "My biggest interest has always been artist development," he says. "I'm at a point where I can look at a picture of a band and immediately start thinking of ways it can be translated to an audience. I've always been frustrated by situations where great bands hit a wall and no one can figure out how to cross them over to the mainstream and build a bigger audience."

Bloom, who says that Fanatic Records has yet to sign any artists, has partnered with EMI Label Services and Caroline Distribution in order to bring his acts to a wider audience. "I'm old school," he says, explaining the decision to partner with EMI. "Part of my goal is to find bands that transcend the indie rock niche and to reach that wider audience of people who are still buying CDs and have more traditional listening habits. EMI is really proactive and they have a deep understanding of the music business."

Dominic Pandiscia, senior VP/GM of EMI Label Services, says that teaming with Fanatic was a no-brainer, despite its lack of a roster. "Fanatic has great platforms, and they know how to maximize revenue," he says. "When you couple that with everything that EMI Label Services has to offer, including our synch licensing and branding opportunities, it's a great all-around deal."

In terms of which bands might get to take advantage of the deal, Bloom says he's looking for acts from a wide range of genres, but has a few guidelines.

"I want to sign undiscovered artists," he says. "This could change, but right now, I'm looking for artists to sign with us before anything else has happened. Once an artist is part of the blog hype machine it seems like they've already happened."

To be able to focus on building careers and artist development, Bloom says he will sign bands to multi-album deals. "Artists will also have a provision in their contracts where if they use our studio and use Fanatic to do marketing and PR, the expenses associated with that will not be recoupable," he says. "If an artist does want to go outside of Fanatic and use someone else, they can, but those expenses will be recoupable."

Bloom says he'd like to start releasing albums at the top of 2010 and has ambitious plans for his schedule from there on out. "Ideally, we'd do one priority release a month," he says. "And then we'd supplement with some digital-only releases, or something by an artist we are already working on the promo side."

One of the artists hoping to be part of that schedule is **Shunda K** of the hip-hop act **Yo Majesty**. "Josh helped Yo Majesty and me for two years," she says. "I want to sign to Fanatic and put out a record in February or March. I trust Josh, and he has such a natural ability to find great artists." ••••

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BY GAIL MITCHELL

THE BILLBOARD Q&A

ISLAND DEF JAM MUSIC GROUP SENIOR VP OF A&R

Max Gousse

The recently appointed IDJ executive prepares to reignite West Coast hip-hop.



Max Gousse made the unlikely transition from sports law to A&R early in his career, and from all indications, he seems to have hit a home run.

The new senior VP of A&R for Island Def Jam Music Group attended St. John's University in New York and Florida International University in Miami in the early '90s, where he planned to parlay his love of sports—particularly baseball—and interest in law into a career as a sports attorney.

But he was drawn to music when he started working at the interactive music video channel Jukebox Network under Les Garland while still in school. The job led to meetings with key industry figures, including Sylvia Rhone and Irving Azoff, and Gousse was eventually offered a New York A&R post at the Azoff-helmed Giant Records.

He segued from Giant to his own label, Mecca Don Records, before moving to MCA Music Publishing as senior director in 1998. Joining Epic as senior director of A&R a year later, Gousse signed B2K before being recruited by Mathew Knowles at Sanctuary Management in 2002 and then moving to Music World Entertainment in 2004. During his four-year stint, Gousse served as senior VP of A&R before advancing to executive VP of A&R and new business development, where he supervised Beyoncé's multiplatinum "B'Day" and "I Am . . . Sasha Fierce" albums.

The Los Angeles-based Gousse now oversees the entire range of A&R activities for Island Def Jam on the West Coast, signing new talent—artists, producers, songwriters—as well as working with acts already onboard. One of the first projects completed under Gousse's watch: Amerie's new album, "In Love & War," due Nov. 3.

Why did the label decide to increase Island Def Jam's West Coast presence?

IDJ hasn't had an A&R presence here for a while; not since early 2008. We've beefed up the West Coast significantly, adding senior A&R directors Angelo Sanders, formerly with Aftermath, and David "Touch" Wright, who was with the production team the Underdogs.

My plan is to bring in four to six new acts from the Western region who are culturally relevant to Def Jam, who can help shape and make the label into more of a lifestyle entity on the West Coast. To do that, we have to sign younger acts and push some of the music trends that are developing up and down the coast.

What are some of those developing music trends?

There's a new energy here that's different from the rest of the country; a movement of young kids who don't necessarily buy into traditional hits. They're actually more in tune with what's going on in underground hip-hop to the point where they create their own style of dress and speaking. If we can tap into that youth culture, we can make significant gains.

Is an example of this the Jerkin' Movement, which is being popularized by acts like the New Boyz?

Yes, it's definitely a trend. Not just a music thing but a culture and lifestyle thing in terms of the jerk dance, the style of dress [multicolored skinny jeans and footwear] and the artists these kids are listening to.

The New Boyz kind of opened the gate and had a big single ["You're a Jerk"]. They were able to get on local radio, then the song blew up and spread nationally—that speaks volumes for this trend. I think we'll see other artists here continue to develop along those lines.

Have you signed any acts yet?

We just signed YG, a 19-year-old rapper from Compton, Calif. He's a very talented kid with a large following he's attracted through MySpace. He speaks to that audience. Although he has no radio play yet, they go to his club shows and know every lyric to every one of his songs. YG isn't a dancer per se, but he's kind of an OG who's been at the forefront of the jerk scene. They've danced to his music for the past three years.

Is Los Angeles becoming a creative hotbed again?

I definitely see that. The quality of the facilities here has a lot to do with it, and there seems to be more of a collaborative feeling between producers and songwriters here versus other cities, where there tends to be more camps and cliques.

There's a concentration of producers here that songwriters can work with without necessarily having had a No. 1 record. These producers include Wayne Wilkins, who co-produced Beyoncé's "Sweet Dreams"; there's also Soulshock & Karlin, Harvey Mason Jr., the Stereotypes, the Co-Stars, Dr. Luke and RedOne. You also have Tricky Stewart and the-Dream working here a lot along with Sean Garrett, Jim Jonsin and Rico Love.

What do you look for when considering an act?

I look for confidence, even some cockiness. If you're asking me to invest in you, you have to be able to carry the ball once we make that investment. And if you can write, that's all the better. But it's not necessarily required because A&R [reps] are supposed to bring songs. I also look for stage presence: Are you an artist who's out gigging and building a fan base? If this is going to be your craft, you have to be working in it every day.

The marketability of the artist is important too. My team and I have to quarterback the artist's project, so that artist must be able to convey what his vision is and then together we can convey that to the rest of the company so they can help execute it.

How much time do you devote to development?

It depends on the level of development the act has already reached. If it's someone with a great voice and confidence but who has never really recorded, it could be a six- to 12-month process as far as helping them perfect their sound. You want to be able to present the artist along with a vision and not just a bunch of random songs. You want to paint a picture for the label.

Is radio still relevant to breaking new acts?

I definitely see radio station playlists opening up; radio is experimenting with different sounds. The barriers that were once at pop have definitely fallen: A lot of urban records are turning into pop records, and pop stations are playing country songs. You have more consumers who are into different genres. And you'll find as that trend continues, radio stations will have to adjust their playlists.

What will be the final outcome of the singles vs. albums battle?

You have a segment of the audience who still loves to buy albums. But you also have a younger segment of the audience for whom it's all about the single. Basically, the industry will continue to adapt but cater to both types of consumers—and that won't change. The top 20 artists will sell a lot of albums and everyone else will sell a lot of singles. ••••

> There's a new energy here that's different from the rest of the country; a movement of young kids who don't necessarily buy into traditional hits.

WORLD VISION

From Pop To Ranchera Alejandro Fernández's New Project Bridges Genres And Two Of Universal's Labels BY LEILA COBO

Two months ago, Mexican superstar Alejandro Fernández stood before a crowd of nearly 200,000 in his hometown of Guadalajara, performing one of two massive free concerts he organized to spur tourism to Mexico following the swine flu.

If there was ever any doubt about Fernández's status as one of Mexico's favored children, it was quelled here. A slew of stars, including Gloria Estefan, Enrique Iglesias and Luis Fonsi, took the stage with Fernández in an impressive show of support. As far as free shows go, it was unprecedented in the annals of Latin pop. ■ And then, the coup. Fernández took the stage dressed in charro garb, the traditional mariachi outfit of tight, adorned pants and jacket and wide sombrero and invited his father, icon Vicente Fernández, onstage for a mariachi set. ■ In an instant, Fernández went from pop star to ranchera symbol, a dual role that has been a constant in his nearly two-decade-old recording career.



PHOTOGRAPH BY DAVID FRANCO





Now, Fernández is preparing to simultaneously release a ranchero album and a pop album, each with different tracks, different producers and different marketing and sales teams. Titled "Dos Mundos Tradición" and "Dos Mundos Evolución," the project is set to hit stores Dec. 8, with the pop album out on Universal Music Latino and the ranchera album out on Fonovisa, both sister labels under Universal Music Latin Entertainment (UMLE)—although Fernández is signed to Universal Music Latino.

Being split between two genres "is what I've lived," he says. "I started in Mexican music and later went on to pop, and did very well. But I hadn't released a ranchero album in a long time. This has been a game, in a way: We've brought ranchera [music] closer to pop and pop a little closer to Mexican music."

Ranchera music, the dramatic, gut-wrenching Mexican songs that are usually performed with a mariachi band, is a subgenre of regional Mexican music that couldn't be more different from the more subtle, romantic leanings of pop. Although a handful of artists, most notably Marco Antonio Solís, Pepe Aguilar and Ana Gabriel, have tackled both genres (see story, below), having two completely different albums be released simultaneously has never been done in the Latin realm, in any genre. But it's a move Fernández thinks will benefit his career.

"Alejandro lives, sings, enjoys the two worlds—ranchero and pop," says Jesús López, chairman of Universal Music Latin America/Iberian Peninsula, who also heads UMLE, Universal's Latin music operation in the United States. "From the onset, Alejandro and I said that if the two worlds coexisted on a daily basis in his life and in his concerts, why not have them also coexist on his albums?"

The two albums are titled "Dos Mundos Tradición" (Two Worlds Tradition) and "Dos Mundos Evolución" (Two Worlds Evolution). Save for one track penned by Solís, the traditional album was written and produced by regional Mexican star Joan Sebastian, who also wrote an album for Vicente Fernández last year. The pop album brings together multiple producers and songwriters, including Kike Santander and Aureo Baqueiro, with whom Fernández had worked before on previous albums.

> 'We've brought ranchera closer to pop and pop a little closer to Mexican music.'
> —ALEJANDRO FERNÁNDEZ

Both albums sound, of course, like Fernández, whose trademark voice—a potent tenor that's one of the most distinctive and downright beautiful in the genre—can go from pop crooning to bravado mariachi with equal conviction. But the arrangements run the gamut from the familiar to total departure, with the traditional album often veering into country and Tex-Mex territory while the pop album goes from the acoustic to what Fernández's manager Carlos de la Torre calls "Mexican soul," given its mix of contemporary and tradition.

This mix is at the heart of "Dos Mundos," de la Torre says. "Alejandro has that duality. He can put on an Armani suit and ranchera boots. And because he has those very Mexican roots, you believe it."

That paradox, de la Torre adds, will be present in every phase of the two albums' promotion. Different singles, for example, are being worked to each genre. The promise of dual support was important to Fernández, who signed to Universal late last year after a lifetime on Sony Latin, and who was anxious to release a ranchera album after years dedicated to expanding his career overseas.

To date, Fernández has sold more than 2.3 million albums in the United States, according to Nielsen SoundScan. And while most Latin acts talk about crossing over from Spanish to English, Fernández is one of a handful of artists who have managed to become superstars by crossing over from traditional ranchera music to pop. That duality began in 1997 with "Me Estoy Enamorando," a collaboration with producer Emilio Estefan Jr. that sold more than half a million copies in the United States, according to Nielsen SoundScan, and 3 million copies worldwide, according to the label, and established Fernández as an international star. And Fernández has been equally successful in regional Mexican music.

"He represents what is traditional and contemporary in Mexican music," López says. "That's what makes him unique. No one else can live in those two worlds so easily and with such artistic quality."

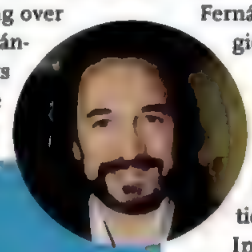
In this case, it may be Fernández battling with himself for a No. 1; on Oct. 5 Fernández's two singles were sent simultaneously to radio. The pop track "Se Me Va La Voz," was written by Tabaré and produced by Baqueiro while the ranchero song, "Estuve," was written and produced by Sebastian. Fernández previewed both tracks for fans on his Twitter account. Both albums will be promoted digitally on iTunes' Countdown feature. "The marketing will be done jointly between Fonovisa and Latino," says Universal Music Latino president Walter Kolm. "The entire marketing strategy goes hand in hand. Even when he performs on television, he will sing both singles."

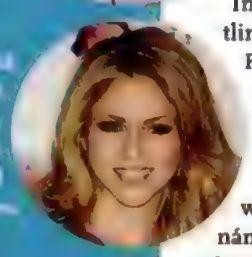
The albums will be sold separately and as a set. In a second marketing phase Kolm says, both albums will probably be launched together with exclusive bonus content.

"We have a unique situation here,"

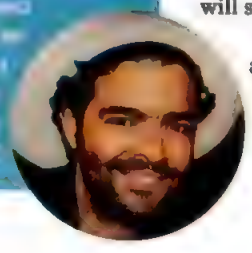
DOUBLE PLAY

Latin Artists Who Cross Over To Pop Can Get A Sales Boost









From top, SOLÍS, SHAKIRA, AGUILAR and MONTERO



VICENTE FERNÁNDEZ (left) and ALEJANDRO FERNÁNDEZ perform in Guadalajara to encourage tourism to Mexico.

Kolm says. "An artist with this duality with a company like Universal that has two separate labels."

On the Mexican end, says Disa/Fonovisa president Gustavo López, "the regional production is the most anticipated album this fall in the Mexican music arena. The combination of Alejandro Fernández and Joan Sebastian producing is a dream come true."

The fact that Fernández has been recording more in pop than ranchera in the past few years has no bearing on the album's possibilities, Gustavo López says. "He was a huge regional star before breaking in pop."

Fernández is the youngest son of Vicente Fernández, widely considered the most prominent living ranchera singer and one of Latin music's biggest icons. As Vicente's son, Alejandro was pushed into the limelight early; when he was barely 3 years old, he took the stage with his father for the first time, panicked and began to cry. The younger Fernández went on to study architecture but eventually found his way back to music, releasing his self-titled debut album in 1992 and launching one of the most prolific, successful and memorable careers in the Latin realm.

Fernández traverses pop and ranchera with ease beyond his recordings as well. In his shows, he performs pop and ranchera sets, first dressed in jeans or a suit and accompanied by a pop band, then clad in a full charro outfit and accompanied by a mariachi. While he can easily play theaters in Spain and arenas in the United States and Latin America, in Mexico, Fernández performs during traditional celebrations across the country and in palenques, the circular theaters found in many Mexican cities that can seat up to 15,000. In these settings, he always performs dressed in Mexican garb.

Capturing the duality of both worlds in all marketing material was important, de la Torre says, and although each album has its own identity, both the videos and the albums' art and concept will come together at some point.

The albums' art, for example, which is still in the planning stages, may depict Fernández divided between his two worlds, dressed as an international artist in a traditional Mexican hacienda or as a Mexican charro in front of a modern building. But while in the past Fernández had pictures taken in different cities and countries, this time everything will center in Mexico, specifically in his home state of Jalisco. It is, de la Torre says, the contrast of something very modern with something very Mexican.

Universal is still in the process of aligning sponsors and media partners for the album releases, including partnerships with mobile carriers in different Latin American countries. Fernández, however, has never been big on sponsorship deals, and those he strikes hit close to home, as is the case with Grupo Modelo, the maker of Corona Beer, which sponsored his last tour and with whom conversations are beginning for his next tour.

Although sales are down and the economy is ailing, de la Torre says that securing a sponsor still isn't essential to Fernández's project. "I think we have to show fans that we stand by who we are and we will continue to record good songs," he says. "Our commitment to the fans has to continue, and times like this are when you most have to concentrate in releasing great songs. We have to continue to think positive. They say winners aren't those who do things differently. Winners are those who do different things. That's what we're doing." ••••

THE BILLBOARD Q&A: ALEJANDRO FERNÁNDEZ

As Alejandro Fernández prepares to release "Dos Mundos Tradición" and "Dos Mundos Evolución," he's doing double duty as a singer of ranchera music and one of Latin music's leading pop stars.

Why release two albums simultaneously?
We planned it to attack the two markets and the two targets. Normally, when you release an album in one genre, it takes at least three years to return to it, and you could lose your other audience. What we wanted to do was reach both markets at the same time. I hadn't recorded a Mexican album in almost six years and I had that need to do it—and I think the fans were anxious for it as well. Although I've done very well with pop, and in a way, the pop that we do sounds very Mexican.

Doing such a release has never been done. Are you nervous?
No. On the contrary, I think it will be excellent for my career. Universal is in love with the project, the album, the songs. Jesús [López, chairman of Universal Music Latin America/Iberian Peninsula and head of Universal Music Latin Entertainment] has made me feel at home.

You're working on the album imaging now. What's the idea?
We're playing a little with the album concept. It will bring you close in a way to the two worlds that I've lived: the countryside, the farm, the animals, but I've also lived an urban life in the city. It's the first time we're working with the photographer and the art designer at the same time.

Your Mexican concerts in your home state of Jalisco to promote tourism were a huge success. Did their planning have anything to do with your albums?
No. That was about supporting the secretary of tourism, particularly because Guadalajara was going through a very rough time. And then, with the swine flu, no one really knew what could happen. What we wanted to do was tell the world that everything was OK.

You play almost every weekend, and you play many shows during Mexican festivities around the country and in palenques, but you also perform in arenas and theaters. Are the shows completely different?
The theatrical presentations have far more production value, but the vibe that you have live in a palenque is incomparable. It becomes addictive. Those concerts are more relaxed, more bohemian. You can tell that people are really there to enjoy themselves. We also play pop in the palenque shows, but we don't have any changes. I perform dressed in charro garb the entire time. But we do have great lighting production, screens, that kind of thing.

Initially you were thinking of releasing only a pop album, and then you had an encounter with producer/songwriter Joan Sebastian. What can you say about that?
We knew we wanted to record a ranchero album. In fact, we'd thought about Joan Sebastian [to produce it], but then he did the album for my father and we shelved that option. As we were looking for a ranchero producer, Joan came up to me during a show in a palenque and said, "Alex, I've come to say hello and to tell you I want to do an album with you. It's something I've been planning for a long time." And I said, "Oh, come on!" Because we didn't want to repeat [what my father had done]. And he said, "No, no, no, Alex. I have 11 songs. Let me play them for you and you tell me if they sound like your Dad's." And he'd brought a CD player and he played the songs, and my jaw dropped. They were totally different from what he'd done with my dad. So I had to do it. And on the other end, the pop album was already well on its way.

Some of the songs aren't traditional mariachi. Some tracks sound almost country.
It's a universal mix. That's why I say that what we did was bring pop closer to Mexican music and Mexican music closer to pop. But there are songs that are totally mariachi. And you do hear the mariachi in full, but performed in a different way and with different instruments.

When you record pop and ranchero, do you have to be in a different mindset to do each?
You sing them in a completely different way. They are two completely different genres. Ranchero is stronger, more passionate, it has more energy. If you sing a pop song in that manner, it doesn't sound well. You really have to change your mental channel when you go from ranchero to pop. But with this album, doing two sets of material, truth is, I'm exhausted.

Could you live, say, in Miami?
For a bit. Maybe on vacation for four, five months. But leave behind Mexico, my home, my roots and all my culture? That would be hard. —*LC*

HAIR APPARENT

TOKIO HOTEL *HAS ALREADY CONQUERED EUROPE. CAN THE ELABORATELY COIFFED GERMAN BOY BAND GET BIG IN THE U.K. AND AMERICA?*

BY MARK SUTHERLAND
PHOTOGRAPH BY OLIVER GAST

Sometimes, much weirder things happen at the MTV Video Music Awards than Kanye West interrupting an acceptance speech. ¶ Take the 2008 VMAs ceremony, for example, when the A-list glamour of Hollywood's Paramount Studios red carpet was upset by the entrance of four teenage cyborgs with preposterous hair that stood atop an enormous monster truck. Emblazoned with their band name in foot-high letters, the truck was the cyborgs' not-particularly-subtle way of telling America what the rest of the planet already knew: Tokio Hotel had arrived. ¶ So far, so Eurotrash gatecrasher. Tokio Hotel—a curious electro-Goth-glam-emo boy band that had climbed no higher than No. 39 on the Billboard 200—had what seemed a token nomination in the fan-voted best new artist category. It was up against the crème de la crème of U.S. female pop: Miley Cyrus, Katy Perry, Jordin Sparks and—oh, the irony—Taylor Swift. The likelihood of Tokio Hotel winning seemed about equal to that of Satan ice skating to work the next day. ¶ "We were at the awards watching it outside on a massive screen," recalls Martin Kierszenbaum, chairman of Tokio Hotel's U.S. label, Cherrytree Records, as well as president of A&R for pop/rock at Interscope and head of international operations for Interscope Geffen A&M. "I was half-distracted because I didn't really expect them to win—it just seemed a little . . . hopeful. But they announced it and suddenly [Interscope marketing executive] Bob Johnsen just punched me as hard as he could on the arm. Boom!" ¶ The band and most of the audience were similarly dumbstruck. Yet no one saw the need to interrupt singer Bill Kaulitz—the one who looks like a cross between a Bratz doll and a cockatoo—during his incredulous acceptance speech. ¶ "To be honest, it would have been a good moment if someone had come onstage," Kaulitz reminisces a year later. "I was onstage at the VMAs and I was speechless." ¶ "We got very drunk," says his guitarist twin brother Tom with a laugh—he's the one who looks like a cross between Predator and a Jonas Brother. "Even though we can't drink in the U.S. until we're 21." ¶ The next day, they weren't the only ones suffering. ¶ "Man, I had a charley horse from that night," Kierszenbaum says with a laugh. "But I'll take a charley horse any day if it means winning an award."

[illegible] THEIR MOTHER TONGUE

One suspects many in the Tokio Hotel camp have been sporting similar injuries in the last four years. The band acknowledges the VMA win as "the biggest thing in our entire career," but in truth it was just another moment in a career trajectory that has defied conventional wisdom, international boundaries and, at times, logic.

Formed in the East German town of Magdeburg, the band—which also features bassist Georg Listing and drummer Gustav Schäfer, the two who look like they've come to fix the Kaulitz brothers' car and computer, respectively—began playing under the name Devilish in 2001.

A deal with Sony BMG followed. But Tokio Hotel was dropped in 2005 when the members were just 15—a decision that, in pure commercial terms, is starting to compare to Decca's rejection of the Beatles. Undeterred, the twins signed with Universal Music Germany and quickly became a hot property with their 2005 German-language debut, "Schrei."

And there, frankly, the story should stop. German-language pop music is right up there with English cuisine and American diplomacy as concepts that shouldn't travel and usually don't. At all. Not since Nena's 1983-84 hit "99 Luftballons"—cited by Bill as a formative influence—had songs with umlauts made it beyond the Maginot Line.

Yet "Schrei" didn't just reach No. 1 in Germany and Austria and top three in Switzerland. It hit the top 10 in Greece, Hungary, the Czech Republic and Poland and, almost unprecedentedly, No. 12 in France—a country that traditionally regards German pop music in much the same way it looked at George Bush—while peaking on Billboard's European Top 100 Albums chart at No. 5.

The follow-up, 2007's "Zimmer 483," did even better, peaking on European Top 100 Albums at No. 4. It hit No. 1 in Germany and No. 2 in France; went top 10 in Austria, Switzerland, Greece, Hungary, the Czech Republic and Poland; and charted everywhere from Finland to Italy. The band even performed in Tel Aviv—a rarity for German-speaking artists—after Israeli fans launched a petition demanding a concert.

"It was strange," Tom says with a shrug of such cross-border success, "but cool. Our fans started to learn German so they could sing along."

At the same time, however, executives and band members alike were at something of a loss to explain the group's appeal. Bill cites the band's formidable online presence as a factor, while executives cite Bill's exotic look as crucial in attracting media attention and a vocal female fan base.

Any time that might have been used to contemplate this puzzle the twins spent learning English in a bid to conquer the countries that hadn't yet embraced the group's cyber-Goth persona.

In 2007, Tokio Hotel released its first English-language album, "Scream," featuring songs from the first two German albums sung in English. It has sold 175,000 U.S. copies, according to Nielsen SoundScan, spending 21 weeks on the Billboard 200. It was also a hit across Europe, bringing the band's first top 10 success in Italy, the Netherlands, Portugal, Sweden and Flanders. The French sent it to No. 6. They'll be eating English cheese next.

Tokio Hotel's new album, "Humanoid," came out almost simultaneously around the world—Oct. 2 in Germany and continental Europe, Oct. 6 in the United States—in both German and English versions.

"It's necessary we stick to the German-language origins in some markets," says Cornelius Ballin, the Berlin-based director of international exploitation at Universal Music Germany. "But English is the international language of music and the band wants to be heard in that language as well. Each territory will focus on one version but as they have fans who want to get their hands on everything, [most countries] will put both out."

In the United States, a Best Buy-exclusive version of the album will feature the German album alongside the English one in a two-CD package. This time the band recorded two versions of every song at once.

"It's not a one-to-one translation this time," Tom says. "The songs are around the same topic but we had to view them as different things really.

"We're working twice as hard as any other band," Bill says with a laugh. "I feel comfortable with the English versions this time. I'm a perfectionist, so the first English record was very hard for me. I don't want to sound like a German guy trying to sing in English."



Back in black: Tokio Hotel's **GUSTAV SCHÄFER, TOM KAULITZ, BILL KAULITZ** and **GEORG LISTING** (from left)

"Humanoid," which is more electronic than previous albums, is heavy on the science fiction (think "Terminator" or "District 9"). The first single is "Automatic" (or, if you prefer, "Automatisch"), a brilliantly ludicrous techno-rock anthem with a video featuring fast cars, robot sex and Bill looking like Björk if she had played the Tina Turner role in "Mad Max Beyond Thunderdome." The rest of the album is almost equally over the top, and the fist-punching rock of "Noise" and the Depeche Mode-style electronica of "Human Connect to Human" are catchy enough to appeal to teens from Berlin to Boise, Idaho.

For the album release, Universal has partnered with Media Markt, a Pan-European consumer electronics and entertainment retailer. The chain will give an item of band merchandise to consumers who preorder the album at stores in Germany, France, Spain, the Netherlands, Austria, Switzerland and Belgium. It will also set up displays dedicated to the act, and 13 outlets across the seven territories will present 3-D broadcasts of the band performing tracks from the new album. The band will play a live showcase at the opening of Media Markt's new flagship store in the Paris suburbs at the end of October.

"We need [entertainment] specialists in the market in Europe because that's the way we break acts," says Romain Delnaud, the London-based director of operations for commercial affairs at Universal Music Group International. "Media Markt have an international presence that allows us to coordinate the campaign across the markets."

The deal could help Media Markt as well. "Tokio Hotel is a good fit for us," says Wolfgang Kirsch, chief procurement officer of Media-Saturn Group. "Both of us started our career in Germany and expanded into other countries very successfully. The combination of music, innovative technique and a live experience is a perfect fusion."

The band members might also want to look at alternative uses for the 3-D technology if it can help them be in more than one place at the same time. Such is the devotion of the group's rabid fan base—either hyperventilating teenage girls or more intense emo types, depending on the territory—that the Kaulitz brothers can no longer have a quiet drink anywhere in Europe.

"It's not a job for me," Bill says with a shrug. "It's my life. Tokio Hotel is [an extension of] my personality and the whole look comes from that."

"It's totally cool that he gets all the attention," jokes Tom, who bickers—good-naturedly rather than violently—with his brother. "As long as I get more girls than him."

WORLDWIDE SUCCESS COULD BE 'AUTOMATIC'

Tokio Hotel's global sales are now at 3.5 million copies, plus 1 million DVDs, according to Universal. The international scope of the band's marketing campaign is obvious, and the act's official Web site is available in 11 languages. "Automatic" is a worldwide MTV video priority. The band will appear at the network's European Music Awards Nov. 5 in Berlin and headline MTV Day 09—broadcast worldwide as an MTV World Stage presentation—Oct. 9 in Athens. Regular European tour dates will follow early next year.

The band will be in the United States Oct. 10-19, and Kierszenbaum expects to confirm appearances on major TV shows. (One already confirmed is MTV's "It's On With Alexa Chung.") With early media support from Rolling Stone, Seventeen and the New York Times, he intends to delay a major radio push to top 40 formats until "we've got real traction in the marketplace."

"The sky's the limit," Kierszenbaum says. "The band has turned in a great record, we did a lot of groundwork last time, and people are opening up to new kinds of music. Bill's an absolute worldwide superstar—it's just a matter of time and we're going to make sure it happens."

Universal Music Germany's Ballin says South American markets are also a priority this time around, and an initial push in Asia is planned for next year. Even the United Kingdom, which now stands alone in declining to embrace the band, will receive the full Tokio Hotel treatment in 2010.

"Success is like a drug," Bill says. "We want to be successful everywhere. But if not, at least we can go on vacation to London."

Best not to book that holiday just yet, though. If anyone can make the Brits love German pop music, it's Tokio Hotel. Nothing—not even Kanye West—can stop them now. ••••

Additional reporting by Wolfgang Spahr in Hamburg.



DANIEL EK

‘I think we have a better experience and a better offer. We wouldn’t do it if we thought we were going to lose.’

—GUSTAV SÖDERSTRÖM





See Spotify Run

The Swedish Streaming Service Has Taken Europe By Storm. Can It Translate That Buzz Into Popularity—And Profit—In The U.S.?

BY ANTONY BRUNO | ILLUSTRATION BY PETER HOEY

MTV Urge . . . Yahoo Music Unlimited . . . Virgin Digital . . . Since 2003—when iTunes launched in the United States—all of these digital music services have come and gone, without challenging Apple's market dominance, despite the backing of resource-rich parent companies. ¶ Add in all the startups that have crashed and burned in the same time period and it starts to look like no service could ever rival iTunes' traction with customers and critics. ¶ Until now.

The Sweden-based startup Spotify, launched for public access in October 2008, has momentum like no other digital music service of the last six years. It offers on-demand music streaming, in both free and premium services, and now claims to have more than 6 million users in Sweden, Norway, Finland, the United Kingdom, France and Spain. At one point it reported signing up new members at a rate of 50,000 per day, although that figure has fallen since September, when the service restricted its free version to invited guests in the United Kingdom.

Spotify has won high marks from reviewers for the ease with which it provides access to a catalog of more than 6 million tracks from majors and indies alike and the unobtrusive way it delivers advertising.

Spotify's recently launched mobile version—available for the iPhone and Android-powered devices in Europe to premium subscribers who pay the equivalent of around $15 per month—has won similar praise. Although Spotify doesn't comment on its fund-raising activity, it has reportedly won $50 million worth of backing from investors—at a valuation of $250 million, an almost unheard-of sum for a music venture in today's stingy venture capital environment. The European service also has the full support of the major labels, which reportedly negotiated a collective 18% stake in the company.

Yet this momentum will be tested severely as the company prepares to enter the United States—the No. 1 music market in the world—with a launch expected either late this year or early next, depending on how fast it completes its negotiations with the majors.

"It's been talked about so much I don't think it can meet everyone's expectations," says Forrester Research analyst Sonal Gandhi. "If the Spotify experience can be as good as hyped, it has a lot of potential."

With negotiations ongoing, U.S. labels are reluctant to comment on the service. According to music industry sources, the labels are impressed with Spotify's achievements but want the service to start generating real revenue. To do so, it must take care not to let the usage model outpace the business model.

There are certainly early signs of success. In August, Per Sundin, managing director of Universal Music Sweden, told the Swedish press that his company now earns more revenue from Spotify than iTunes. But that's in Sweden, where the service was born and where iTunes doesn't have the dominant hold on the digital music market it does elsewhere.

"We've seen income from Spotify follow a steep growth curve since launch," says Paul Smernicki, director of digital and direct-to-consumer at Universal U.K.'s Polydor Records. "Excluding mobile, they are pretty high up the list as a revenue stream for us. But we're certainly not in the same position as Sweden."

Scott Cohen, the London-based founder/VP of international at the digital distribution and marketing company the Orchard, says Spotify is already boosting income for labels in two ways.

"First, the more tracks are streamed on Spotify the more downloads occur on other services," he says. "We are not seeing any cannibalization. Second, revenue streams from advertising have been steadily increasing and have overtaken many niche stores in Europe."

But the ad-supported free service alone can't generate the revenue Spotify needs to pay for the music it plays. The company reported a net loss of $4 million last year, and its decision to limit its free service in the United Kingdom to invited guests implies a high burn rate.

That means Spotify has to increase the number of users for its premium service. So far, however, music subscription services like Rhapsody and Napster haven't been able to reach a mass audience. In its most recent quarterly earnings report, RealNetworks said Rhapsody has about 750,000 subscribers. Napster had 700,000 subscribers when Best Buy acquired the company last year, but hasn't released updated figures since.

While Spotify plans to make mobile access a key element of its conversion strategy, the mobile music market has also yet to take off. Spotify has confirmed it will launch in the United States with a "slightly different model" than in Europe, although it has yet to disclose details. >>>

THE AD-FUNDED MODEL

Calling Spotify a free ad-funded music streaming service would be accurate but unfair. The company has paying customers, but they number less than 10% of its user base, according to comments from CEO Daniel Ek at a recent London conference. And company executives say that's unlikely to change.

"We expect the large majority of our users to stay with free," says Gustav Söderström, who left his job as director of business development at Yahoo to join Spotify as its head of mobile. "We're monetizing it through ads and through selling downloads [through its partnership with 7digital], so it's a significant revenue source."

So far, no ad-funded service has been able to turn a profit from advertising and download revenue alone. Which is why Spotify doesn't intend to. Using the "freemium" model, the company hopes to convert a portion of its free user base to the premium tier.

The free Spotify service could be seen as a customer acquisition play—and perhaps not the most expensive one out there. Napster once estimated its customer acquisition cost at $100 per user, due to all the advertising needed to explain its subscription model.

"It makes the [customer acquisition] process easier than [it would be] if you start with no users," Söderström says. "You have to put a lot of marketing dollars into getting users' attention to even consider signing up. We don't have to do that."

Free access to any song on demand is powerful bait and Spotify offers what amounts to an indefinite trial period. Rhapsody and Napster usually limit their trial periods to about a week, after which users either need to pay or use only 30-second samples. (Rhapsody allows non-paying users to stream 25 free songs per month.) That may not be enough time to get users hooked on the access model.

Despite the popularity of Spotify's free tier in Europe, Rhapsody America VP of business management Neil Smith doubts it will roll out the same way stateside.

"The reason Spotify blew up so big and so fast was it was free," he says. "That model isn't going to happen in the U.S. anytime soon, maybe ever. The U.S. is the market where the labels make all their money. They can't afford to have a service that doesn't generate substantial revenue suck up all the usage. If it was $15 [per month] out of the gate, it wouldn't have a million users. Once you take the free piece away, we compete pretty well."

So Spotify will have to ensure its ad-supported service remains worthwhile and not degrade it in order to push users to the paid version. Devaluing the free service would risk losing users, which in turn would threaten its function as a customer acquisition tool as well as limit any hopes of generating revenue from it.

THE SUBSCRIPTION MODEL

For all the hype Spotify gets for the popularity of its free tier, there's no guarantee it can match that success as a paid service.

Until its mobile option launched, Spotify's premium tier only offered the elimination of ads—which weren't very intrusive to begin with—and slightly better audio quality. The iPhone and Android apps add portability to that mix, but it's still not much different in price or function to portable subscription offers from Rhapsody and Napster.

"The value proposition of subscription has to change," Forrester's Gandhi says. "There has to be ownership. There has to be something besides just renting music."

Gandhi specifically points to subscription plans that allow users to keep a certain number of songs per month, such as the five tracks Napster gives away as part of its $5-per-month streaming plan and Zune's 10 free downloads.

Another option comes from Pali Capital analyst Richard Greenfield, who recently suggested that mobile operators and Internet service providers should bundle the Spotify premium service into their data plans. The idea of bundling is nothing new, but Spotify's ability to synch content across the different platforms makes it a more viable option.

Söderström says Spotify would consider such options, but only if they weren't exclusive.



See Spotify run on multiple platforms: The company's Web interface (above) and mobile app (below)

THE MOBILE MODEL

Spotify is hanging its hopes of converting free users to paid users on the mobile application. But it doesn't want to position itself as a mobile service.

"I wouldn't say Spotify is a mobile service first," Söderström says. "You're going to do the majority of your browsing and discovery on your desktop, at least for some time. But if you want to use Spotify as your primary music service, then you're going to need the mobile option."

Previous portable subscription options required transferring tracks from desktop to portable device, which users needed to synch with an online service at least once per month to refresh the licenses. Services were based on digital rights management technology from Microsoft that had a reputation for being unreliable—and the dominance of the iPod had made them irrelevant.

Spotify gets around this by using mobile phones to stream the music rather than download it. Since mobile networks are notoriously unreliable, it created a way to temporarily cache more than 3,000 songs on supporting mobile phones, without using the 10 GB of storage normally required to do so—although users must still connect to Spotify every 30 days to verify their premium subscriber status.

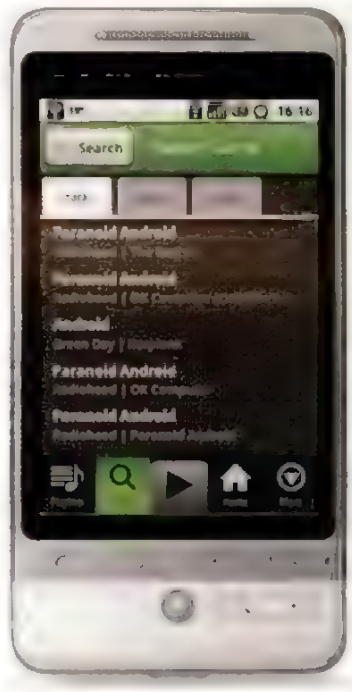
Mobile options have already paid huge dividends for music services like Slacker, Pandora and Clear Channel's iheartradio. Pandora, for example, says more than 45,000 of the 65,000 new registrations it gets every day come from its various mobile apps.

"Our future is going to be more mobile-centric than I had even thought, and sooner," Pandora founder Tim Westergren says.

But those are free applications. Rhapsody beat Spotify to the U.S. market with an iPhone app that lets users paying $15 per month stream any song from the service's catalog as well as their playlists and Internet radio stations, but to date it doesn't have a local caching option.

The U.S. mobile music market is also much tougher than that of Europe, where Spotify launched its mobile service in early September. According to a Forrester Research study, 27% of U.K. mobile subscribers with Internet access use their phone to play music at least monthly. In the United States, that figure is only 10%. U.S. mobile operators and labels alike hope Spotify will help goose these figures.

"There's definitely potential there," says one mobile operator. "I think we'll get the typical technology hype curve—lots of hype going into market, pause and then either decline or hype again based on reality. Spotify has a chance to be a big deal."



THE EUROPEAN MODEL

Spotify's European success is impressive, but the U.S. market can be more competitive—and more fickle.

"Spotify has a good chance of success in the States if they can make the right distribution partnerships," the Orchard's Cohen says. "But it will require a different strategy than in Europe."

And a win stateside would do much more than just cement Spotify as a legitimate player in the global digital music game. It will finally broaden the digital music market beyond iTunes and add a new usage model beyond track sales.

"Spotify is not the first streaming service in the world, just like iTunes wasn't the first digital download store," Cohen says. "What it does that is so special is make a fairly complex model seem easy to execute. They have a great team running the company and I wouldn't bet against them."

And while other U.S. music industry sources remain only cautiously optimistic, Spotify has confidence.

"There are certainly more music services in the U.S. than there are in Europe," Söderström says. "So, yes, it's more competitive. But I still think we have a better experience and a better offer. We wouldn't do it if we thought we were going to lose." ••••

Additional reporting by Andre Paine in London.



Funny stuff: The Frank Erwin Center at the University of Texas in Austin (far left) has presented **ROBIN WILLIAMS** (top) and **GEORGE LOPEZ**.

CLASS ACTS

Campus Concerts Adjust To Tight Economy

BY MITCHELL PETERS

Live entertainment is still a major draw at university venues across the country, but the challenged economy in 2009 has forced some schools to cut back on student activities budgets designated for bringing musical acts and comedians to perform in campus buildings. As a result, many colleges are reviewing the types of acts they book as well as the frequency of campus concerts, industry observers say.

"The upper administration at colleges is definitely paying attention to budgets a little more due to this recession," says Todd Erickson, an agent at the More Music Group, a company that serves as the middle agent between colleges and talent. "I saw an impact from the economy for this fall semester . . . but think things will change back in the spring."

Jamie Kelsall, a booking agent at the Agency for the Performing Arts, says campus entertainment committees are spending their money more wisely. "They'll do two or three of the small [bands], rather than putting all their money into one act," Kelsall says, noting that the events are then transformed into a more festival-type environment. "It's certainly no surprise, because their budgets have definitely been cut."

In light of tighter entertainment budgets at many colleges, some developing artists have agreed to lower performance fees to play campuses and build stronger student fan bases, according to Jon Shyer, director at StarPolish Presents, another middle agent that assists colleges with booking concerts.

"They're definitely flexible on their numbers," Shyer says, declining to name specific acts. "[Booking agents] don't want to express that initially—because of negotiation reasons—but we get one e-mail a week saying, 'This band is looking to fill these dates.' "

Kelsall agrees that the challenged economy has forced some artists who rely heavily on touring as their primary source of revenue to re-evaluate how much they charge for shows.

"The smartest bands realize that in order to remain on the road, they have to work as much as they can with the buyer," says Kelsall, who books college-friendly acts like Jack's Mannequin, Eric Hutchinson, Three 6 Mafia, Flo Rida, Flogging Molly and the Gaslight Anthem.

In addition to being more flexible with guarantees, many artists offer additional services to colleges, including lectures and afternoon performances.

"Numerous artists are willing to come to schools early and promote their show by playing a small acoustic performance to bring more students to the show," Shyer says. "And from our roster, the Kicks and Craig Cardiff use their experience in the music business to teach students in a two-part lecture and performance on college campuses."

Adam Tobey, senior VP at the middle agent company Concert Ideas, says more colleges are booking comedians because their material is viewed as a sure bet, compared with hit-driven music acts.

College events featuring comedians from popular TV shows usually result in successful ticket sales, because students are more likely to attend events that are tied to something they're familiar with, according to Erickson.

"For marketing purposes, if [the act is] from a TV show, everybody will know that show and they'll be drawn to it, whether it's someone from 'Saturday Night Live' or a half-hour comedy special on Comedy Central," he says, citing a recent show with "SNL" comic Kenan Thompson.

Booking comedy is also sometimes a safer move because it has a wide appeal to students from all walks of life. "Everybody loves to laugh," Erickson says. "So with comedy, it's not like you're trying to appeal to a certain person who may like hard rock or hip-hop and R&B."

Even top-priced comics are considered a safer economic play. The 17,000-seat Frank Erwin Center at the University of Texas in Austin saw recent success with such top-name comedians as Robin Williams, George Lopez and Jeff Dunham. "Those major comics seem to play pretty well in this environment," says center director John Graham, who also cites upcoming shows by Dane Cook and Larry the Cable Guy.

Even in a tough economy, campuses are an attractive target for top music acts, such as Jay-Z, whose 20-plus-date fall tour will primarily play college arenas.

Frank Russo, senior VP of business development and client services at the facility management firm Global Spectrum, says business is growing at the 10 university venues the company manages. But digital marketing is key, "as opposed to radio, TV and newspapers," he says. E-mail blasts for events are effective, he adds, noting that students "live in their own world" and are difficult to reach through traditional forms of advertising. So Global Spectrum often works with student entertainment committees to find alternative methods of spreading the word. "You have to resort to different ways to get them aware of shows, which might even be putting chalk on the sidewalk on the paths from dorms to classrooms," Russo says.

Other colleges are taking a similar grass-roots approach to reaching students on campus. At Clemson University in South Carolina, concert organizers have moved the box office for the 10,000-seat Littlejohn Coliseum to various hubs on the school's campus. "They don't even have to get in the car—we're where they want to be," coliseum GM/director of major events Marty Kern says. To help sell tickets to shows, Kern advises her students to "get in front of the library late at night where we know the students are," she says. "It's in-your-face, old-school marketing." ••••

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BOOKING BINDS

Agencies Address Top Challenges In Today's Market

BY RAY WADDELL

The booking agent's job has always been complex. Efficiently routing tours; choosing the correct time, promoter, venue, capacity and market; and cutting intricate deals with talent buyers, buildings and producers are painstaking tasks in the simplest of times. ¶ Despite the old joke about agents, this has never been about throwing darts at a map. But in today's concert industry, when one asks agents what the most pressing issues are that they face, the answer is more likely to be about mergers, 360 deals, new models, dynamic pricing and secondary-market ticketing than moving the act from point A to point B.





Like promoters and management companies, agencies have evolved into multilevel entertainment companies. The major agencies are making moves into the label business and other areas of the content world beyond live performance. Many agencies are more involved in marketing than ever.

Ultimately the agents' biggest concern remains building headliners and "selling tickets," according to Marsha Vlasic, senior VP at International Creative Management and head of ICM's contemporary rock department.

"Selling tickets," she repeats. "Developing new artists. Creative marketing. Those are my issues."

Marc Geiger, contemporary music head at William Morris Endeavor, says that ticket pricing, the "altering of the secondary market" and the proposed merger of industry giants Live Nation and Ticketmaster Entertainment all loom large as important issues today.

The Agency Group agent Ken Fermaglich cites the economy and 360 deals as concerns, particularly as the latter relates to labels entering the concert business. "As labels sign more bands to 360 deals, and therefore have a small piece of the touring, the label being the promoter, too, could be an issue," he says.

Other agents echo that sentiment. "I'm really concerned how labels are involving themselves in touring," ICM agent Dennis Ashley says. "I'm not sure that this would always be in the best interests of the artist."

Vlasic thinks the trend toward multirights deals will "filter out," but she's not as quick to dismiss the impact of a Ticketmaster/Live Nation merger. "It's something we really need to be concerned about," she says.

Rob Beckham, Nashville-based agent for William Morris, agrees that artist development is a concern. "The biggest problem I see in the country business is the lack of developing headliners," he says. "We had Taylor Swift blow up and take the world by storm. She is an amazing star and has worked very hard to become the headliner she is."

But Swift is the exception rather than the norm. "Because album sales have come down so far, and singles take much longer to be hits, we just have a very difficult road ahead in developing those arena-type headliners," Beckham says. "There will be others that emerge, but nothing like we have seen in the past 10-15 years."

Like other agents, Bruce Houghton, president of the Skyline Agency, sees ticketing as a thorny issue. "Less-than-transparent ticketing fees that drive

continued on >>p26


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from >>p24 up prices are frustrating consumers and destroying efforts by artists, managers and agents to create value for the fans," Houghton says.

Joey Lee, president of the 360 Artist Agency, says fees are particularly an issue with "bubbling headliners"—acts moving up to larger venues that don't yet have the clout to negotiate a break with ticketing companies, venues and advertisers.



Paradigm agent Aaron Pinkus says the live business overall hasn't done a good job in developing new acts to back up the heritage artists that have been the core of the touring industry for years. "So the onus on the agency side is to develop new talent at an affordable cost that will get butts transferred from couches into stadium seating," he says. "To that end, we are getting killed by ticketing service charges."

While he understands the costs of rolling out a new ticketing system or operating an existing one, "I still can't understand how it costs $8.35 to process what was originally a $10 general admission ticket for a 500-capacity club show," Pinkus says. "And as the venue sizes increase, so does the ticket price, and consequently the service charge."

When it comes to high ticket prices in general, "as agents, we have had a large hand in creating this problem," Pinkus says. "We have driven guarantees to the point where promoters could not break even on a show solely based on ticket sales. Promoters were forced 'underground' into making their money through ancillary means; hot dogs, beer and ticketing service charge rebates. So we don't back down from guarantees, and promoters don't back down from ticketing fees, because everyone needs their money, and we're effectively in a stalemate."

That status quo has to change, especially at the developmental level, Pinkus asserts. "Maybe that means we don't push for the same guarantee in exchange for lower ticketing charges, but I can tell you something has to be done to prevent the first concert by any new band in any given market to have more than 50% of their ticket price going towards service fees," he says. "It's killing the goose before it's out of the egg, and there are a ton of talented bands that will not get the chance to turn into the proverbial golden goose if we out-price them in the market as they try to plant their flag in your town and in your mind."

Industry cuts have led to less effective promotion of artists, Houghton believes. "Who is left to market the shows in more than a cookie-cutter fashion?" he asks before answering his own question. "No one—promoters, managers or agents—has been willing to fill that void."

Though attendance largely held its own, the summer of 2009 did see an industry-wide trend of consumers waiting longer to buy tickets. William Morris agent Kirk Sommer would like to see advance sales stimulated through premium inventory incentives with presales and such old-school (but effective) messaging to the public as "only area performance" or "last area performance" if these statements are in fact true. Sommer says increasing demand by being more conservative in choosing venue capacity, earlier on-sales and keeping ticketing programs to a minimum could also help advance sales.

One of the most pressing issues for 2010 will continue to be ticket scaling for new and established touring artists, according to agent David Zedeck of Creative Artists Agency.

"It is important that we take the lessons learned from this past year, which was arguably the toughest economy in 30 years, and understand what worked and what didn't—for the artists, the promoters and fans," Zedeck says. "We need to continually work to market and sell tickets to the fervent fan, as well as the casual fan."

Brian Jones, VP at the Bobby Roberts Co., sees today's market as "too many artists looking for work and not enough ticket buyers who will pay the amount for a ticket it takes to cover promoting the show," he says. "Like many products in today's economy, it's a buyer's market. The fans are in control."

Still, Jones says he's not overly concerned about the long-term viability of live entertainment. "People will always go to live shows; it's just finding the right formula to make it affordable for the promoter, artist and the ticket buyer," he says. "We've all adjusted, and we will adjust some more."



Top row (from left): **ROB BECKHAM**, William Morris Endeavor; **BRIAN JONES**, Bobby Roberts Co.; **JOEY LEE**, 360 Artist Agency; bottom: **AARON PINKUS**, Paradigm; **MARC GEIGER**, William Morris Endeavor





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BOXSCORE Concert Grosses

	GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
1	$3,507,501	COLDPLAY, ELBOW, WHITE LIES Phoenix Park, Dublin, Sept. 14	34,372	
2	$3,153,032	IL DIVO Budokan, Tokyo, Sept. 14-15, 17	25,056 three sellouts	Live Nation Global Touring, Udo Artists
3	$2,524,567	THE BLACK EYED PEAS, LMFAO Acer Arena, Sydney, Oct. 2-3	27,282	Frontier Touring
4	$2,131,056	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND Susquehanna Bank Center, Camden, N.J., Sept. 19-20	41,962	Live Nation
5	$1,956,710	CHER The Colosseum at Caesars Palace, Las Vegas, Sept. 29-30, Oct. 3-4	13,747	Concerts West/AEG Live
6	$1,618,519	KEITH URBAN, LADY ANTEBELLUM Pengrowth Saddledome, Calgary, Alberta, Sept. 18-19	22,297 two sellouts	Live Nation
7	$1,583,140	KEITH URBAN, LADY ANTEBELLUM Rexall Place, Edmonton, Alberta, Sept. 20, 22	23,460	Live Nation
8	$1,529,220	PEARL JAM, BEN HARPER & RELENTLESS7 KeyArena, Seattle, Sept. 21-22	24,891	Live Nation, AEG Live
9	$1,507,754	KEITH URBAN, LADY ANTEBELLUM Credit Union Centre, Saskatoon, Saskatchewan, Sept. 23-24	22,194	Live Nation
10	$1,471,250	IL DIVO Osaka-Jo Hall, Osaka, Japan, Sept. 9-10	11,528	Live Nation Global Touring, Udo Artists
11	$1,328,924	BLUE MAN GROUP Credicard Hall, São Paulo, Brazil, Sept. 2-13	25,843	T4F-Time For Fun
12	$1,286,565	MAXWELL, COMMON, CHRISETTE MICHELE Madison Square Garden, New York, Sept. 28	11,540	Live Nation
13	$1,257,824	KEITH URBAN, LADY ANTEBELLUM MTS Centre, Winnipeg, Manitoba, Sept. 26-27	20,601	Live Nation
14	$1,249,502	KISS, BUCKCHERRY Cobo Arena, Detroit, Sept. 25-26	21,561 two sellouts	Concerts West/AEG Live
15	$1,190,726	DAVE MATTHEWS BAND, WILLIE NELSON First Midwest Bank Amphitheatre, Tinley Park, Ill., Sept. 26	28,085	Live Nation
16	$1,118,100	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND Principal Park, Des Moines, Iowa, Sept. 25	17,646	Jam Productions
17	$1,076,082	BLINK-182, WEEZER, FALL OUT BOY, TAKING BACK SUNDAY & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., Sept. 17-18	29,874 two sellouts	Live Nation
18	$1,055,388	MILEY CYRUS, METRO STATION Staples Center, Los Angeles, Sept. 22	14,584	AEG Live
19	$1,049,482	BRUCE SPRINGSTEEN & THE E STREET BAND BankAtlantic Center, Sunrise, Fla., Sept. 14	11,586	Live Nation
20	$1,033,221	MILEY CYRUS, METRO STATION Tacoma Dome, Tacoma, Wash., Sept. 16	15,242	AEG Live
21	$1,011,698	BRUCE SPRINGSTEEN & THE E STREET BAND Ford Amphitheatre, Tampa, Fla., Sept. 12	13,763	Live Nation
22	$1,005,340	RICARDO ARJONA Nokia Theatre L.A. Live, Los Angeles, Aug. 21-23	10,453	Goldenvoice/AEG Live
23	$993,003	MILEY CYRUS, METRO STATION Jobing.com Arena, Glendale, Ariz., Sept. 25	13,755	AEG Live
24	$973,765	JENNI RIVERA Nokia Theatre L.A. Live, Los Angeles, July 31-Aug. 1	12,358 two	Goldenvoice/AEG Live
25	$956,981	MILEY CYRUS, METRO STATION Honda Center, Anaheim, Calif., Sept. 23	12,638	AEG Live
26	$943,852	BRITNEY SPEARS, GIRLICIOUS Copps Coliseum, Hamilton, Ontario, Aug. 20	16,629	Concerts West/AEG Live
27	$937,615	ALEJANDRO FERNÁNDEZ Mandalay Bay Events Center, Las Vegas, Sept. 15	8,291 8,558	Live Nation, Andrew Hewitt Co., Latino Event & Marketing Services
28	$935,772	BRITNEY SPEARS, JORDIN SPARKS Palace of Auburn Hills, Auburn Hills, Mich., Sept. 8	12,572	Concerts West/AEG Live, Palace Sports & Entertainment
29	$928,907	BRITNEY SPEARS, JORDIN SPARKS Don Haskins Center, El Paso, Texas, Sept. 21	11,531	Concerts West/AEG Live
30	$901,747	MILEY CYRUS, METRO STATION Oracle Arena, Oakland, Calif., Sept. 18	13,881	AEG Live
31	$873,099	BRITNEY SPEARS, JORDIN SPARKS American Airlines Arena, Miami, Sept. 2	14,502 sellout	Concerts West/AEG Live
32	$858,948	PEARL JAM, GOMEZ Ahoy, Rotterdam, The Netherlands, Aug. 13	10,892	Live Nation International
33	$856,355	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Sept. 12	16,520 sellout	Live Nation, in-house
34	$849,983	BRITNEY SPEARS, JORDIN SPARKS Alerus Center, Grand Forks, N.D., Sept. 12	12,713	Concerts West/AEG Live
35	$848,952 $78.15/$18.50	KEITH URBAN, LADY ANTEBELLUM General Motors Place, Vancouver, Sept. 16	12,154 sellout	Live Nation

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ON THE ROAD



JEFF KEITH (left) and FRANK HANNON of Tesla, a band playing Club Passport venues.

TAKING IT TO THE CLUBS

Live Nation Debuts Strategies For Smaller Venues

Clubs and small venues are the lifeblood of the concert business. It's where acts create buzz, hone their chops and build the foundation of a touring career. Historically, promoters were willing to make less or even lose money on an act at the club level with hopes that the artist will stay loyal as it climbed the ladder into larger venues, reaping more profits in the process.

Live Nation is now following its summer promotional schedule for its amphitheaters with two new club-level promotions.

The first, which the company describes as more of a new "product" than a promotion, is the Club Passport. For $49.99, including fees, music fans who purchase a passport can see every show at Live Nation clubs in their city for the rest of the year, subject to availability. A source at Live Nation says sales of the Club Passport are "solid."

On Oct. 5, Live Nation announced a second club-level price promotion, a "two-for-one" deal that will encompass 200,000 tickets to 350 concerts in 29 U.S. Live Nation venues.

The company says its No Service Fee promotions at amphitheaters saved fans about $14 million on nearly 800,000 tickets during the summer. The Live Nation source says the club programs are a response to requests from agents and managers for the promoter to offer similar inducements for small venue tours. Both programs are available at Live Nation's House of Blues and Fillmore clubs across the country, as well as Live Nation clubs like Bogart's in Cincinnati, the Tabernacle in Atlanta, the Gramercy in New York and the Hollywood (Calif.) Palladium.

Among the acts playing venues covered by the Passport, according to LiveNation.com, are **the Black Crowes**, **the B-52s**, **Tesla**, **Gov't Mule**, **Hanson**, **Andrew Bird** and others.

Meanwhile, the club sector seems pretty healthy, even in tough economic times.

Seth Hurwitz, president of independent promoter I.M.P., which owns and books the 9:30 Club in Washington, D.C., says he hasn't seen a downturn. "The shows that people want to see do well and the ones that don't, don't," he says. "Bands run their cycles of popularity, and when that is down, bands and their representatives like to blame the economy. Sorry, that ain't it."

Hurwitz says he doesn't spend much time developing price promotions. "Fact is, I've never seen [price promotions] turn a dog show around. They are usually done to placate someone who refuses to believe that their act isn't selling tickets or to create cash flow for reasons other than net business."

It's more about "promotion" in the true sense of the word, according to Hurwitz. "Our responsibility as a promoter is to get the band's image and music represented as they intend and to make sure everyone is aware and reminded about the show," he says. "After that, the campaign has been run and the votes come in."

There are plenty of acts to "vote" for, certainly. **Kirk Sommer**, the William Morris Endeavor agent for acts like **the Killers** and **Paolo Nutini**, says the clubs are "completely oversaturated at the moment." The current economy means people have less discretionary income and more entertainment options, Sommer says. And he observes that there isn't any sign of less traffic in the future.

"People need to pay particular attention to packaging, timing, size and ticket pricing," Sommer adds. "There must be value."

Red Ryder Entertainment agent **Erik Selz** (Andrew Bird) says he isn't seeing the artist development at the club level he once did, or even consistency. "A few years back, one could rely on a sold-out show in March, on the heels of a new release, translating into a sold-out show at a larger venue in September," he says. " 'Here today, gone tomorrow' has never been more true, and I'm seeing those September shows, on the second lap through a market, suffer badly. The saturation doesn't help, and it's only getting worse." ••••



FREAK SCENE
Devendra Banhart takes his sound to the masses
30



STEADY FLO
Florence & the Machine cross the ocean
30



ONCE MORE
The Swell Season jumps off the screen
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CREATIVE 'AGONY'
Breaking Benjamin delivers fourth album
34



IT'S ABOUT TIME
BeBe & CeCe Winans reunite after 15 years
35



Reborn: Flyleaf's SAMEER BHATTACHARYA, PAT SEALS, JAMES CULPEPPER, JARED HARTMAN and LACEY MOSLEY (from left)

ROCK | BY DEBORAH EVANS PRICE

LIFE AFTER DEATH

Flyleaf Confronts Mortality On Its Second Album

When Flyleaf chose to call its second album "Memento Mori," it wasn't a tossed-off phrase or an attempt at pretension. After a spate of tragedies and illnesses, the band's mindfulness of death is a constant theme on the album, which will be released Oct. 20 on Octone/A&M.

" 'Memento Mori' was very fitting, given everything we've been through over the past seven years," singer Lacey Mosley says. "We've seen a lot of everything."

Certainly, the band has seen plenty of success. Its self-titled debut was released in 2005, spawning the hit singles "I'm So Sick," "Fully Alive" and "All Around Me." The album stayed on the Billboard 200 for 133 weeks and sold 1.2 million copies, according to Nielsen SoundScan. In 2006, the Texas band released the four-song EP "Music As a Weapon," and the following year it issued a limited-edition two-disc version of "Flyleaf."

Rather than rush to release new music, the band (Mosley, guitarists Sameer Bhattacharya and Jared Hartman, drummer James Culpepper and bassist Pat Seals) focused on touring. Mosley says the primary reason the band took so long between albums was that the group wanted to tour heavily and get to know its fans.

The delay was also exacerbated by members coping with personal tragedies: Bhattacharya's 22-year-old cousin battled cancer, Culpepper lost his mother and his aunt, and Mosley had a health scare.

"There was a possibility that I might have an illness, but it ended up that I came out fine," she says. "It was a possibility that I might have cancer. I don't want it to be a big deal."

But in the next breath, Mosley reveals that the scare affected her lyrics. "It was just a situation that shook me and made me think, 'Is this what I want to live my life for?' " she says. "Am I living my life for the right thing? If I died tomorrow, would I be satisfied or would God be satisfied if I met him tomorrow? That's the whole point behind 'Memento Mori.' I hope it's not too depressing.

"The thing that is so phenomenal about getting to record music or write a story or take photographs or whatever is that you can look back and remember that time and be filled with that purpose again," she adds. "I'm so glad we got to do that."

When the band decided to head back to the studio, it again turned to producer Howard Benson. "He's always looking for ways to make a song a pop song," Mosley says, "and we're always looking for a way to push that boundary so that it makes him happy but it also makes us happy creatively as artists and rock lovers. I think you could hear both of that."

To promote the new album, Flyleaf took its usual "fans first" stance and let them decide the cities where the band would perform before the release. "There's so much more to these shows than just the band playing an acoustic set," Octone/A&M marketing director Val Pensa says. "Fans will get to see the video premieres of the two videos [for the first single, "Again," and a track called "Beautiful Bride"] before anyone will ever be able to see them online or on TV, they'll be able to listen to six or seven songs from the new record, and they'll have a chance to preorder the album."

Pensa says there will be a deluxe edition available, with four additional tracks, and an iTunes special release. "Fans who preorder will get an instant free track, 'Beautiful Bride,' " Pensa says, "and they'll also have the opportunity to get a digital booklet, the video and a cover of 'Stay' by U2."

"Again" is being promoted to active rock and alternative radio and is No. 28 on Billboard's Alternative chart and No. 21 at Active Rock.

Though not generally categorized as a Christian band, the members are Christian and have attracted a Christian fan base. Therefore, Octone has enlisted EMI Christian Music Group to market and distribute the album to the faith-based market.

Mosley is confident that both believers and nonbelievers will be able to relate to the message of "Memento Mori." "The album is about recognizing that our life is short and precious and the people's lives around you are short and precious as well," she says. "It might be your last opportunity to talk to them and it might make you choose your words more carefully." ••••

LATEST BUZZ

>>>'IDOL' GIVES BACK AGAIN

"American Idol" is bringing back its "Idol Gives Back" charitable special April 21 after a yearlong hiatus. The special, airing during the top-seven Wednesday results show, will benefit Children's Health Fund, Feeding America, Malaria No More, Save the Children and the United Nations Foundation. More than $140 million was raised in two previous specials. "AI" will return for a ninth season in January with host Ryan Seacrest and judges Simon Cowell, Randy Jackson, Kara DioGuardi and Ellen DeGeneres.

>>>UNRELEASED JACKSON 5 SONGS ON ITUNES

Motown/Universal Music Enterprises is celebrating the 40th anniversary of the Jackson 5's first single with "I Want You Back! Unreleased Masters," a new collection of 12 vault recordings due Nov. 10. A single, "That's How Love Is," was released Oct. 6 on iTunes; the song was written and produced by the Corporation, the team that wrote the Jackson 5's early material, and has been remixed by original Motown engineer Russ Terrana. Motown/UMe is also releasing "The Jackson 5 Ultimate Christmas Collection" Oct. 13.

>>>GNR SUED FOR PLAGIARISM

Two independent labels have sued Guns N' Roses for $1 million, claiming the group used portions of two songs by a German musician on the band's last album, "Chinese Democracy." The band and Universal Music Group's Interscope Geffen A&M label were sued by the British label Independiente and the U.S. arm of Domino Recording, which own the licensing rights to songs by German electronic musician Ulrich Schnauss. According to the lawsuit, singer Axl Rose, his bandmates and album producers copied portions of Schnauss' "Wherever You Are" and "A Strangely Isolated Place" for the song "Riad N' the Bedouins."

Reporting by Gary Graff, Evan C. Jones and Christine Kearney.



Bringing beards to the masses: DEVENDRA BANHART

ROCK | BY EVIE NAGY

Trading Up

Devendra Banhart And Warner Take Freak Folk To The FM Masses

"I can see my songs in a movie," Devendra Banhart says, "as long as it's a movie no one will watch." The singer/songwriter, who says his eclectic, world-influenced folk rock is usually considered more "exotic, esoteric or idiosyncratic" than commercially focused, will release his major-label debut, "What Will We Be," Oct. 27 on Warner Bros. Records.

After releasing five studio albums and several EPs on independent labels, Banhart says the transition to a major occurred for almost counterintuitive reasons. "They were the only ones who offered to let me do what I want," he says, adding that "What Will We Be" was nearly completed before it was shopped, and it was important to sign with a label that wouldn't make changes to the music. "You think an indie, yeah, they just let you do anything and you're in control, that's the heart of it, that's the point," says Banhart, who released previous albums on Young Gods and XL Recordings. "But I think with the birth of a new business model in the music industry, it's led the majors to actually be kind of humbled, so I was shocked they were treating me like the indies when I was meeting with them and the indies were talking to me like a major."

Warner Bros. executive VP of marketing Diarmuid Quinn says that signing Banhart was as much about "having him in the family because of his sensibilities" as the specific material he brought to the table. "There are some artists who are more commerce-driven than others, who have more mainstream success, and then there are some artists who are just brilliant who we need to have here to keep a certain artistic sentiment thriving, and Devendra fits that perfectly," Quinn says. "He's a true artist, his music is genius, his visual art is incredible."

Visuals were a key issue for Banhart in his deal with Warner. A visual artist as well as a musician, he designs all of his own album artwork and insisted on the right to approve all images associated with the release. "It's funny, because on the smaller labels, so much media would leak out that I had no control of and didn't approve," he says.

Banhart's manager Elliott Roberts was instrumental in the pairing, as he also manages Neil Young, a longtime Warner artist. "He's like an interpreter who speaks the label's language very well, and that's a helpful thing because it's a language I just don't understand," Banhart says.

While the marketing plan will focus on the album as a whole, the radio campaign will focus on the lead track, "Baby," a breezy love song that, according to Quinn, "everybody felt was a pretty accessible step for him, while maintaining what he does so well and his identity." The song will go to triple A, noncommercial and college radio stations Oct. 13; a video for it will follow the album release. Touring plans include major-market dates in November, as well as a European press tour in December, due to "fantastic international feedback to the music," Quinn says.

As for Banhart, it's clear that marketing isn't his primary concern. "Whether I'm on a major or an indie, I don't think this is important, but at the same time I do," he says. "I thought that the minute I was on a major's roster, I got a key to everyone's house and we all had dinner once a week . . . it kind of wasn't so true and it was disappointing, but I still believe there's a connection to those people and you feel like a part of something." ••••

ROCK | BY RICHARD SMIRKE

FLO RIDER

Florence & The Machine Surf U.K. Success

Not many artists get to win awards before they've even recorded an album, let alone released one.

But having picked up the BRIT Awards' Critics' Choice prize in January while still in the studio working on her debut album, Florence Welch of the current U.K. chart sensations Florence & the Machine didn't shed too many tears when the finished product missed out on the Barclaycard Mercury Prize to the U.K. rapper Speech Debelle (Billboard.biz, Sept. 8).

"I could do without it, to be honest," Welch says with a smile. "It would have been a bit too much. I don't think I could handle it."

The act's debut set, "Lungs"—released by Island July 6 in the United Kingdom and making its full U.S. bow Oct. 20 on Universal Republic after being available on iTunes since July 7—may have arrived on a wave of hype. But at home, sales have lived up to those expectations. The album has sold 253,000 copies, according to the Official Charts Co., and was only kept from No. 1 by Michael Jackson.

"Lungs" is a beguiling mix of haunting melodies, rich orchestration and Welch's Kate Bush-esque vocals, illustrated on punky guitar stompers like "Kiss With a Fist"; more rhythmic, electronic songs like "Rabbit Heart (Raise It Up)" and "Drumming Song"; and a show-stopping cover of Candi Staton's "You Got the Love," retitled "You've Got the Love."

It's a combination that Kim Garner, Universal Republic senior VP of marketing and artist development, expects to go down well stateside after the digital release—which has sold 7,000

GLOBALPULSE

EDITED BY TOM FERGUSON

>>>MANX CAT

The artists found on Billboard's Top Blues Albums chart come from all over the United States, but rarely from the Isle of Man. Singer/guitarist Davy Knowles and his band Back Door Slam might hail from the tiny island in the Irish Sea off the coast of northern England, but his reputation is growing across the States.

Named after a Robert Cray song, the group has played some 400 gigs in the past two years, supporting such acts as the Who and Buddy Guy. Those gigs helped its second Blix Street album, "Coming Up for Air," hit No. 2 on Top Blues Albums in July. In his first production for another artist, the album was helmed by fellow Brit Peter Frampton.

Knowles says his birthplace is a frequent talking point in the United States, "but it's probably helped, more than anything. There must be hundreds of American guys doing the same thing, but because I'm Manx [from the Isle of Man], it kind of stands out."



Northern soul: DAVY KNOWLES

Blix Street, to which Knowles and Back Door Slam are signed worldwide, is readying a Nov. 9 U.K. release, with Europe following in January. The label is distributed by the Alternative Distribution Alliance in the United Kingdom, Ireland and the United States; Universal in Canada; and various other



copies, according to Nielsen SoundScan—built plenty of buzz among media tastemakers.

The campaign begins in earnest this month when Welch makes her first major U.S. trip to play Creative Artists Agency-booked shows at New York's Bowery Ballroom (Oct. 27) and Los Angeles' Troubadour (Oct. 30). Appearances on "Late Show With David Letterman," "Jimmy Kimmel Live!" and MTV's "It's On With Alexa Chung" have also been booked for release week.

At radio, sessions are scheduled for KCRW Los Angeles and New York's WFUV and WRXP. "Rabbit Heart" has gone to triple A radio while "Kiss With a Fist" has been serviced to alternative—a two-pronged approach that Garner says will maximize exposure for the artist.

"She's not a pure pop artist," Garner says. "She's a little left of center, yet her record is accessible enough that a wide demographic of people will really like it once they're exposed to it."

At retail, Best Buy will carry an exclusive deluxe version of "Lungs" featuring a bonus DVD, while iTunes will launch a different deluxe version of the album Oct. 20.

Garner cites Florence & the Machine's "phenomenal" live show as a key piece of her arsenal. Welsh wrapped her latest U.K. tour with a three-night stand Sept. 27-29 at London's Shepherds Bush Empire. She plays European dates throughout October before further U.K. dates in December and a full U.S. tour in spring 2010.

"I'm just surfing the wave of whatever is going on here," Welch says. "What I'm really happy about with this album is that people have really listened to it objectively, felt something from it and taken it to heart." ...

partners internationally.

"Coming Up for Air" is also making inroads in Australia, where the band will play Perth's One Movement Festival Oct. 17, after a London show at the Borderline Oct. 7.

—Paul Sexton

>>>OSIBISA BUSY

Long before the term "world music" was coined, Osibisa was taking its energetic blend of African, Caribbean, disco, rock and jazz musical fusions across the world. Now the band, formed in 1969 in London, is back, still led by Ghanaian-born multi-instrumentalist Teddy Osei.

Osibisa's first two albums, "Osibisa" and "Woyaya" (MCA, both released in 1971), hit No. 11 in the United Kingdom. But later albums on various labels failed to repeat that success, and the group eventually disbanded. Osei put together a new lineup in 1996, releasing "Monsore" (1996), "Aka Kakra" (2000) and "African Dawn, African Flight" (2003) on the U.K. indie Red Steel.

The band's first studio album in six years, "Osee Yee" (Golden Stool/Cadiz), gets a U.K. release Oct. 19, rolling out in Europe the same week. A U.S. release through E1 follows Oct. 27.

A compilation, "The Very Best of Osibisa," will be issued simultaneously with the new album. "We thought we'd celebrate our 40 years by releasing 'The Very Best Of,' and at the same time, give our fans our new album," Osei says. The new set includes an Afro-jazz-tinged cover of George Harrison's "My Sweet Lord"—"A song I've always loved," Osei says.

The band is published by Osibisounds. It's booked by the U.K.-based Tomtom Music and will tour internationally during 2010. *—Kwaku*

>>>STACKED UP

Short Stack's mastery of social networking has paid off Down Under.

Hailing from Budgewoi in New South Wales, the teenagers bowed at No. 1 on the Aug. 23 Australian Recording Industry Assn. albums chart with their debut, "Stack Is the New Black," a feat achieved largely without conventional marketing.

The trio galvanized an enormous teenage fan base on YouTube, where its homemade "Short Stack TV" episodes have been viewed more than 2.5 million times. The act's MySpace streams have generated more than 4 million plays, and fans cast 400,000-plus votes to anoint the band music TV specialist Channel [V]'s artist of the year in 2008.

"They were the first band in Australia to grab hold of social networking and make it work," says Trevor Steel, CEO of Short Stack's label, Sunday Morning Records, which licensed the album to Universal Music Australia. "Radio and TV haven't been hot on us, but they're catching up. We've done it all ourselves."

The band's focus is currently domestic, but Steel says work is under way on a follow-up album, which he aims to introduce to the U.S. market. Short Stack's self-published works are administered by Mushroom Music in Australia. The Harbour Agency has booked the band's third national tour, beginning Dec. 11.

—Lars Brandle

6 QUESTIONS

with GLEN HANSARD

by JILLIAN MAPES

Irish folk-rock duo the Swell Season is perhaps more commonly known as the duo from "Once," the 2007 indie musical that won critical acclaim and a number of awards, including the Academy Award for best original song. But Glen Hansard, who also fronts Irish rock band the Frames, and his partner Marketa Irglova are determined to move past their film notoriety with the release of their follow-up to the "Once" soundtrack, "Strict Joy."

Out Oct. 27 on Anti-, the album features the soulful single "Low Rising," which sounds more like Van Morrison than the delicately melancholy acoustic songs that first made the duo famous.

1 You were just in Africa. What were you doing there?

Edward Norton is running this conversation camp for the Maasai Tribe in Kenya. Among many of the great people that we've come across in this whole madness of what happened to us after "Once," there were a couple of people that stuck and became pals. I'm very happy to say that he's one of them.

2 "Strict Joy" shares its title with a James Stephens poem. Did his writing influence the album?

James Stephens just hit me between the teeth on "Strict Joy" with the idea that the poet makes grief beautiful. When you really care for your grief and channel it through song or through art, if you do it right, oftentimes the art that you make doesn't emit sadness but it emits beauty. I've often battled with the idea that I go onstage and sing about stuff that's wrong with me and people pay money to hear those songs.

3 On the new album you worked with producer Peter Katis, who's known for working with indie rock acts like the National and Interpol. Did he push "Strict Joy" in that direction musically?

Peter has a very strong personality, but he knows when to step down from a fight. He's definitely an indie rocker, and we did have a little trouble with that initially. I wanted to make an Elton John record and was influenced by early-'70s stuff. There were times when Peter's eyes glazed over for sure, but there were times when he would get really excited.

4 You've worked on two soundtracks. Is writing for that medium something you particularly enjoy?

I completely stumbled into working on soundtracks. One of the first questions I was asked after "Once" got big was, "So when are you moving to L.A.? You've got to move to L.A. to write songs for movies." I was like, "No, no, no. I'm a guy in a band." Then I was invited to move to Nashville to be involved with one of those songwriting circles—to be a part of Tin Pan Alley, essentially—writing songs for famous people. I was asked to write for Miley Cyrus and to me that was hilarious. I was delighted to be asked, but of course I didn't. It doesn't feel natural to the path I've always seen myself on as a musician.

5 You weren't originally cast to act in "Once" and only did so after Cillian Murphy dropped out. Would you try acting again?

I'd be very happy to act again—I really enjoyed "Once"—but me, [director] John Carney and Marketa were pals. I wonder to myself if I would be able to act otherwise because I was pretty much playing myself. It was very natural for



me to take out a guitar and play on the street and hang out with Mar, who was already a friend of mine. As proud as I am of "Once," it doesn't give me much confidence as an actor because we are just drinking beers and bluffing. I've had a few offers to be in films, but all of them have been for me to play a charming Irish guy who plays guitar, which I wouldn't do again.

6 The Swell Season won an Oscar for the song "Falling Slowly"—and has been immortalized in an episode of "The Simpsons." Which was more surprising?

"The Simpsons," of course. "The Simpsons" is the one thing that binds the world together in a way. People don't watch the Oscars necessarily in India, but they watch "The Simpsons." What really struck me was that they were doing a little bit of a joke on "Once," but "Once" was a tiny film in the world. It did OK in America, but in the world of cinema, it hardly got recognized. I said this to the people at "The Simpsons" and they said, "We don't care. If we like something, we'll parody it. It's up to the rest of the world to figure out what we're parodying." When you've been on "The Simpsons," you know something has shifted. ....

ALBUMS



R&B

N'DAMBI

Pink Elephant
Producer: *Leon Sylvers III*
Stax Records/Concord
Release Date: *Oct. 6*

Singer/songwriter N'Dambi has been a darling of the indie-soul movement since the release of her 1999 debut, "Little Lost Girls Blues." With the arrival of her major-label debut, "Pink Elephant," the mainstream audience can finally hear her gut-rousing brand of soul. A former backup singer for Erykah Badu, N'Dambi possesses a rich, earthy voice that grabs the listener from the very first note. Coupled with lyrics that keenly observe life's frequent ironies, her vocals add a striking depth to each song. Helping the singer pleasingly bridge her contemporary and classic soul influences is R&B veteran Leon Sylvers. Whether discoursing on pursuing your dreams ("Nobody Jones"), reaffirming the bonds of love ("What It Takes") or sarcastically bemoaning the inability to sever a bad relationship ("Can't Hardly Wait"), N'Dambi proves that she's every bit the real deal—one of the talented few who can truly make the listener feel a song.—*GM*

POP

LIGHTS

The Listening
Producers: *various*
Warner Bros. Records
Release Date: *Oct. 6*

Canadian singer Valerie Poxleitner looks like a pop star and writes songs like a pop star, but her name didn't make her sound like much of a pop star. A quick change to the snappier moniker Lights, though, and she's ready to actually be a pop star, at least as evidenced by her major-label debut, "The Listening." Building on a well-received EP and some low-budget, space-age videos, the new album comes on like a more accessible version of the current buzz-worthy wave of U.K. electronic artists including Little Boots and La Roux. Exuberant vocoder vocals pepper the album, most notably on the current single "Savior," which is reminiscent of the U.K. act Saint Etienne. Most tracks on the set are irresistibly catchy, from the "I tried to do you right" refrain of "Ice" to the danced-up beats of "Loins!" The singer's early Canadian radio hits—"Drive My Soul" and "February Air"—also appear on the album, along with the gorgeous ballad "Pretend," which is presented in both frosty electronic and warm piano versions.—*MS*



JOSS STONE

Colour Me Free
Producers: *various*
Virgin Records
Release Date: *Oct. 20*

On "Free Me," the lead single from Joss Stone's fourth studio album, "Colour Me Free," the U.K. singer indirectly addresses critics who've suggested that her sound isn't wholly original. "There's nothing that you can't do/'Cause it's all about your attitude/Don't let them get to you," she growls assertively on the track. The notion that swagger trumps all seems to have guided Stone throughout her career—and it's no different on "Colour Me Free." She continues to hit each note with the precise amount of retro pomp that one would expect, and there are again moments when the '70s soul love affair gets a little carried away. The arrangement of the song "Parallel Lines" is every bit like Stevie Wonder's "Higher Ground," and the protest "Governmentalist" (featuring rapper Nas) may as well be about Vietnam. Elsewhere, the sublime track "Big Ole Game" (featuring fellow soul revivalist Raphael Saadiq) almost sounds like an old Al Green recording. But what's the harm in that?—*MH*



TIM McGRAW

Southern Voice
Producers: *Byron Gallimore, Tim McGraw, Darran Smith*
Curb Records
Release Date: *Oct. 20*

Tim McGraw is one introspective SOB, or so it seems on his latest album, "Southern Voice." He doesn't reveal any new sides to his personality on the mostly down-tempo set, but he does prove that when it rains, it pours. On the song "If I Died Today," the singer wonders who would or wouldn't miss him after death, while "I Didn't Know It at the Time" ponders the knowledge that life brings. "You Had to Be There" is a reflection of living without a father and "Love You Goodbye" is more of the same. Standout tracks include "Ghost Town Train," which echoes the work of Glen Campbell, and "Good Girls," a dark tale of cheating with an unexpected twist. On "I'm Only Jesus," McGraw offers an interesting take on personal responsibility while singing from the perspective of Jesus Christ. "Southern Voices" is done well overall, but listeners may want to keep close a copy of McGraw's upbeat hit "I Like It, I Love It" to lighten the mood.—*KT*

BRANDI CARLILE

Give Up the Ghost
Producer: *Jason Lader*
Columbia Records
Release Date: *Oct. 6*

Brandi Carlile knows how to wring every last emotion from a lyric. On her third studio album, "Give Up the Ghost," the singer/songwriter channels heartache, fear, nostalgia and joy in nearly the same breath, creating a vivid pastiche of alt-folk pop. The best evidence of this is found on the song "Before It Breaks," a haunting post-breakup ballad full of Robert Frost-like imagery, where she sorrowfully sings, "Will the collar on my coat, Lord help me, kill off the cold/Will the rain drops sting my eyes or keep them closed?" By contrast, the uptempo track "Caroline" soars merrily, with a welcome cameo on vocals and piano by Elton John. Meanwhile, the cut "Touching the Ground" is more subtle but no less arresting as Carlile sings over simple guitar strums, "Why do my troubles turn true/Whenever I rest my eyes on you?" "Give Up the Ghost" is another rich offering from this distinctive female talent.—*MH*

COUNTRY

LUKE BRYAN

Doin' My Thing
Producer: *Jeff Stevens*
Capitol Nashville
Release Date: *Oct. 6*

Luke Bryan's recent single "Do I" (which first appeared on his latest EP and is now on his second album, "Doin' My Thing") is a bona fide three-hanky lost-love ballad. But the listener won't be sniffling through the spirited 11-song "Doin' My Thing," which begins with the winking witticisms of the Brad Paisley-like song "Rain Is a Good Thing," followed by the buoyant pop of the title track. "Welcome to the Farm" is kind of a contemporary take on "Green Acres" that blends Bryan's country and rock sides, and the cover of OneRepublic's "Apologize" allows the singer to explore more soulful territory. Meanwhile, "Drinkin' Beer and Wastin' Bullets" is a hard-driving Southern rocker about deer hunting, while "Every Time I See You" and "Chuggin' Along" should keep Bryan's country credentials in good standing.—*GG*

ROCK

JOE PERRY

Have Guitar, Will Travel
Producer: *Joe Perry*
Roman Records
Release Date: *Oct. 6*

At the beginning of 2009, Joe Perry didn't plan to record a solo album, but the guitarist wound up making the most fully realized set he's created outside of Aerosmith. Started after Steven Tyler's health problems halted sessions for the band's next album, "Have Guitar, Will



DEAD BY SUNRISE

Out of Ashes
Producers: *Howard Benson, Chester Bennington*
Warner Bros. Records
Release Date: *Oct. 13*

There's a question that lingers when listening to the debut album from Dead by Sunrise, the new project from Linkin Park's Chester Bennington: What can he do musically in this setting that he can't in his day job? The answer, apparently, is quite a bit. Bennington's emotive vocals and a similar quiet-to-loud dynamic identify Dead by Sunrise with Linkin Park, but "Out of Ashes" is grittier and more punk-driven. This is best displayed on the punchy groove of "Crawl Back In," the blistering cadence driving "Inside of Me," the three-chord attack of "My Suffering" and the butt-kicking rock of "End of the World." Bennington and his Dead by Sunrise bandmates (who hail from the electronic rock band Julien-K) also display a deft touch with atmospherics and textures on tracks like "Too Late," "Give Me Your Name" and the goth-tinged "Let Down," among others. On the opening track, "Fire," Bennington searches for "a way to keep my pain from burning down to the bone." But his agony is the listener's sonic gain, so let it burn.—*GG*

THE BILLBOARD REVIEWS

SINGLES

Travel" finds Perry following up his self-titled 2005 album with 10 songs that travel happily and energetically, from the sinewy synthesizer groove of "We've Got a Long Way to Go" to the blues-rooted shuffles of "Slingshot" and "No Surprise." "Do You Wonder" is a rootsy number, while the instrumental "Wooden Ships" is a dedication to the late Les Paul. Perry gets strong backing from a cast that includes German singer Hagen (a YouTube find), periodic Aerosmith fill-in bassist David Hull and drummer Ben Tileston. Perry tosses out a few lyrical messages in tracks like "Freedom," the hymn-like "Oh Lord (21 Grams)" and the epic "Heaven and Hell," but the star here is the titular guitar, which is as enjoyably unleashed as it's ever been on any Perry project.—*GG*

BUILT TO SPILL

There Is No Enemy
Producer: *Dave Trumfio*
Warner Bros. Records
Release Date: *Oct. 6*

Three years after the release of its last album, "You in Reverse," Built to Spill returns with its seventh release, "There Is No Enemy," which finds the band exploring new influences outside of the familiar indie-rock territory while still indulging in the transcendent guitar solos it's become known for. On the country rock-flavored single "Hindsight," frontman Doug Martsch sings in a wistful tenor over a mix of languid and urgent guitar riffs, while "Life's a Dream" features an extended guitar solo against horns that provide a soulful demeanor. The haunting "Oh Yeah" opens with Martsch singing, "And if God does exist, I am sure he will forgive me for doubting," whereas the frantic-sounding "Pat" offers a dose of punk rock to the set. Martsch has hinted that "There Is No Enemy" could be the band's final album. If that's the case, the set's multifaceted melodies and experimentation would be an inspired sendoff.—*KP*

LATIN

GUSTAVO CERATI

Fuerza Natural
Producer: *Héctor Castillo*
Sony Music Latin
Release Date: *Sept. 29*

"I never felt so fine," Gustavo Cerati sings on the title track to his new album, "Fuerza Natural"—and then proves it with a set of intricately crafted and introspective folky melodies, psychedelic splashes and power pop. Cerati's storied past as frontman of the seminal Argentine pop-rock trio Soda Stereo hasn't overshadowed his solo career. On his first album after the group's successful 2007 reunion tour of Latin America and the United States, he echoes the sound of Soda and honors the Beatles ("He Visto a Lucy," "Naturaleza Muerta"), while moving forward with a pared-down acoustic sound incorporating subtle beats and celestial strings. From a sort of galactic country song ("Convoy") to a more typical driving guitar track ("Dominó") to a perfect rock ballad ("Cactus"), Cerati's musical sophistication reaches far beyond your average Latin pop fare. But his South American heart and soul come are revealed in the lyrical beauty of the hypnotic songs on this set.—*JCN*

R&B

CHRIS BROWN FEATURING LIL WAYNE AND SWIZZ BEATZ

I Can Transform Ya (3:50)
Producer: *Swizz Beatz*
Writers: *various*
Publishers: *various*
Jive

On his first officially released track since his February altercation with ex-girlfriend Rihanna, Chris Brown takes a break from performing community service to brag about his riches. "Need a ride? I can Range you up/Money, I can change you up/What you need, you can have that/My black card—they don't decline that," Brown boasts on "I Can Transform Ya," the alleged first single from his upcoming "Graffiti" album. Littered with referee whistles and hand claps, Swizz Beatz' production is high-energy and appropriately robotic. Still, it's collaborator Lil Wayne who comes off the wittiest. "She's gonna transform like Optimus Prime . . . tell your man he better get his Voltron up," Wayne raps over electric guitar, giving a literal nod to the '80s cartoon-turned-blockbuster movie "Transformers." Whether Brown can transform public sentiment with his new output, however, remains to be seen.—*MC*

COUNTRY

JIMMY WAYNE

Sara Smile (3:40)
Producer: *Dann Huff*
Writers: *D. Hall, J. Oates*
Publisher: *not listed*
Valory Music

Anyone who has followed Jimmy Wayne's career knows the North Carolina native has a history with "Sara Smile." His resurrected version of this '70s Hall & Oates classic helped him land his first record deal and has been a favorite during his live shows and radio promo visits. Now the song is here for the masses, and it's gorgeous. Easily the most soulful of today's young country crooners, Wayne delivers an earthy, sensual performance. Song originators Daryl Hall and John Oates lend their background vocals, and producer Dann Huff remains true to the R&B-flavored essence of the original, while interjecting subtle fiddle and steel touches that make it a solid fit for country radio. "Sara Smile" has strong hit potential and is a great launch pad for Wayne's new album of the same title, due Nov. 24.—*DEP*

ROCK

SHINEDOWN

If You Only Knew (3:45)
Producer: *Rob Cavallo*
Writers: *B. Smith, D. Bassett*
Publishers: *Driven by Music/EMI Blackwood Music (BMI), Two of Everything Music/Music of Windswept (ASCAP)*
Atlantic

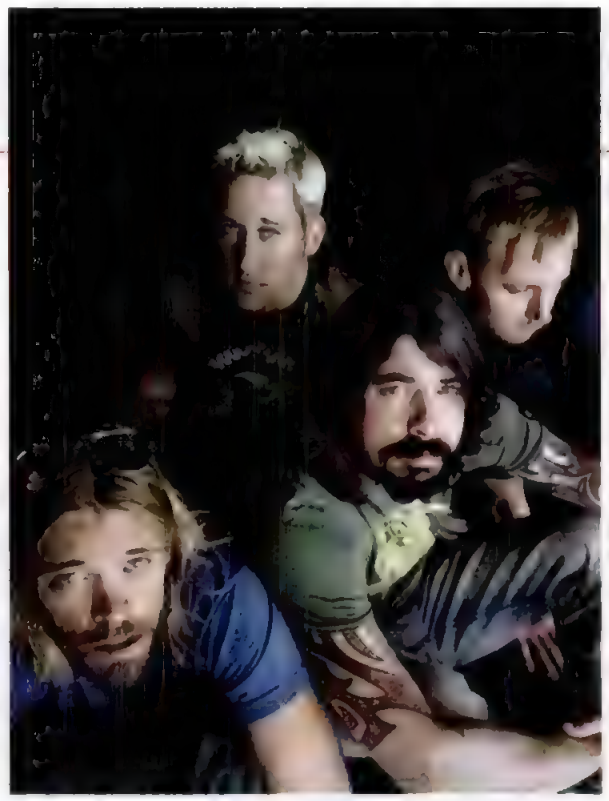
Shinedown follows up its biggest hit to date ("Second Chance") with another modern rock gem. "If You Only Knew" is the first love ballad that singer Brent Smith wrote for the band—the song was inspired by the day Smith found out he was going to be a father, and his powerful vocal exudes a sense of pure joy. He and songwriter Dave Bassett have crafted relatable, yet open-ended lyrics that are colored with affecting guitars and a stadium-ready sound, bringing to mind some memorable rock ballads by Bon Jovi, Aerosmith and Goo Goo Dolls. Centering on Smith's vocal, Grammy Award-winning producer Rob Cavallo (Green Day, Paramore) blends a lively drum kick with equally spirited guitars and emotional string instrumentation, making "If You Only Knew" a sure bet for success.—*MM*



BRITNEY SPEARS

3 (3:21)
Producers: *Max Martin, Shellback*
Writers: *M. Martin, Shellback, T. Amber*
Publishers: *Maratone admin. by Kobalt/Universal Publishing (ASCAP/BMI)*
Jive

At this point, the formula for a Britney Spears hit has been nailed a dozen times over. The proof will be in large supply on November's "Britney Spears Singles Collection," and "3"—the lone new song on this greatest-hits set—has all the right ingredients, too. The Max Martin- and Shellback-produced track opens with sputtering synths and builds to a climax of wildly pulsing bass that summons fans to the dancefloor. She teasingly sings about threesomes with her signature coy delivery, asking her partner if he's game for some "love in the extreme" while evoking numerology and references to Peter, Paul and Mary. The metaphor—and Spears' vocals—may be as thin as ever, but if the past decade is any evidence, "3" will be another notch in this pop provocateur's belt.—*MH*





FOO FIGHTERS

Wheels (4:38)
Producers: *Butch Vig, Foo Fighters*
Writers: *Foo Fighters*
Publishers: *various*
Roswell/RCA

Dave Grohl quietly rails against all things monotonous on "Wheels," one of two previously unreleased tracks that appears on Foo Fighters' upcoming "Greatest Hits" album. The song has a Weezer-meets-the-Fray vibe, and it flies out of the gate with feedback-laden riffs, well-timed stutter stops and a gentle balance of electric and acoustic guitars. Four-chord loops nicely underscore Grohl's frustration as he mourns life's failure to meet his expectations. Foo Fighters' sly, ever-present self-awareness is still at play on "Wheels," though not quite as cleverly as it appears on the band's classics like "Everlong," "Times Like These" and "My Hero." Grohl sings during the opening verse, "I wanted something better, man/I wished for something new." For an act of this stature and talent, it's hard not to agree just a little.—*BS*

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

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CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

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ROCK BY JASON LIPSHUTZ

Brain Power

Breaking Benjamin's 'Dear Agony' Debuts At No. 4

"Dear Agony," the fourth full-length album from the Pennsylvania post-grunge band Breaking Benjamin, enters the Billboard 200 at No. 4 with 134,000 copies sold, according to Nielsen SoundScan. While the act's last two Hollywood Records albums have gone platinum, this is the group's best sales week—the result of savvy marketing and a commitment to change that starts with lead singer Benjamin Burnley.

Since forming in 1998, Breaking Benjamin's pummeling alt-rock has earned heavy airplay on modern rock radio. The singles "So Cold" and "Sooner or Later," from the 2004 set "We Are Not Alone," each peaked in the top 10 of Billboard's Alternative chart. Meanwhile, the 2006 disc "Phobia" debuted at No. 2 and led to a successful joint tour with Three Days Grace in the fall of 2007.

While the band—whose lineup includes guitarist Aaron Fink, bassist Mark Klepaski and drummer Chad Szeliga—was gaining a sizable following and sales momentum, Burnley was living as a "functional alcoholic" and had developed neurological problems.

"I've suffered permanent brain damage through alcoholism," says Burnley, who has been sober for more than two years. "I don't want to say that I'm proud to have stopped, but I'm glad I realized that I wanted to stick around for a while."

After he quit drinking and started writing material for "Dear Agony," Burnley decided to use his struggles with alcohol and subsequent recovery as recurring themes. The first album Burnley recorded sober with the band is also his most personally revealing and features a scan of the singer's brain on the album cover.

"All the tests and hospital visits stick with you, so I thought the scan was an effective image to use," he says. "It was a dangerous situation to be in . . . thankfully, I was able to reflect what was going on in my life within the music."

Produced by David Bendeth, "Agony" draws on Burnley's emotional experience to create an 11-song set of anthems with blistering lyrics. The lead single, "I Will Not Bow," is No. 40 on the Billboard Hot 100 and features stirring lines like "Take the path that leads to nowhere/All is lost again, but I'm not giving in" over chugging guitars and cymbal crashes.

Aside from its affecting content, the new album's success can also be chalked up to Breaking Benjamin's unique marketing strategy. "I Will Not Bow" has received exposure from its placement in the Touchstone release "Surrogates," while three tracks from "Agony" have been made available as downloadable songs for "Rock Band." A deluxe edition of the album is available exclusively at Best Buy. It comes packaged with a bonus DVD that includes all of the group's music videos.


Not giving in: BREAKING BENJAMIN

"We've tried to find a balance between traditional marketing tools and new media," says Hollywood director of marketing Linc Wheeler. "The industry might look at a follow-up record and see a falloff, but the band has been eager to embrace new ways of getting closer to fans, especially through new technology."

In September, the group released "Altered Benjamin," an online flash videogame that was designed and submitted by a fan. The parody of the arcade game "Altered Beast" features Burnley as a character and the other band members as bosses.

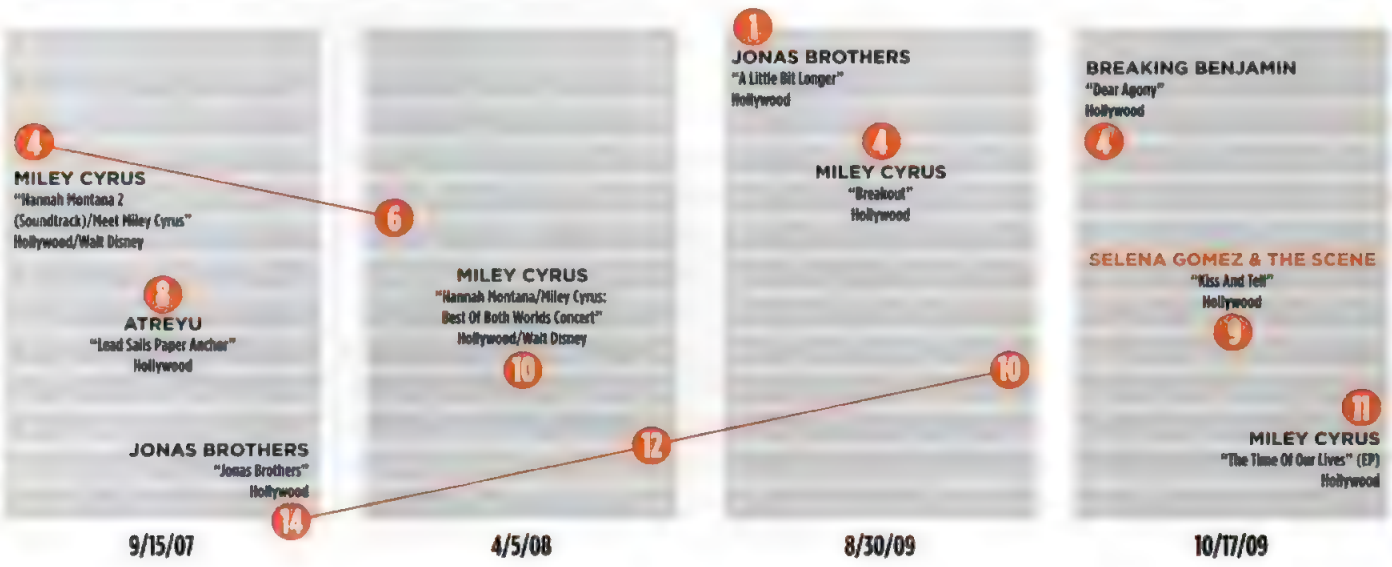
The game, along with the band's fan-run Web site, demonstrates the act's online interaction with its followers that Burnley believes helps keep the act grounded. "Musically, we're a serious band," he says. "So it's cool for stuff like the game to show that we have a sense of humor and are open to fan contributions."

Starting Nov. 29 in San Antonio, Breaking Benjamin will hit the road on a bill that includes Sick Puppies and Rev Theory. While Burnley says that pressure used to hamper him onstage, now he focuses only on having fun. "Nowadays, bands are a dime a dozen," he says. "At this point, I'm just very thankful we've lasted this long and can continue to perform."

HOORAY FOR HOLLYWOOD

With a pair of top 10 debuts on the Billboard 200 from Breaking Benjamin (No. 4, 134,000 copies sold) and Selena Gomez & the Scene (No. 9, 66,000) joining Miley Cyrus' "The Time of Our Lives" at No. 11, Hollywood Records owns three of the chart's top 15 for the fourth time in two years. ¶ Breaking Benjamin has its best sales week yet, as "Dear Agony" surpasses the rock band's previous best week, when its 2006 album "Phobia" launched with 125,000 sold. Gomez is the latest Disney Channel actor to transition from a starring role on the network ("Wizards of Waverly Place") to a position behind the microphone. ¶ Additionally, Breaking Benjamin and Gomez give the label a pair of concurrent top 10 debuts for the first time since Oct. 16, 2004, when Rascal Flatts' "Feels Like Today" (Lyric Street/Hollywood) came in at No. 1 followed by Hilary Duff's self-titled set at No. 2 (Hollywood).

—Keith Caulfield






Family ties: RICKY SKAGGS

BLUEGRASS BY KEN TUCKER

Father's Day

Ricky Skaggs Nets Fifth No. 1 With 'Songs My Dad Loved'

Who knew that 50-plus years after he began singing and playing music, Ricky Skaggs would be celebrating his fifth straight No. 1 debut on Billboard's Top Bluegrass Albums chart? Perhaps his father, Hobert Skaggs. After all, he's the inspiration behind 'Ricky Skaggs Solo: Songs My Dad Loved" (Skaggs Family Records/Fontana), which recently topped the bluegrass tally and is currently No. 4.

Skaggs' parents recognized his talent at an early age. "I'd been singing since I was 3," says the 14-time Grammy Award winner. "I knew the harmony parts; just knew them in my head. I would hear my mom singing with my dad and I would sing what she sang."

The Kentucky native received his first musical instrument at the age of 5. "My dad went to a pawnshop and bought a mandolin," Skaggs recalls. "It was in my bed when I woke up one Saturday morning. My first real touch of metal and wood together, strings and wood . . . That electrified me."

When Hobert returned from working out of town to find young Ricky making chord changes and singing along, he was so excited by his son's progress that he bought himself a new guitar. (He'd lent his old one to a family friend.) And the rest, as they say, is history. Ricky Skaggs was playing with Bill Monroe at the age of 6 and with Flatt & Scruggs on TV a year later.

After honoring Monroe and other fathers of bluegrass in recent years with other albums, Skaggs decided it was time to pay tribute to his father, who died in 1996. When he started the recording process, "memories flooded my soul," Skaggs says. "These are songs we used to sing that my dad really loved."

The set includes versions of the Monroe Brothers' "What Is a Home Without Love" and "Sinner, You Better Get Ready" as well as songwriter Albert Brumley's "This World Is Not My Home." Roy Acuff's "Branded Wherever I Go," the hilarious "I Had but 50 Cents" and the classic hymn "God Holds the Future in His Hands" round out the album.

Skaggs plays every instrument (mandolin, banjo, fiddle, guitar, bass and piano, among others) and sings every note on the self-produced album. The arrangements are pleasantly simple—just as he and his father used to play them.

"My daddy introduced me to good music," Skaggs says. "Everything he liked had class and quality to it."

He adds that there also might be a sequel. "After I got the record cut, all these other songs came to mind," he says. "If there's a volume two, I'll have to bring my mom in [who died in 2001]. She was an equally important influence." ••••

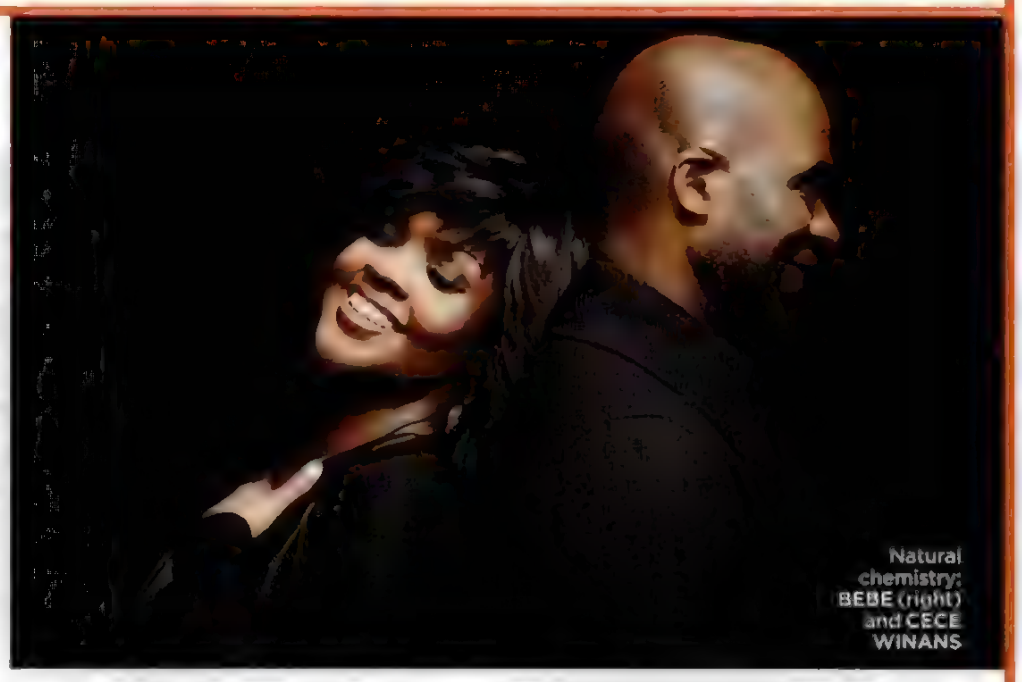
WELCOME BACK

If the exuberant audience reaction to BeBe & CeCe Winans' recent live performance on Steve Harvey's syndicated radio morning show is any indication, the gospel duo still has the touch. And with the single "Close to You" notching its fourth week at No. 1 on Billboard's Hot Gospel Songs chart (also No. 11 on Adult R&B), the welcome mat is primed for the arrival of the pair's aptly titled new album, "Still."

Released Oct. 6, "Still" is BeBe & CeCe's first album in 15 years. It also doubles as the first project on the siblings' independent label, B&C Records, in association with Malaco Records. Signed to Capitol in the late '80s, BeBe & CeCe—members of Detroit's legendary gospel family the Winans—logged several gospel and R&B crossover hits ("Lost Without You," "Addictive Love," "I'll Take You There"), gold albums (including "Heaven") and a host of industry awards.

Opting to take a break, the pair pursued successful solo careers. By the time the idea of reuniting crossed their minds, 15 years had elapsed. But with the help of manager and album co-producer Ron Gillyard of Strategic Artists Management and Lionel Ridenour, head of Malaco Records' urban music division, the reunion became a reality.

"We didn't sit down and say, 'We're coming back in 15 years,' " BeBe says with a laugh. "This wasn't planned." CeCe adds, "By the time we finally got everything [the label and album] done, we realized how long it had been."


Natural chemistry: BEBE (right) and CECE WINANS

While the industry has changed radically since 1994, the duo's natural chemistry remains intact. Working with longtime producer Keith Thomas and others including Warryn Campbell, Percy Bady and Mario Winans, the intent was, in CeCe's words, "to be who we are but also current to gain new fans." Overall, the pair followed its tried-and-true formula: heartfelt spiritual songs about life that can stand the test of time. In fact, BeBe penned the soulful "Close" several years ago.

"When I put it away, I said then that if we did another album, this would be the first single," BeBe recalls. A second single, "Grace," is being promoted to gospel radio.

To further spread the word about "Still," BeBe & CeCe are traveling the radio, TV, online and print circuit, including "The Oprah Winfrey Show" (during which BeBe introduced "Oprah's Karaoke Challenge"), AOL Black Voices, the Associated Press and the "Yolanda Adams Morning Show." A national tour is being planned for 2010.

"Our intention has always been to record the best music we can," BeBe says. "After that, we sit back and watch what God does." *—Gail Mitchell*



HEAVEN SENT

Listen to Tercer Cielo's latest album, "Gente Común, Sueños Extraordinarios" ("Ordinary People, Extraordinary Dreams"), and it might take a minute to realize that one of Latin music's most promising acts is a Christian group. The album's pop/urban sound and broad messages have found appeal beyond Christian radio and retail—as well as a first-time home on Billboard's Top Latin Albums chart.

The Venemusic/Universal Latino release is No. 17 on the chart, while the single "Mi Último Día" is No. 23 on Latin Pop Airplay. With the exception of a few spins, the song's airplay has been limited to Puerto Rico.

Tercer Cielo has taken the independent route for years and has released five albums. "With Venemusic, however, we were able to get into places we weren't able reach before, like Wal-Mart and secular radio," songwriter/producer Juan Carlos Rodríguez says. He and his wife, Evelyn Herrera, make up Tercer Cielo.

"We thought for years that Christian music only played on Christian stations," he adds. "Now secular stations are playing our music even more than Christian ones."

The act's latest album is the third one by Tercer Cielo's lineup. Prior to Herrera joining, one of the act's cofounders left to pursue a solo career. Since then, Tercer Cielo's sound has evolved from adult-leaning ballads to a more youthful style. Despite the duo's religious inspiration, there are universal themes in its music.

"The same Bible that we Christians use as a guide talks about many things like love, family and money," Rodríguez says. "We find all sorts of subjects to sing about."

A case in point is "Mi Último Día." A bright, catchy midtempo song with soaring strings, guitar and piano, the track was inspired by the birth of the couple's daughter earlier this year. Rodríguez says, "It's about taking advantage of the time we have with family and friends and living each day as if it's your last."

Tercer Cielo will spend the remainder of 2009 on tour. Its trek includes two dates each in Puerto Rico and Florida plus stops throughout Latin America. *—Ayala Ben-Yehuda*

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



E-POPPING!

The arrival of Paramore's "and New Eyes" at No. 2 on Billboard 200 with ,000 sold gives the act its t sales week and highest- rting album. It also bows o. 1 on Top Digital ums with a whopping 000 downloads—41.5% of verall first week.

ROCK OF AGES

ynyrd Skynyrd returns to Billboard 200 after a six- absence with the studio "God & Guns" bowing at 18. It's the veteran band's hest-charting studio album e 1977's "Street Survivors" 51.



FREE FOR THRIFT

Miranda Lambert is the third t in the Nielsen SoundScan (1991-present) to bow at 1 on Top Country Albums her first three chart ies, as "Revolution" starts 66,000 copies. The other e-peaters? LeAnn Rimes Gretchen Wilson.

CHART BEAT

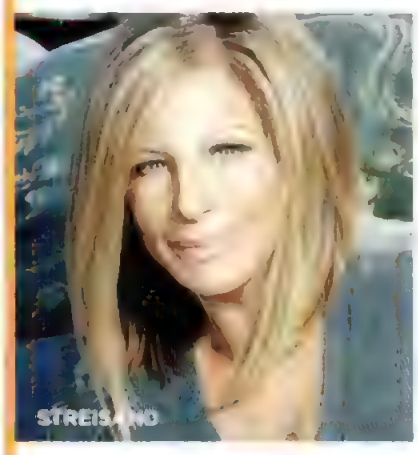
In the Aug. 29 Billboard Hot the Black Eyed Peas broke nark for most consecutive ks at No. 1, and Jason Mraz's Yours" likewise rewrote the rd for most weeks spent on chart. All good things come to nd, however. This week, the s cede the summit after 26 ght frames (see Between the ets, page 42), and Mraz's lformat smash departs after reeks.

Foreigner is back on familiar ind. The venerable band rns to Adult Contemporary r a 14-year absence, as hen It Comes to Love" bows o. 28. With a debut at No. 29 he Billboard 200, "Can't Down" generates the up's highest rank on the list e 1988.

Read Chart Beat every week at billboard.com/chartbeat.

Streisand Leads A Record Eight Debuts In Top 10

Barbra Streisand triumphs with her ninth No. 1 on the Billboard 200 as "Love Is the Answer" debuts atop the chart with 180,000 copies, according to Nielsen SoundScan. The achievement extends her lead as the female artist with the most No. 1s in the history of the chart.



The opening sum is also her best sales week and highest-charting album since 1997, when "Higher Ground" started at No. 1 with 207,000 sold. All told, the debut sum of "Love Is the Answer" is the artist's second-biggest opening week since SoundScan began tracking data in 1991.

"Answer" beats the arrivals of **Paramore's** "Brand New Eyes" at No. 2 (with a career-high 175,000 sold) and **Mariah Carey's** "Memoirs of an Imperfect Angel" at No. 3 (with 168,000). They join **Breaking Benjamin's** "Dear Agony" (No. 4, 134,000) and **Alice in Chains'** "Black Gives Way to Blue" (No. 5, 126,000) in an all-debut top five. It's the first time five current albums have each sold at least 100,000 copies in a week since Christmas week of 2008.



And those titles are just five of the record-breaking eight entries in the top 10. Until now, seven top 10 debuts were the most the chart had seen. It most recently happened on the June 6 Billboard 200, when **Eminem's** "Relapse" led the debut party at No. 1. How much would you bet that we'll have an entire top 10 full of debuts before the year is over?

STREISAND SUPERSTAR: Barbra Streisand is the only artist to collect No. 1 albums in each of the past five decades. Her first came in 1964 with "People," then she returned to No. 1 three times in the '70s with the 1974 "The Way We Were," the 1976 soundtrack to "A Star Is Born" and the 1978 "Greatest Hits, Volume 2." In the '80s, she notched No. 1s with the 1980 "Guilty" and the 1985 "Broadway Album." Finally, in the '90s, she claimed a pair of chart-toppers with the 1993 "Back to Broadway" and the 1997 "Higher Ground."

"Answer" was produced by **Diana Krall** and features Streisand accompanied by Krall's jazz quartet on classics like "Smoke Gets in Your Eyes" and "In the Wee Small Hours." The album's handsome opening-week sales sum was powered by a half-hour sitdown on "The Oprah Winfrey Show" Sept. 24 and interviews on CBS' "Sunday Morning" Sept. 27 and NBC's "Today" on the album's release date, Sept. 29. The set was also stocked in Starbucks stores and sold through QVC and Streisand's official Web site.

Many industry prognosticators—myself included—focused on what was thought to be a battle for No. 1 between **Paramore** and **Mariah Carey**. Those who look into their crystal balls to project first-week sales figures had estimated that Paramore would finish ahead of the two divas. As it turns out, Streisand surprised many with how well her album sold in nontraditional ways—Starbucks, QVC and her Web site—and that threw a wrench into forecasting sales.

I thought Streisand was going to debut strongly, although No. 1 seemed somewhat unlikely. When I heard about "Love Is the Answer" and how it was being introduced into the marketplace, I knew this was going to be an event album. I suspect sales will remain strong as the holidays approach.

DIVA DISCUSSION: Mariah Carey's "Memoirs of an Imperfect Angel" begins its Billboard 200 life with 168,000 sold—a drop from the 463,000 opening of her last set, 2008's "E=MC2." The latter album bowed at No. 1 with her biggest first week ever.

The stunning opener of "E=MC2" was powered by the singer's release-week stop on "The Oprah Winfrey Show" and two nights on "American Idol." Additionally, the album's lead single, "Touch My Body," was an across-the-board radio smash. It peaked at No. 2 on the all-format Hot 100 Airplay chart, reaching a one-week high of 125 million in audience impressions.

"Memoirs" didn't have release-week visits to "Oprah" and "Idol" to help it, though Carey did perform on the Sept. 18 edition of "Oprah." And its first single, "Obsessed," isn't a runaway radio hit like "Touch My Body." "Obsessed" has so far peaked at No. 6 on the Hot 100 Airplay tally, with a one-week high of 84.7 million in audience. ....

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,876,000	1,567,000	19,410,000
Last Week	5,931,000	1,454,000	19,267,000
Change	15.9%	7.8%	0.7%
This Week Last Year	7,506,000	1,302,000	18,734,000
Change	-8.4%	20.4%	3.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	305,372,000	263,432,000	-13.7%
Digital Tracks	814,527,000	903,583,000	10.9%
Store Singles	1,304,000	1,383,000	6.1%
Total	1,121,203,000	1,168,398,000	4.2%
Albums w/TEA*	386,824,700	353,790,300	-8.5%

*Total Equivalent Albums: The sum of traditional album sales and track equivalent albums.

ALBUM SALES

'08 305.4 million
'09 263.4 million

SALES BY ALBUM FORMAT

CD	255,389,000	204,501,000	-19.9%
Digital	48,560,000	57,019,000	17.4%
Vinyl	1,317,000	1,866,000	41.7%
Other	107,000	46,000	-57.0%

For week ending Oct. 4, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

	2008	2009	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	174,070,000	142,535,000	-18.1%
Catalog	131,302,000	120,898,000	-7.9%
Deep Catalog	94,261,000	90,427,000	-4.1%

CURRENT ALBUM SALES

'08 174.1 million
'09 142.5 million

CATALOG ALBUM SALES

'08 131.3 million
'09 120.9 million

THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 THIS WEEK **BARBRA STREISAND**	Love Is The Answer		1
2	NEW		1	**PARAMORE**	Brand New Eyes		2
3	NEW		1	**MARIAH CAREY**	Memoirs Of An Imperfect Angel		3
4	NEW		1	**BREAKING BENJAMIN**	Dear Agony		4
5	NEW		1	**ALICE IN CHAINS**	Black Gives Way To Blue		5
6	2	1		**JAY-Z**	The Blueprint 3		1
7	NEW		1	**MADONNA**	Celebration		7
8	NEW		1	**MIRANDA LAMBERT**	Revolution		8
9	NEW		1	**SELENA GOMEZ & THE SCENE**	Kiss And Tell		9
10	1	-		**PEARL JAM**	Backspacer		1
11	5	5		**MILEY CYRUS**	The Time Of Our Lives (EP)		4
12	NEW		1	**AFI**	Crash Love		12
13	4	2		**WHITNEY HOUSTON**	I Look To You		1
14	8	-	2	GREATEST GAINER **HARRY CONNICK, JR.**	Your Songs		8
15	NEW		1	**DETHKLOK**	Metalocalypse: Dethalbum II (Soundtrack)		15
16	NEW		1	**THE AVETT BROTHERS**	I and Love and You		16
17	3	-		**THREE DAYS GRACE**	Life Starts Now		3
18	NEW		1	**LYNYRD SKYNYRD**	God & Guns		18
19	13	8		**TAYLOR SWIFT**	Fearless	4	1
20	9	6		**DRAKE**	So Far Gone (EP)		6
21	14	11		**KINGS OF LEON**	Only By The Night	■	4
22	16	10		**THE BLACK EYED PEAS**	The E.N.D	■	1
23	18	13		**ZAC BROWN BAND**	The Foundation	■	11
24	20	12		**LADY GAGA**	The Fame	■	4
25	10	3		**MUSE**	The Resistance		3
26	NEW		1	**FRED HAMMOND**	Love Unstoppable		26
27	27	21		**MAXWELL**	BLACKsummers'night	●	1
28	NEW		1	**GHOSTFACE KILLAH**	Ghostdini: Wizard Of Poetry In Emerald City		28
29	NEW		1	**FOREIGNER**	Can't Slow Down		29
30	7	-		**FIVE FINGER DEATH PUNCH**	War Is The Answer		7
31	17	4		**KID CUDI**	Man On The Moon: The End Of Day		4
32	21	14		**TREY SONGZ**	Ready		3
33	22	20		**SOUNDTRACK**	Hannah Montana: The Movie	■	1
34	26	23		**JASON ALDEAN**	Wide Open	●	4
35	35	52		**OWL CITY**	Ocean Eyes		2
36	NEW		1	**KAREN O AND THE KIDS**	Where The Wild Things Are (Soundtrack)		36
37	NEW		1	**HATEBREED**	Hatebreed		37
38	25	19		**VARIOUS ARTISTS**	NOW 31	●	1
39	24	16		**COLBIE CAILLAT**	Breakthrough		1
40	23	15		**BROOKS & DUNN**	#1s ... And Then Some		9
41	33	42		**LADY ANTEBELLUM**	Lady Antebellum	■	4
42	28	24		**DAUGHTRY**	Leave This Town		1
43	29	28		**PINK**	Funhouse	■	1
44	6	-		**BRAND NEW**	Daisy		6
45	15	143		**MONSTERS OF FOLK**	Monsters Of Folk		15
46	39	33		**NICKELBACK**	Dark Horse	2	2
47	32	26		**GEORGE STRAIT**	Twang	●	1
48	12	-		**DAVID GRAY**	Draw The Line		12
49	11	-		**DAVID CROWDER BAND**	Church Music		11
50	45	31		**EMINEM**	Relapse		1
51	38	29		**REBA**	Keep On Loving You		1
52	34	37		**SKILLET**	Awake		1
53	30	7		**LIL' BOOSIE**	SuperBad: The Return Of Boosie Bad Azz		1
54	44	40		**BEYONCE**	I Am . Sasha Fierce	2	1
55	NEW		1	**VARIOUS ARTISTS**	The Mountain 103.7 FM: Live From The Mountain Music Lounge Volume 15		55
56	46	17		**MARK KNOPFLER**	Get Lucky		13
57	43	126		**SOUNDTRACK**	Fame		1
58	31	-		**VARIOUS ARTISTS**	Now That's What I Call Club Hits		1
59	41	32		**VARIOUS ARTISTS**	NOW That's What I Call Country Vol. 2		1
60	50	51		**SHINEDOWN**	The Sound Of Madness	●	1
61	40	22		**RAEKWON**	Only Built 4 Cuban Linx... Pt. II		1
62	42	44		**DARIUS RUCKER**	Learn To Live	■	1
63	58	53		**SUGARLAND**	Love On The Inside	■	1
64	118	41	3	PACE SETTER **PETE YORN & SCARLETT JOHANSSON**	Break Up		41
65	NEW		1	**MARQUES HOUSTON**	Mr. Houston		65
66	52	49		**CHRIS YOUNG**	The Man I Want To Be		1
67	53	45		**TAYLOR SWIFT**	Taylor Swift	3	1
68	36	9		**MEGADETH**	Endgame		1
69	57	54		**GREEN DAY**	21st Century Breakdown	●	1
70	49	30		**BOYS LIKE GIRLS**	Love Drunk		1
71	51			**CHEVELLE**	Sci-Fi Crimes		1
72	48	36		**PITBULL**	Rebelution		1
73	55	59		**KEITH URBAN**	Defying Gravity		1
74	NEW		1	**PLAYAZ CIRCLE**	Flight 360:the Takeoff		1
75	62	61		**SOUNDTRACK**	Twilight	2	1
76	47	50		**DAVE MATTHEWS BAND**	Big Whiskey And The GrooGrux King	■	1
77	19	-		**MIKA**	The Boy Who Knew Too Much		1
78	66	96		**PHOENIX**	Wolfgang Amadeus Phoenix		1
79	63	55		**FABOLOUS**	Loso's Way (Soundtrack)		1
80	61	58		**SOUNDTRACK**	Hannah Montana 3		1
81	NEW		1	**SOUNDTRACK**	More Than A Game		81
82	67	66	14	**BRAD PAISLEY**	American Saturday Night		1
83	NEW		1	**ROBERT EARL KEEN**	The Rose Hotel		83
84	37	-		**SEAN KINGSTON**	Tomorrow		1
85	68	63		**KENNY CHESNEY**	Greatest Hits II		1
86	RE-ENTRY			**THE BEATLES**	The Beatles In Stereo		1
87	59	-		**SOUNDTRACK**	Disney Phineas And Ferb		1
	64	73		**JASON MRAZ**	We Sing. We Dance. We Steal Things.	■	1
89	NEW		1	**JIM BRICKMAN**	Beautiful World		89
90	69	83		**U2**	No Line On The Horizon		1
91	NEW		1	**PATTY LOVELESS**	Mountain Soul II		91
92	85	78		**RODRIGO Y GABRIELA**	11:11		92
93	72	68		**THEORY OF A DEADMAN**	Scars & Souvenirs	●	1
94	65	65		**JUSTIN MOORE**	Justin Moore		1
95	NEW		1	**MICHAEL MCDONALD**	This Christmas		95
96	NEW		1	**STATE RADIO**	Let It Go		96
97	73	64		**DEMI LOVATO**	Here We Go Again		1
98	95	75		**JEREMIH**	Jeremih		98
99	78	74		**THE FRAY**	The Fray	●	1
100	79	87		**KELLY CLARKSON**	All I Ever Wanted		1



This 134,000-copy start is the band's best sales week yet. The album is the act's first release since 2006's "Phobia" debuted and peaked at No. 2 with 125,000 sold.



The band visits the top 10 for the first time in 13 years as its first album with new vocalist William DuVall bows with 126,000. "Unplugged" was its last top 10 appearance, when it spent two weeks in the upper tier in August 1996.



With 45,000 sold, the animated metal band from the Adult Swim TV show surpasses the peak position and best sales week of its first set, "The Dethalbum," which hit No. 21 in 2007 with a high of 34,000 copies.



This film, due Oct. 16 stateside, sees its soundtrack from Karen O and pals begin with 16,000 sold. The set also starts at No. 3 on the Top Soundtracks chart.



The first 2009 Christmas album to chart on the Billboard 200 (6,000 sold) also debuts at No. 1 on Top Holiday Albums, viewable at billboard.biz/charts.

THE BILLBOARD 200 ARTIST INDEX

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	Title	CERT.	PEAK POSITION
101	86	71		SUGARLAND MERCURY NASHVILLE 013191 EX/UMGN (14.98 LD DVD) ◆	LIVE On The Inside		
102	NEW			VARIOUS ARTISTS [illegible] (13.98)	Silky Soul Music... An All-Star Tribute To Maze Feat. Frankie Beverly		
103	NEW			VARIOUS ARTISTS KINK 2009 EX STARBUCKS (12.98)	KINK Live Twelve		
104	81	84		K'JON [illegible] & R UNIVERSAL REPUBLIC 013162 UMRG (13.98)	I Get Around		
105	NEW			AUSTRIAN DEATH MACHINE METAL BLADE 14789 (15.98)	Double Brutal		
106	77	94		LMFAO PARTY ROCK WILL I AM CHERRYTREE INTERSCOPE 012932 IGA (10.98)	Party Rock		
107	75	67		NEIL DIAMOND [illegible] MRA 013[illegible] EX SONY MUSIC (14.98 CD/DVD) ◆	Hot August Night/NYC		
108	121	92		CHRISETTE MICHELE [illegible] JAM [illegible] 12 MA (13.98) ◆	Epiphany		
109	88	88	17	HOLLYWOOD UNDEAD [illegible] AM OUTLINE 013331 IGA (12.98)	Swan Songs	●	27
110	74	56		NEW BOYZ [illegible] ASYLUM 520425 WARNER BROS. (13.98)	Skinny Jeanz And A Mic		56
111	96	95	14	BILLY CURRINGTON [illegible] NASHVILLE [illegible] UMGN (13.98)	Little Bit Of Everything		11
112	94	101		SICK PUPPIES [illegible] AP 10... (12.98)	Tri-Polar		51
113	NEW			SOUNDTRACK [illegible] (14.98)	Whip It		113
114	60	57		RASCAL FLATTS [illegible] STREET [illegible] (18.98)	Unstoppable	■	1
115	70	38		UNCLE KRACKER [illegible] ATLANTIC 519[illegible] AG (18.98)	Happy Hour		38
116	93	85		3OH!3 [illegible] EMUSH 531181 (13.98)	Want		44
117	103	80	11	LIL WAYNE [illegible] MONEY/UNIVERSAL MOTOWN 013[illegible] UMRG (13.98)	Tha Carter III	3	1
118	NEW			JOSHUA BELL [illegible] CLASSICAL 5[illegible]16 SONY MASTERWORKS (13.98)	At Home With Friends		118
119	RE-ENTRY			BUILDING 429 [illegible] COLUMBIA 1[illegible] SONY MUSIC (13.98)	Building 429		119
120	82	70		MICHAEL JACKSON [illegible] MOTOWN 0132[illegible] ME (13.98)	The Definitive Collection		28
121	82	90		JOHN FOGERTY/THE BLUE RIDGE RANGERS [illegible] ATLANTIC SONYERVE FORECAST 013286 VG (13.98) ◆	Rides Again		24
122	109	82		LETOYA [illegible] CAPITOL 81259 (18.98)	Lady Love		12
123	NEW			STEEL PANTHER UNIVERSAL REPUBLIC 012849*/UMRG (10.98)	Feel The Steel		123
124	100	105		ROB THOMAS [illegible] EMBLEM ATLANTIC 51[illegible]814 AG (18.98) ◆	Cradlesong		3
125	99	72		KIDZ BOP KIDS [illegible] AZIN & THE 80210 (18.98)	Kidz Bop 16		8
126	NEW			SKYZOO [illegible] [illegible] WN 2[illegible] (16.98)	The Salvation		126
127	102	104	11	JAMEY JOHNSON MERCURY NASHVILLE [illegible] UMGN (11.98)	That Lonesome Song	●	25
128	116	112		CAGE THE ELEPHANT [illegible] [illegible] (13.98)	Cage The Elephant		67
129	76	79		SOUNDTRACK WALT DISNEY [illegible] (18.98)	Wizards Of Waverly Place		24
130	112	–		THEY MIGHT BE GIANTS IDLEWILD DISNEYSOUND 004566 WALT DISNEY (18.98 CD/DVD) ◆	Here Comes Science		91
131	84	60		PHISH EMP 1049 (13.98	Joy		12
132	80	93		LOS TIGRES DEL NORTE [illegible] NOVIA [illegible] MO... (17.98) ◆	La Granja		46
133	114	91	5	JONAS BROTHERS [illegible] [illegible] (19.98)	Lines, Vines And Trying Times		1
134	123	120		AVENTURA [illegible] MUSIC LATIN 2[illegible] SONY MUSIC LATIN (14.98)	The Last	[2]	5
135	108	86		IMOGEN HEAP [illegible] APHONIC [illegible] A 1605 RMG (11.98)	Ellipse		9
136	134	108		KERI HILSON [illegible] LLYWOOD 4 INTERSCOPE 012000 IGA (13.98)	In A Perfect World...		4
137	106	102		GLORIANA [illegible] MERCHANDISE WARNER BROS. (NASHVILLE) 519780 WRN (11.98	Gloriana		3
138	104	81		THE USED [illegible] PRISE [illegible] WARNER BROS. (18.98 CD/DVD) ◆	Artwork		10
139	119	115	3	CHICKENFOOT [illegible] [illegible] (13.98	Chickenfoot	●	4
140	NEW			BOB SCHNEIDER [illegible] PANORAMA 4[illegible]RT AND (13.98)	Lovely Creatures		140
141	NEW			MACK 10 [illegible] HANGIN' 882509 (12.98)	Soft White		141
142	NEW			ZERO 7 ATLANTIC 5[illegible]260 AG (18.98)	Yeah Ghost		142
143	111	89	6	THE BLACK CROWES [illegible] ARMORY 02[illegible] (15.98)	Before The Frost...Until The Freeze		12
144	71	–	2	LARRY THE CABLE GUY ACK/WARNER BROS. (NASHVILLE) 519711/WRN (18.98)	Tailgate Party		71
145	130	100	7	LEDISI [illegible] FORECAST 012677 VG (13.98) ◆	Turn Me Loose		15
146	126	109	4	MATISYAHU [illegible] EPIC [illegible]0 SONY MUSIC (11.98)	Light		19
147	RE-ENTRY			FOREIGNER ATLANTIC 512130 RHINO (18.98)	No End In Sight: The Very Best Of Foreigner		128
148	NEW			BIG & RICH WARNER BROS. NASHVILLE 519706 WRN (18.98)	Greatest Hits		148
149	142	113	3	VARIOUS ARTISTS [illegible] MUSIC 20MBA 012654 LME (18.98)	NOW 30	●	1
150	83	27	3	ACE FREHLEY BRONX BORN 94[illegible] (15.98)	Anomaly		27



103

This Portland, Ore., radio station's charity compilation (5,000 sold), available at Starbucks, benefits SMART (Start Making a Reader Today) and features artists like Mat Kearney and Adele (pictured).

105

As I Lay Dying's Tim Lambesis is partly behind this project, a sort of parody tribute to Austrian Arnold Schwarzenegger. The album, which bows at No. 1 on Heatseekers Albums, includes tunes like "I Need Your Clothes, Your Boots and Your Motorcycle."



113

The soundtrack to this Drew Barrymore-directed film includes music from the Ramones, Peaches, Tilly & the Wall, Clap Your Hands Say Yeah and one of the movie's co-stars, Landon Pigg (pictured, with Ellen Page).



167

The singer/songwriter notches his highest-charting solo album since 1978's "Easter Island" peaked at No. 86. He supported the new set by stopping by ABC's "Good Morning America" Sept. 27.

191

Not only is he featured on the album at No. 113, he reaches a Billboard album chart on his own for the first time, as his third set sells nearly 3,000 copies. Of that figure, 64% were digital downloads.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	Title	CERT.	PEAK POSITION
151	113	69		INSANE CLOWN POSSE [illegible] (12.98	Bang! Pow! Boom!		4
152	54	–		HAWK NELSON [illegible] [illegible] & SA... (13.98	Live Life Loud!		54
153	127	127	15	COLDPLAY [illegible] (18.98)	Viva La Vida or Death And All His Friends	2	1
154	135	122		HALESTORM ATLANTIC 518222 AG (13.98	Halestorm		48
155	115	97	3	ARCTIC MONKEYS [illegible] [illegible]	Humbug		11
156	147	[illegible]		VARIOUS ARTISTS [illegible] INTEGRITY [illegible] WORD [illegible] (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits	●	31
157	125	119	3	JORDIN SPARKS [illegible] (13.98) ◆	Battlefield		1
158	NEW			LIL ROB [illegible] (13.98)	Love & Hate		158
159	124	98	3	THOUSAND FOOT KRUTCH [illegible] & VA... [illegible] 98	Welcome To The Masquerade		24
160	NEW			HOPE SANDOVAL & THE WARM INVENTIONS SONG BIRD 30948 NETTWERK (12.98)	Through The Devil Softly		160
161	166	[illegible]	12	RISE AGAINST [illegible] NT [illegible] 11904 IGA (13.98)	Appeal To Reason		8
162	149	129		MARY MARY [illegible] COLUMBIA 28087* SONY MUSIC (11.98) ◆	The Sound		7
163	168	123	12	TWISTA [illegible] [illegible] 98.	Category F5		8
164	136	–	2	GIRLS FANTASY TRASHCAN 010 TRUE PANTHER SOUNDS (14.98)	Album		136
165	[illegible]	145	10	CHARLIE WILSON [illegible] [illegible] [illegible] 98	Uncle Charlie		3
166	154	160	3	ERIC CHURCH [illegible] [illegible] [illegible] 2[illegible] 12.98	Carolina		17
167	NEW			KRIS KRISTOFFERSON [illegible] [illegible] [illegible]	Closer To The Bone		101
168	141	124	3	NEEDTOBREATHE [illegible] [illegible] [illegible] (13.98)	The Outsiders		28
169	[illegible]	138	3	INGRID MICHAELSON [illegible] [illegible] [illegible] MOTOWN 013[illegible] UMRG (13.98)	Everybody		18
170	156	162	4	GAITHER VOCAL BAND [illegible] [illegible] RUBY 46044 (17.98)	Reunited		67
171	155	114	3	YO LA TENGO [illegible] [illegible] 14[illegible]	Popular Songs		84
172	NEW			BUCKCHERRY [illegible] [illegible] [illegible] 36.	Live & Loud 2009		172
173	101	34	3	TRICK DADDY [illegible] [illegible] 17.98)	Finally Famous: Born A Thug, Still A Thug		34
174	110	39	3	NELLY FURTADO [illegible] [illegible] [illegible] [illegible] [illegible] (11.98)	Mi Plan		39
175	91	43	3	THE BLACK DAHLIA MURDER [illegible] [illegible] (15.98) [illegible] ◆	Deflorate		42
176	148	135	24	SILVERSUN PICKUPS [illegible] [illegible] [illegible]	Swoon		7
177	137	110	3	WILLIE NELSON [illegible] [illegible] [illegible] [illegible] 98.	American Classic		43
178	146	118	3	KATY PERRY [illegible] [illegible] 98)	One Of The Boys	■	9
179	97	25	3	PORCUPINE TREE [illegible] [illegible] [illegible] 98)	The Incident		34
180	177	155	3	KELLIE PICKLER [illegible] [illegible] [illegible] 98) ◆	Kellie Pickler		9
181	131	121	3	BOB DYLAN [illegible] [illegible] 42942 SONY MUSIC [illegible] 98	Playlist: The Very Best Of Bob Dylan '70s		37
182	[illegible]	152	3	ALL TIME LOW [illegible] [illegible] 98)	Nothing Personal		4
183	56	–	2	BROTHER ALI [illegible] [illegible] 14.98)	Us		54
184	199	197	3	FRANK SINATRA REPRISE 438652 WARNER BROS. (18.98)	Nothing But The Best	●	2
185	157	128	3	BARLOWGIRL [illegible] [illegible] [illegible] WARNER BROS. [illegible] 98)	Love & War		65
186	171	[illegible]	3	MICHAEL FRANTI & SPEARHEAD [illegible] [illegible] EPITAPH (18.98) ◆	All Rebel Rockers		39
187	187	–	2	EARNEST PUGH [illegible] WORLDWIDE (13.98)	LIVE: Rain On Us		111
188	120	35	3	SHADOWS FALL [illegible] BLACK INDUSTRIES/ATTERRET 520708* ILG (14.98)	Retribution		28
189	192	–	2	DIANA KRALL [illegible] [illegible] (13.98) ◆	Quiet Nights		3
190	[illegible]	157	3	TOBY KEITH [illegible] NASHVILLE 010 34 ME (19.98)	35 Biggest Hits	■	2
191	NEW			LANDON PIGG [illegible] [illegible] 98)	The Boy Who Never		191
192	98	–	2	NOISETTES [illegible] [illegible] [illegible] 10.98	Wild Young Hearts		98
193	174	142	3	REGINA SPEKTOR [illegible] [illegible] [illegible] (15.98) ◆	Far		5
194	144	125	3	COBRA STARSHIP [illegible] [illegible] [illegible] [illegible] BABY RAMEN (13.98)	Hot Mess		4
195	RE-ENTRY			ANTHONY HAMILTON [illegible] [illegible] [illegible] 13.98	The Point Of It All		17
196	NEW			STRUNG OUT [illegible] [illegible] [illegible] (9.98)	Agents Of The Underg		196
197	169	132	3	THIRD EYE BLIND [illegible] [illegible] [illegible]	Ursa Major		3
198	150	130	3	MODEST MOUSE [illegible] [illegible] [illegible] 98.	No One's First, And You're Next (EP)		15
199	[illegible]	–	2	PILLAR [illegible] ANTAL 10904 SONY MUSIC (13.98)	Confessions		199
200	151	107	3	SEAN PAUL [illegible] VP ATLANTIC 520047 AG (14.98) ◆	Imperial Blaze		12

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ALBUMS Billboard

SALES DATA COMPILED BY nielsen SoundScan

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	1	2	#1 2 WKS PEARL JAM	Backspacer	
2	HOT SHOT DEBUT		DETHKLOK Metalocalypse: Dethalbum II (Soundtrack)		
3	4	26	JASON ALDEAN	Wide Open	●
4	NEW		HATEBREED	Hatebreed	
5	3	3	MONSTERS OF FOLK	Monsters Of Folk	
6	2	2	DAVID GRAY	Draw The Line	
7	NEW		VARIOUS ARTISTS The Mountain 103.7 FM Live From The Mountain Music Lounge Volume 15		
8	5	6	SOUNDTRACK	Fame	
9	NEW		MARQUES HOUSTON	Mr. Houston	
10	7	21	PHOENIX	Wolfgang Amadeus Phoenix	
11	NEW		JIM BRICKMAN	Beautiful World	
12	11	4	GREATEST GAINER RODRIGO Y GABRIELA	11 11	
13	RE-ENTRY		VARIOUS ARTISTS Silky Soul Music... An All-Star Tribute To Maze Feat. Frankie Beverly		
14	NEW		VARIOUS ARTISTS	KINK Live Twelve	
15	NEW		AUSTRIAN DEATH MACHINE	Double Brutal	
16	NEW		SKYZOO	The Salvation	
17	19	25	CAGE THE ELEPHANT	Cage The Elephant	
18	10	4	PHISH	Joy	
19	20	10	CHICKENFOOT	Chickenfoot	●
20	NEW		BOB SCHNEIDER	Lovely Creatures	
21	NEW		MACK 10	Soft White	
22	16	5	THE BLACK CROWES	Before The Frost...Until The Freeze	
23	9	3	ACE FREHLEY	Anomaly	
24	17	5	INSANE CLOWN POSSE	Bang! Pow! Boom!	
25	18	6	ARCTIC MONKEYS	Humbug	
26	NEW		LIL ROB	Love & Hate	
27	24	2	GIRLS	Album	
28	NEW		KRIS KRISTOFFERSON	Closer To The Bone	
29	29	4	YO LA TENGO	Popular Songs	
30	NEW		BUCKCHERRY	Live & Loud 2009	
31	14	3	TRICK DADDY	Finally Famous Born A Thug, Still A Thug	
32	12	3	THE BLACK DAHLIA MURDER	Deflorate	
33	28	25	SILVERSUN PICKUPS	Swoon	
34	30	13	ALL TIME LOW	Nothing Personal	
35	6	2	BROTHER ALI	Us	
36	37	9	EARNEST PUGH	LIVE Rain On Us	
37	21	3	SHADOWS FALL	Retribution	
38	NEW		STRUNG OUT	Agents Of The Underg	
39	31	7	THIRD EYE BLIND	Ursa Major	
40	13	2	VOLCANO CHOIR	Unmap	
41	15	3	EVERY TIME I DIE	New Junk Aesthetic	
42	NEW		THE MUMLERS	Don't Throw Me Away	
43	NEW		STEVE VAI	Where The Wild Things Are	
44	36	22	COLT FORD	Ride Through The Country	
45	26	6	VICKIE WINANS	How I Got Over	
46	38	19	GRIZZLY BEAR	Veckatimest	
47	23	3	KRS-ONE & BUCKSHOT	Survival Skills	
48	NEW		SOUNDTRACK	Sons Of Anarchy North Country (EP)	
49	8	2	CHILDREN OF BODOM	Skeletons In The Closet	
50	27	5	THRICE	Beggars	

Madonna's double-DVD music video retrospective "Celebration" debuts at No. 1 on **Top Music Video Sales**, marking the Queen of Pop's eighth chart-topper on the list. All told, each one of her 15 chart entries has reached the top five. This is her fourth consecutive No. 1 following 2001's "Drowned World Tour," 2006's "I'm Going to Tell You a Secret" and 2007's "The Confessions Tour."



TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	NEW		#1 1 WK PARAMORE / FUELED BY RAMEN, AG	Brand New Eyes	2	
2	NEW		BREAKING BENJAMIN / HOLLYWOOD	Dear Agony	4	
3	NEW		ALICE IN CHAINS / VIRGIN, CAPITOL	Black Gives Way To Blue	5	
4	NEW		MARIAH CAREY / ISLAND/IDJMG	Memoirs Of An Imperfect Angel	3	
5	2	2	JAY-Z / ROC NATION, AG	The Blueprint 3	6	
6	NEW		AFI / INTERSCOPE, IGA	Crash Love	12	
7	NEW		MIRANDA LAMBERT / COLUMBIA NASHVILLE, SMN	Revolution	8	
8	NEW		THE AVETT BROTHERS / AMERICAN/COLUMBIA, SONY MUSIC	I and Love and You	16	
9	1	2	PEARL JAM / MONKEYWRENCH	Backspacer	10	
10	NEW		SELENA GOMEZ & THE SCENE / HOLLYWOOD	Kiss And Tell	9	
11	NEW		MADONNA / WARNER BROS.	Celebration	7	
12	15	12	OWL CITY / UNIVERSAL REPUBLIC, UMRG	Ocean Eyes	35	
13	3	2	THREE DAYS GRACE / JIVE	Life Starts Now	17	
14	NEW		BARBRA STREISAND / COLUMBIA, SONY MUSIC	Love Is The Answer	1	
15	NEW		DETHKLOK Metalocalypse: Dethalbum II (Soundtrack) / WILLIAMS STREET 60008 [ADULT SWIM]		15	
16	10	3	MUSE / M.I., WARNER BROS.	The Resistance	25	
17	12	51	KINGS OF LEON / RCA, RMG	Only By The Night	21	■
18	14	45	LADY GAGA / STREAMLINE, KONLIVE, CHERRYTREE, INTERSCOPE, IGA	The Fame	24	■
19	11	3	KID CUDI / UNIVERSAL MOTOWN, UMRG	Man On The Moon: The End Of Day	31	
20	17	17	THE BLACK EYED PEAS / INTERSCOPE, IGA	The E.N.D.	22	■
21	4	2	DAVID GRAY / ATO, MERCER STREET	Draw The Line	48	
22	NEW		KAREN O AND THE KIDS / INTERSCOPE, IGA	Where The Wild Things Are (Soundtrack)	36	
23	NEW		STEEL PANTHER / UNIVERSAL, REPUBLIC, UMRG	Feel The Steel	123	
24	13	2	HARRY CONNICK, JR. / COLUMBIA, SONY MUSIC	Your Songs	14	
25	NEW		FRED HAMMOND / [illegible]	Love Unstoppable	26	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	NEW		#1 1 WK BARBRA STREISAND / COLUMBIA 43354 SONY MUSIC	Love Is The Answer	1	
2	NEW		PARAMORE / FUELED BY RAMEN 518260 AG	Brand New Eyes	2	
3	NEW		ALICE IN CHAINS / VIRGIN, CAPITOL	Black Gives Way To Blue	5	
4	7	3	MARK KNOPFLER / WARNER BROS 520706 WARNER BROS	Get Lucky	56	
5	NEW		MARIAH CAREY / ISLAND/IDJMG	Memoirs Of An Imperfect Angel	3	
6	NEW		THE AVETT BROTHERS / AMERICAN/COLUMBIA 35609 SONY MUSIC	I and Love and You	16	
7	NEW		DETHKLOK Metalocalypse / WILLIAMS STREET 60008 [ADULT SWIM]	Dethalbum II (Soundtrack)	15	
8	NEW		BREAKING BENJAMIN / HOLLYWOOD 002398	Dear Agony	4	
9	NEW		MADONNA / WARNER BROS. 380404	Celebration	7	
10	5	2	HARRY CONNICK, JR. / COLUMBIA 47228 SONY MUSIC	Your Songs	14	
11	NEW		AFI / INTERSCOPE 013380 IGA	Crash Love	12	
12	RE-ENTRY		THE BEATLES / APPLE, CAPITOL	The Beatles In Stereo	86	
13	4	5	WHITNEY HOUSTON / ARISTA, RMG	I Look To You	13	
14	NEW		ROBERT EARL KEEN / LOST HIGHWAY 013132 UMGN	The Rose Hotel	83	
15	1	2	PEARL JAM / MONKEYWRENCH 02234	Backspacer	10	
16	NEW		MIRANDA LAMBERT / COLUMBIA NASHVILLE, 16854 SMN	Revolution	8	
17	10	4	THE BEATLES / APPLE 2, CAPITOL	Abbey Road	—	
18	16	4	THEY MIGHT BE GIANTS / WALT DISNEY SOUND 004566 WALT DISNEY	Here Comes Science	130	
19	6	3	MUSE / M.I. 521130 WARNER BROS.	The Resistance	25	
20	NEW		SELENA GOMEZ & THE SCENE / HOLLYWOOD 002831	Kiss And Tell	9	
21	9	4	JAY-Z / ROC NATION 520856 AG	The Blueprint 3	6	
22	2	2	BRAND NEW / [illegible] INTERSCOPE 013452 IGA	Daisy	44	
23	24		PETER, PAUL & MARY / WARNER BROS. 2516 RHINO	The Very Best Of Peter, Paul & Mary	—	
24	12	2	MONSTERS OF FOLK / [illegible]	Monsters Of Folk	45	
25	NEW		STATE RADIO / [illegible]	Let It Go	96	

EXCLUSIVE CHARTS FROM BILLBOARD ONLINE

For more charts and chart details, go to billboard.biz and billboard.com, refreshed every Thursday.

AOL VIDEO

The week's most-streamed videos on AOL.

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	2	12	#1 1 WK SINGLE LADIES (PUT A RING ON IT) / BEYONCE (MUSIC WORLD/COLUMBIA)
2	1	17	WHITE HORSE / TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	3	17	TELL ME SOMETHING I DON'T KNOW / SELENA GOMEZ (RAZOR & TIE)
4	8	17	LOVE STORY / TAYLOR SWIFT (BIG MACHINE)
5	5	17	OUR SONG / TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	6	12	NEW CLASSIC / DREW SEELEY & SELENA GOMEZ (RAZOR & TIE)
7	7	17	PICTURE TO BURN / TAYLOR SWIFT (BIG MACHINE)
8	8	11	TEARDROPS ON MY GUITAR / TAYLOR SWIFT (BIG MACHINE)
9	–	3	IF I DIDN'T HAVE YOU / MITCHEL MUSSO & EMILY OSMENT (WALT DISNEY)
10	11	5	FLY ON THE WALL / MILEY CYRUS (HOLLYWOOD)
11	10	10	CRUSH / DAVID ARCHULETA (19/JIVE/JLG)
12	–	1	SOULJA BOY TELLEM / SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
13	–	8	TIM MCGRAW / TAYLOR SWIFT (BIG MACHINE)
14	–	2	7 THINGS / MILEY CYRUS (HOLLYWOOD)
15	13	6	LOVEBUG / JONAS BROTHERS (HOLLYWOOD)

YAHOO! MUSIC SONGS

The week's most-streamed songs on Yahoo! Music.

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	1	12	#1 10 WKS YOU BELONG WITH ME / TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	3	6	USE SOMEBODY / KINGS OF LEON (RCA/RMG)
3	8	15	WAKING UP IN VEGAS / KATY PERRY (CAPITOL)
4	4	11	GOOD GIRLS GO BAD / COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RI
5	5	5	PARTY IN THE U.S.A. / MILEY CYRUS (HOLLYWOOD)
6	6	5	DOWN / JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
7	8	5	OBSESSED / MARIAH CAREY (ISLAND/IDJMG)
8	7	5	NO SURPRISE / DAUGHTRY (19/RCA/RMG)
9	9	6	I GOTTA FEELING / THE BLACK EYED PEAS (INTERSCOPE)
10	10	8	ALREADY GONE / KELLY CLARKSON (19/RCA/RMG)
11	12	8	BATTLEFIELD / JORDIN SPARKS (19/JIVE/JLG)
12	14	10	FIRE BURNING / SEAN KINGSTON (MERCURY HEIGHTS/EPIC)
13	11	11	HER DIAMONDS / ROB THOMAS (EMI/ELEKTRA/ATLANTIC)
14	15	11	LOVEGAME / LADY GAGA (STREAMLINE, KONLIVE/CHERRYTREE/INTERSCOPE)
15	–	8	SHE WOLF / SHAKIRA (EPIC)

TOP MUSIC VIDEO SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / LABEL (DISTRIBUTING LABEL) (PRINCIPAL PERFORMER)
1	–	1	#1 1 WK CELEBRATION / WARNER BROS./WARNER MUSIC VISION (MADONNA)
2	1	276	NUMBER ONES / EPIC MUSIC VIDEO (SONY MUSIC VIDEO) (MICHAEL JACKSON)
3	2	57	LIVE IN BUCHAREST: THE DANGEROUS TOUR / EPIC (SONY MUSIC VIDEO) (MICHAEL JACKSON)
4	–	1	WHERE THE WILD THINGS ARE / LIGHT WITHOUT HEAT FAVORED NATIONS (STEVE VAI)
5	3	87	VIDEO GREATEST HITS: HISTORY / EPIC (SONY MUSIC VIDEO) (MICHAEL JACKSON)
6	4	6	WIDE OPEN: LIVE & MORE! / EAGLE VISION, EAGLE ROCK (JASON ALDEAN)
7	7	6	JOY IN MY HEART / GAITHER MUSIC VIDEO, EMIN MUSIC VIDEO (BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIEN
8	6	188	HISTORY ON FILM: VOLUME II / EPIC (SONY MUSIC VIDEO) (MICHAEL JACKSON)
9	9	6	NASHVILLE HOMECOMING / GAITHER MUSIC VIDEO, EMIN MUSIC VIDEO (BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIEN
10	10	98	THE BEYONCE EXPERIENCE: LIVE / MUSIC WORLD, COLUMBIA, SONY MUSIC VIDEO (BEYONCE)
11	13	56	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPA / COLUMBIA, LEGACY, SONY MUSIC VIDEO (C
12	11	15	DANGEROUS: THE SHORT FILMS / EPIC MUSIC VIDEO, SONY MUSIC (MICHAEL JACKSON)
13	14	16	CMT CROSSROADS: TAYLOR SWIFT & DEF LEPPAR / CMT, BIG MACHINE, UNIVERSAL MUSIC & VIDEO DIST. (TAYLOR SWIFT, DEF LEPPARD)
14	12	13	LIVE IN JAPAN / HIGHLINE, HUDSON, STREAM, ALLEGRO (MICHAEL JACKSON)
15	15	17	FLIGHT 666: THE FILM / UME (SONY MUSIC VIDEO) (IRON MAIDEN)

HEATSEEKERS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / LABEL & NUMBER · DISTRIBUTING LABEL (PRICE)	Title
1			#1 1 WK **AUSTRIAN DEATH MACHINE** METAL BLADE 14769 (15.98)	Double Brutal
2			**JOSHUA BELL** SONY CLASSICAL 52776 SONY MASTERWORKS (13.98)	At Home With Friends
3			**STEEL PANTHER** UNIVERSAL REPUBLIC 012849* UMRG (10.98)	Feel The Steel
4			**SKYZOO** ROCK TOWN 2115 (16.99)	The Salvation
5			**BOB SCHNEIDER** ROCKORAMA 47 KIRTLAND (13.98)	Lovely Creatures
6			**HOPE SANDOVAL & THE WARM INVENTIONS** MUSIC BIRD 30848 NETWORK (12.98)	Through The Devil Softly
7	3	2	**GIRLS** FANTASY TRASHCAN 010 TRUE PANTHER SOUNDS (14.98)	Album
8			**LANDON PIGG** SEA [illegible] (9.98)	The Boy Who Never
9			**STRUNG OUT** FAT WRECK CHORDS 739* (9.98)	Agents Of The Underg
10			**THE MUMLERS** GALAXY 44* (13.98)	Don't Throw Me Away
11	11	45	**RANDY HOUSER** UNIVERSAL SOUTH 011699 (10.98)	Anything Goes
12	7	2	**LA ROUX** BIG LOVE/DYDOR/CHERRYTREE/INTERSCOPE 013389 IGA (10.98)	La Roux
13	12	32	**COLT FORD** AVERAGE JOE'S 1001 (16.98)	Ride Through The Country
14			**PUSH PLAY** WIND UP 13189 (9.98)	Found
15	18	58	**THE AIRBORNE TOXIC EVENT** MAJOR DRAMA/MOUNT FACTORY/ISLAND 012827* IDUMG (12.98)	The Airborne Toxic Event
16			**WILL HOGE** [illegible] (14.98)	The Wreckage
17			**EVERGREEN TERRACE** METAL BLADE 14764* (9.98)	Almost Home
18	16	15	**TRAILER CHOIR** SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)
19	1	2	**BILLY TALENT** ROADRUNNER 617817 (7.98)	III
20	5	3	**KSM** DISNEYSOUND 002855 WALT DISNEY (18.98)	ReadBetweenTheLines
21			**CORY CHISEL AND THE WANDERING SONS** BLACK SEA 32805 (9.98)	Death Won't Send A Letter
22	4	2	**THE BIG PINK** 4AD 2516* BEGGARS GROUP (14.98)	A Brief History Of Love
23	13	2	**GUY CLARK** DUALTONE 1471 (13.98)	Somedays The Song Writes You
24	2	2	**JEFFREE STAR** POPSICLE 50041LG (14.98)	Beauty Killer
25	23	6	**THE XX** [illegible] ARS/GROUP (14.98)	xx



2

This all-star collaborations album is the violinist's sixth set to reach Heatseekers and his first No. 1 on Top Classical Crossover Albums.

3

The parody hair band (formerly known as Metal Skool), famous for its L.A. club shows during which it drags celebrities onstage to sing, sees its major-label debut start with nearly 5,000 copies sold.



6

While Sandoval has charted before—in 2001 with "Bavarian Fruit Bread" (No. 39)—she was also the singer for Mazzy Star.

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / LABEL & NUMBER · DISTRIBUTING LABEL (PRICE)	Title
26			**ANIMAL KINGDOM** WARNER BROS. [illegible] (16.98)	Signs And Wonders
27	8		**INFECTED MUSHROOM** [illegible] (16.98)	The Legend Of The Black Shawarma
28			**KILL HANNAH** ORIGINAL IONA/UNIVERSAL MOTOWN 013402 UMRG (10.98)	Wake Up The Sleepers
29	14	2	**KJ-52** [illegible] (13.98)	Five Two Television
30	6	2	**DESPISED ICON** [illegible] MEDIA 8674 (16.98)	Day Of Mourning
31	25	13	**WOMEN OF FAITH WORSHIP TEAM** MYRRH 886824 EX WORD (LRG) (13.98)	A Grand New Day
32	22	2	**DEADMAU5** [illegible] ULTRA (15.98)	For Lack Of A Better Name
33			**BEBEL GILBERTO** [illegible] (9.98)	All In One
34			**BASSHUNTER** [illegible] (9.98)	Bass Generation
35	9	2	**BASEMENT JAXX** [illegible] (16.98)	Scars
36			**DOOMRIDERS** [illegible] (12.98)	Darkness Comes Alive
37	29	5	**MAYER HAWTHORNE** [illegible] (12.98)	A Strange Arrangement
38			**CHRIS SMITHER** MIGHTY ALBERT 8044 SIGNATURE SOUNDS (15.98)	Time Stood Still
39	26	4	**MASON JENNINGS** [illegible] (13.98)	Blood Of Man
40			**LANGHORNE SLIM** [illegible] (12.98)	Be Set Free
41	24		**MATT & KIM** FADER LABEL [illegible] (11.98)	Grand
42	37	3	**ASKING ALEXANDRIA** [illegible] (14.98)	Stand Up And Scream
43	48		GREATEST GAINER **ADELITAS WAY** VIRGIN 65760/CAPITOL (12.98)	Adelitas Way
44			**HURT** [illegible] *485243* (14.98)	Goodbye To The Machine
45			**CAROLINA LIAR** [illegible] (13.98)	Coming To Terms
46	47	6	**TERCER CIELO** [illegible] UNIVERSAL MUSIC LATINO 651702 UMLE (12.98)	Gente Comun, Suenos Extraordinarios
47			**MIIKE SNOW** [illegible] *14.98)	Miike Snow
48	38	4	**PETER WHITE** [illegible] (16.98)	Good Day
49	40	10	**EDWARD SHARPE & THE MAGNETIC ZEROES** [illegible] VAGRANT (13.98)	Up From Below
50	27	18	**DAVID GARRETT** [illegible] (11.98)	David Garrett

HEATSEEKERS SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	#1 1 WK **LA LA LA** LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
2	3	13	**DO I** LUKE BRYAN (CAPITOL NASHVILLE)
3	4	14	**LOVE YOUR LOVE THE MOST** ERIC CHURCH (CAPITOL NASHVILLE)
4	5	14	**RUNAWAY** LOVE AND THEFT (CAROLWOOD)
5	8	6	**FALLING DOWN** SELENA GOMEZ & THE SCENE (HOLLYWOOD)
6	9	11	**RED LIGHT** DAVID NAIL (MCA NASHVILLE)
7	6	14	**I'M IN MIAMI TRICK** LMFAO (PARTY ROCK/INTERSCOPE)
8	7	14	**BOOTS ON** RANDY HOUSER (UNIVERSAL SOUTH)
9	10	8	**SHOTS** LMFAO FEATURING LIL JON (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
10	NEW		**WHITE LIAR** MIRANDA LAMBERT (COLUMBIA)
11	NEW		**NATURALLY** SELENA GOMEZ & THE SCENE (HOLLYWOOD)
12	13	12	**YOU RE GOING DOWN** SICK PUPPIES (EMPIRE/VIRGIN/CAPITOL)
13	12	10	**5 STAR CHICK** YO GOTTI (POLO GROUNDS/J RMG)
14	14	6	**CITY ON OUR KNEES** TOBYMAC (FOREFRONT EMI/CMG)
15	15	13	**JARS** CHEVELLE (EPIC)
16	16	14	**ON THE OCEAN** [illegible] (PAUP DEN TYME/UNIVERSAL REPUBLIC)
17	11	3	**1901** PHOENIX (LOYAUTE/GLASSNOTE)
18	18		**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
19	17	14	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (DSP/JIVE/ZOMBA)
20	19	10	**CAN'T LIVE WITHOUT YOU** CHARLIE WILSON (P MUSIC JIVE/JLG)
21		5	**EIGHT SECOND RIDE** JAKE OWEN (RCA NASHVILLE)
22	NEW		**SATELLITE HEART** ANYA MARINA (CHOP [illegible] ATLANTIC)
23		6	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN (MUSART BALBOA)
24	44	2	**TIK TOK** KESHA (RAP MONEY/RCA/RMG)
25	20	14	**PANIC SWITCH** SILVERSUN PICKUPS (DANGERBIRD)

REGIONAL HEATSEEKERS #1 ALBUMS



NORTH EAST

1. **Joshua Bell** — *At Home With Friends*
2. **Austrian Death Machine** — *Double Brutal*
3. **Doomriders** — *Darkness Comes Alive*
4. **Skyzoo** — *The Salvation*
5. **Hope Sandoval & The Warm Inventions** — *Through The Devil Softly*
6. **Chris Smither** — *Time Stood Still*
7. **Push Play** — *Found*
8. **Steel Panther** — *Feel The Steel*
9. **La Roux** — *La Roux*
10. **Girls** — *Album*

SOUTH ATLANTIC

1. **Tercer Cielo** — *Gente Comun, Suenos Extraordinarios*
2. **Colt Ford** — *Ride Through The Country*
3. **Austrian Death Machine** — *Double Brutal*
4. **Joshua Bell** — *At Home With Friends*
5. **Skyzoo** — *The Salvation*
6. **Steel Panther** — *Feel The Steel*
7. **Will Hoge** — *The Wreckage*
8. **Magnate & Valentino** — *Quimica Perfecta*
9. **Randy Houser** — *Anything Goes*
10. **Landon Pigg** — *The Boy Who Never*

PROGRESS REPORT

Anya Marina, "Satellite Heart"

The track enters Heatseekers Songs at No. 22, thanks to its healthy first-week download total of 15,000 copies sold. The tune's big number is due to the song being the instant download track that accompanied the pre-order of the "New Moon" soundtrack.



THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER, SONGWRITER(S)	Artist / IMPRINT, PROMOTION LABEL	CERT	PEAK POSITION
1	2	3	14	#1 1 WK **DOWN**	Jay Sean Featuring Lil Wayne		1
2	3	6		**PARTY IN THE U.S.A.** (B. LUKE H. GOTTWALD C. KELLY J. CONNISH)	Miley Cyrus ● HOLLYWOOD		2
3	4	2		**RUN THIS TOWN**	Jay-Z, Rihanna & Kanye West ●●●	●	2
4	5	10		**WHATCHA SAY** (J. ANDERSON, J. DESROULEAUX)	Jason DeRulo ● BE. JA HEMITS/ WARNER BRO		4
5	1	1		**I GOTTA FEELING** (A. ADAM, A. NEEA, ... BETTA FRIEDTERR)	The Black Eyed Peas ● INTERSCOPE		1
6	7	7	6	GREATEST GAINER/AIRPLAY **PAPARAZZI** (... LADY GAGA S.G. GERMANOTTA R.P. RUSSELL)	Lady Gaga ● STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		6
7	6	4		**YOU BELONG WITH ME** (T. HARMON, ... TAYLOR SWIFT, ROSE)	Taylor Swift ● BIG MACHINE/UNIVERSAL REPUBLIC		2
8	9	11		**OBSESSED** (... MARIAH CAREY, ... STEWART)	Mariah Carey ●●●		7
9	8	9		**USE SOMEBODY** (... FOLLOWILL, M. FOLLOWILL, NEFF-IANNI)	Kings Of Leon ● RCA	■	4
10	10	5		**EMPIRE STATE OF MIND** (... A. SHUKUROGLOU, J. SEALS, ULTRA, A. MONTE, A. KEYS, B. KEYS, S. ROBINSON)	Jay-Z + Alicia Keys ●		5
11	24	46	7	GREATEST GAINER/DIGITAL **FIREFLIES** (... YOUNG, A. YOUNG)	Owl City ● UNIVERSAL REPUBLIC		11
12	15	18		**SWEET DREAMS** (... A. ANGERS, ... LOVE, B. BANDMAN, ... S. HEFFER, A. WILKINS, ... PAUL, ... LOVE)	Beyonce ● MUSIC WORLD/ SONY MUSIC		12
13	12	8		**FOREVER** (... AMLEE, A. GRAHAM, K. WESTO, CARTER, M. MATHERS, ...)	Drake Featuring Kanye West, Lil Wayne & Eminem ● HARVEY MASON, JR/CASH MONEY/STREAMLINE/INTERSCOPE		8
14	11	96		**COWBOY CASANOVA** (... CARRIE UNDERWOOD, ... JAMES)	Carrie Underwood ● 19/ARISTA NASHVILLE		11
15	14	12		**HOTEL ROOM SERVICE** (... PITBULL, ... A. SAVA, ... W. ...)	Pitbull ●		8
16	20	20		**BREAK UP** (... GRAAFORD, ... GARRETT, GRAAFORD, ...)	Mario Featuring Gucci Mane & Sean Garrett ● RMG		14
17	13	13		**SHE WOLF** (... S. MEDARAC, ... H. FERGUSON, ... HILL, ... EPIC)	Shakira ●● SONY MUSIC/	●	11
18	22	24		**SAY HEY (I LOVE YOU)** (... MICHAEL FRANTI, ... SPEARHEAD, ... MICHAELS, ...)	Michael Franti & Spearhead Featuring Cherine Anderson ● EPIC		18
19	18	19		**THROW IT IN THE BAG** (... FABOLOUS, ... DREAM, ... A. ... AARE, ... NASH)	Fabolous Featuring The-Dream ●● ... RAMIREZ/ ...		14
20	23	23		**BE ON YOU** (... NE-YO, ... SMITH, M. ... ERICKSEN, ... E. HERMANSEN)	Flo Rida Featuring Ne-Yo ● POE BOY/ATLANTIC		19
21	16	14		**BEST I EVER HAD** (... A. ... M. ... HAMILTON, ... FERMAN, D. EARDEN, ...)	Drake ● YOUNG MONEY/CASH MONEY/ WARNER BROS.		2
22	17	16		**GOOD GIRLS GO BAD** (... TEDDER, ... HUDSON, ... ARCE, ... RAMIREZ)	Cobra Starship Featuring Leighton Meester ● EQUAL VISION/ FUELED BY RAMEN/ ATLANTIC	■	7
23	27	31		**ALREADY GONE** (... CLARK, ... P. TEDDER)	Kelly Clarkson ● 19/RCA		23
24	51	68		**REPLAY** (... MYMAN, M. ... AN, ... MELISSA, ... THOMAS, ... MAY)	Iyaz ● ... MUSIC/ ...		24
25	19	15		**KNOCK YOU DOWN** (... A. ... N. ... C. ... M. SMITH, M. ARA, A. ...)	Keri Hilson Featuring Kanye West & Ne-Yo ● MOTOWN/ ...		3
26	26	27		**ONE TIME** (... A. ... STEWART, J. BUNTON, C. COLE, T. NAMEREANYE)	Justin Bieber ● ...		26
27	21	17		**SUCCESSFUL** (... HEARD, ... SHEBIB, T. NEVERSON, J. CARTER)	Drake Featuring Trey Songz & Lil Wayne ● YOUNG MONEY/CASH MONEY/ WARNER BROS.		17
28	85	-		**SOMEBODY TO LOVE** (A. ANDERS, PASTROM, P. MERCURY)	Glee Cast ● FOX COLUMBIA		28
29	28	29		**LOVE DRUNK** (... HOWE, ... HOLLANDER, D. KATZ)	Boys Like Girls ● ...	●	22
30	37	51		**NEED YOU NOW** (... KEYES, ... JAMES, ... HAYWOOD, ... KELLEY, H. SCOTT, L. KEARS)	Lady Antebellum ● ...		30
31	33	35		**FALLIN' FOR YOU** (... HOWARD, ... A. ... THOMAS, J. CALLAT, R. MINNIS)	Colbie Caillat ● UNIVERSAL/ ...		12
32	47	75		**MEET ME HALFWAY** (... WILL. AM, A. ADAMS, A. PINEDA, J. G. MEZ, S. FERGUSON, A. HARRIS, ... BAPTISTE, S. ...)	The Black Eyed Peas ● INTERSCOPE		32
33	32	32		**TOES** (... FROWN, Z. BROWN, A. ... BRETTE, ... HOPKINS, S. MOLINE)	Zac Brown Band ● HOME GROWN/ATLANTIC/ ...		31
34	45	55		**SEXY CHICK** (... JAMES, D. GETTA, J. C. SANDERS, G. ... WRIGHT, ... LEE, A. THAM)	David Guetta Featuring Akon ● SMI/ ...		34
35	25	21		**BATTLEFIELD** (... TEDDER, ... WATTERS, ... PAM'ANIE, ... D. W. ATKINS, ... L. BIANCAMELLO, S. AATTERS, W. ATKINS, R. TEDDER)	Jordin Sparks ● ...		10
36	36	34		**NEVER SAY NEVER** (... JOHNSON, M. FLYNN, (THE FRAY, KING, SLADE)	The Fray ● EPIC	●	32
37	29	25		**BIG GREEN TRACTOR** (M. KNOX, J. COLLINS, D. L. MURPHY)	Jason Aldean ● BROKEN BOW	●	18
38	30	26		**BOOM BOOM POW** (... AM, A. A. ... MS, A. PINEDA, S. FERGUSON, J. GOMEZ)	The Black Eyed Peas ● WILL I AM/INTERSCOPE		1
39	43	52		**GETTIN' YOU HOME (THE BLACK DRESS SONG)** (... J. ... RATEN, ... BLAY)	Chris Young ● RCA/RMG		30
40	39	■		**AMERICAN RIDE** (... TH ... PARADISE)	Toby Keith ● SHOW DOG/ ...		36
41	34	30		**NO SURPRISE** (... BEL, ... HARPER, ... GROE, ... P. WESTBERG, E. ...)	Daughtry ● RCA/ ...		15
42	46	47		**EVACUATE THE DANCEFLOOR** (M. ... BEAR, ... KIBER, ... FEDER, A. ... M. REITER)	Cascada ●● ...		38
43	31	22		**21 GUNS** (B. ... JAY, B. ARMSTRONG, GREEN DAY)	Green Day ● REPRISE	●	22
44	35	28		**I KNOW YOU WANT ME (CALLE OCHO)** (... N. FASANO, PUDWELL, A. A. C. PEREZ)	Pitbull ● TVT		2
45	42	45		**ONLY YOU CAN LOVE ME THIS WAY** (... KEITH URBAN, ... MCEWAN, ... HEIL)	Keith Urban ● CAPITOL NASHVILLE		42
46	49	63		**DROP IT LOW** (... ESTER DEAN, C. BROWN)	Ester Dean Featuring Chris Brown ● HARVEY MASON, ZONE 4/STREAMLINE/INTERSCOPE		46
47	40	33		**WAKING UP IN VEGAS** (... WELLS, (K. PERRY, D. CHILD, A. CARLSSON)	Katy Perry ● CAPITOL		9
48	41	36		**PLEASE DON'T LEAVE ME** (... M. MARTIN)	Pink ● LAFACE/ ...		17
49	50	54		**WASTED** (... A. ... A. ASHWORTH)	Gucci Mane Featuring Plies Or OJ Da Juiceman ● MAZARATI/ ...		40
50	44	38		**PRETTY WINGS** (... MAXWELL, ... LAWYER, ... MUSIC)	Maxwell ●● ...		33
51	HOT SHOT DEBUT	1		**ALONE** (A. ANDERS, PASTROM, (B. STEINBERG, T. KELLY)	Glee Cast ● FOX COLUMBIA		51
52	54	58		**IMMA STAR (EVERYWHERE WE ARE)** (... M. ... ELTON, ... AME, M. ... T.)	Jeremih ● MAD ...		51
53	52	65		**WELCOME TO THE FUTURE** (... B. PAISLEY, C. DUBOIS)	Brad Paisley ● ARISTA NASHVILLE		53
54	53	53		**SMALL TOWN USA** (... MAHER, J. S. STOVER, J. MOORE)	Justin Moore ● ...		44
55	64	64		**I'M ALIVE** (B. CANNON, K. CHESNEY, K. CHESNEY, D. DILLON, M. JAMBURINO)	Kenny Chesney With Dave Matthews ● BNA		55
56	55	61		**LA LA LA** (... A. ... HAYS, A. ...)	LMFAO ● PARTY ROCK, WILL, AM/CHERRYTREE/INTERSCOPE		38
57	52	44		**ICE CREAM PAINT JOB** (M. ... EBB, ... H. A. PRICE, ...)	Dorrough ● NGENIOUS		27
58	63	62		**LOL :-)** (... A. PRICE, T. NEVERSON, T. TAYLOR, T. SCALES, D. WAYA, DAVIS)	Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em ● SONG BOOK/ATLANTIC		31
59	65	70		**DO I** (... STEVENS, L. BRYANT, KELLY, T. HAYWARD)	Luke Bryan ● CAPITOL NASHVILLE		59
60	75	66		**I WANT TO KNOW WHAT LOVE IS** (M. ... WRIGHT, M. JONES)	Mariah Carey ● ISLAND/IDJMI		60
61	56	57		**HER DIAMONDS** (M. ... R. THOMAS)	Rob Thomas ● EMI/ ...		11
62	59	48		**SMILE** (... C. MOSER, B. EALY, HARDING, ... BONE)	Uncle Kracker ● TOP DOG/ ATLANTIC		47
63	58	56		**NEW DIVIDE** (M. ... W. PARK)	Linkin Park ● MACHINE SHOP/WARNER BROS.	■	6
64	70	-		**FACE DROP** (... N. ... E. ... A. MARTIN)	Sean Kingston ● BEGINNER/ ...		64
65	61			**DOESN'T MEAN ANYTHING** (... A. KEYS, A. KEYS, K. BROTHERS, R. ...)	Alicia Keys ● MRC/ ...		61
66	57	76		**THE FIXER** (... JEDER, M. CAMERON, S. GOSSARD, M. MCCREADY)	Pearl Jam ●● MONKEYWRENCH		36
67	■	37		**UPRISING** (M. ... BAMY)	Muse ● HELIUM/ WARNER ...		37
68	60	40		**I'M GOING IN** (... GRAHAM, D. CARTER, ... EVANS)	Drake Featuring Lil Wayne & Young Jeezy ● YOUNG MONEY/CASH MONEY/ ...		48
69	73	85		**STARSTRUKK** (M. ... FISHMAN, M. ... TT)	3OH!3 Featuring Katy Perry ● ...	●	69
70	68	74		**GOD IN ME** (W. ... A. TAMPERE, ... E. A. N. ... CAMPBELL, T. A. N. ... CAMPBELL)	Mary Mary Featuring Kierra "KIKI" Sheard ● MB ...		68
71	69	72		**LOVE YOUR LOVE THE MOST** (... E, ... H. M. PHERNEY)	Eric Church ● CAPITOL ...		63
72	80	86		**NUMBER ONE** (... HAMILTON, R. HAMILTON, R. KELLY, R. HAMILTON, R. HAMILTON, A. L. WILSON)	R. Kelly Featuring Ken Hilson ● JIVE/ ...		72
73	NEW			**WHEELS** (... M. ... HEAD, ... DUE, ... FOO FIGHTERS)	Foo Fighters ● ROSWELL/ ...		73
74	97	-		**FUNHOUSE** (T. ... HOWARD, P. NINK, T. ... ANAL, ... HARRY)	Pink ● LAFACE/ ...		74
75	79	87		**RUNAWAY** (... N. R. PERRA, ... A. N. ... LEE, ... M. THE BLACKLEDGE)	Love And Theft ● CAROLWOOD		68
76	RE-ENTRY			**DON'T STOP BELIEVIN'** (... A. ENER, ... A. ... M. ... PERRY, ... HEMAN, ... SAN)	Glee Cast ● FOX/ ...		8
77	67	67		**I WILL NOT BOW** (... BEN, ... K. B. HARVEY)	Breaking Benjamin ● HOLLYWOOD/ ...		40
78	NEW			**CAREFUL** (... PARAMORE, (H. WILLIAMS, J. FARRO)	Paramore ● FUELED BY RAMEN/ATLANTIC/ ...		78
79	82	84		**UNDER** (... TARA, A. DIXON, L. BEREAL, R. NEW, J. FRANKLIN, T. JONES, K. STEPHENSON, M. COOPER)	Pleasure P ● ATLANTIC		79
80	77	69		**YOU'RE A JERK** (D. A. THOMAS, (D. A. THOMAS, E. H. BENJAMIN, V. B. ADAMS	New Boyz ● SHOTTY ASS/ ...		24
81	89	94		**FIFTEEN** (S. ... MAN, T. ... SWIFT)	Taylor Swift ● BIG MACHINE		68
82	91	92		**FALLING DOWN** (... TURNER, ... TRAINER, T. VITTETOE, G. SOHOCKI)	Selena Gomez & The Scene ● HOLLYWOOD/ ...		82
83	72	41		**YOUNG FOREVER** (... A. ... M. ... I. ... BERNARD, S. L. ... CARTER, A. ALEXS)	Jay-Z + Mr. Hudson ● ROC NATION		41
84	84	91		**SOUNDS LIKE LIFE TO ME** (... BROWN, A. GRANTT, (D. WORLEY, W. SARBLE, P. O'DONNELL)	Darryl Worley ● ...		84
85	95	-		**RED LIGHT** (... M. WHOLLEY, J. ... NGLETON, M. PEIRCE, J. MATKE, ...)	David Nail ● MCA NASHVILLE		85
86	93	88		**BREAK** (... N, ... THREE DAYS GRACE, B. ... STOCK)	Three Days Grace ● JIVE/ JG		69
87	81	81		**I'M IN MIAMI TRICK** (... K. ... KHALIL)	LMFAO ●● PARTY ROCK/ INTERSCOPE		51
88	NEW			**MAYBE THIS TIME** (A. ANDERS, PASTROM, M. ... T. ... TED)	Glee Cast ● FOX/ ...		88
89	NEW			**LIVE LIKE WE'RE DYING** (... KIMMER, J. FRAMPTON, ... NOT LISTED)	Kris Allen ● ...		89
90	98	-		**BONFIRE** (... MORGAN, ... BROWN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan ● ...		90
91	NEW			**I WANNA MAKE YOU CLOSE YOUR EYES** (B. ... BENTLEY, ... R. BEAVER, J. BENTLEY)	Dierks Bentley ● CAPITOL NASHVILLE		91
92	■	99		**CHECK MY BRAIN** (... A. ... HANS, J. CANTRELL)	Alice In Chains ● ...		85
93	74	60		**LIVING FOR THE NIGHT** (... HERMAN, ... STRAITH, STRAITH, D. ... ON)	George Strait ● MCA NASHVILLE		52
94	96	-		**BAD HABITS** (M. DAVID MUSZE, M. DAVID MUSZE)	Maxwell ● COLUMBIA		94
95	78	78		**I'LL JUST HOLD ON** (... HENSON, ... T. ... B. SIMPSON)	Blake Shelton ● WARNER BROS. NASHVILLE/ ...		78
96	NEW			**CONSIDER ME GONE** (... M. MARTIN, M. ... HEARN, ... DIAMOND, M. ... HEARN)	Reba ● STARSTRUCK/ ...		96
97	87	80		**BOOTS ON** (M. WARD, ... STRETCH, ... R. HOUSER, B. KENNEY)	Randy Houser ● ...		55
98	NEW			**HEY, SOUL SISTER** (M. TERRE, ESPIONAGE, (P. MONAHAN, E. LIND, A. BJORKLUND)	Train ● COLUMBIA		98
99	88	89		**TRUST** (... A. E. ... FAIR, A. M. CYLE, F. TAYLOR, D. L. ALFERO)	Keyshia Cole Duet With Monica ● MAD ... JEFFEN/ INTERSCOPE		71
100	NEW			**REGRET** (JAM, J. HAMMON, JAM, A. STEPHENSON, J. VALENTINE, C. LUCKETT, B. NEWT, SR., ... HAMMON, N. ... BROWN)	LeToya Featuring Ludacris ● CAPITOL ...		18

UNIVERSAL REPUBLIC

1

The track is the first Hot 100 No. 1 for Universal Republic, which became an entity in 2005 when it and Universal Motown splintered from Universal Motown Records Group.

5

The song winds up with 14 weeks at No. 1, which ties it with this decade's longest stay at the top with Mariah Carey's "We Belong Together."

28 & 51

At No. 28, the troupe's cover of Queen's No. 13-peaking 1977 classic bests the legendary group's own remake with George Michael (No. 30 in 1993). At No. 51, "Alone" returns to the chart for the first time since Heart's original version reached No. 1 in 1987.



73

The band fetches its 13th top five on Alternative (viewable at billboard.biz) as this track zooms 18-5. The act enters a tie with Linkin Park for third-most top fives on that list behind Green Day (17) and U2 (16).



98

This act returns to the Hot 100 for the first time since 2004 with its current top 20 Adult Top 40 track (No. 19). The band's [illegible]-city tour this month in support of its new album, "Save Me, San Francisco," due Oct. 27.

BETWEEN THE BULLETS

SEAN ENDS PEAS RECORD REIGN



Jay Sean takes his debut single to No. 1 on the Billboard Hot 100 as "Down" darts 2-1 to end the Black Eyed Peas' record No. 1 run at 26 consecutive weeks (14 weeks for "I Gotta Feeling" and 12 for "Boom Boom Pow"). "Down" concurrently moves to No. 1 on Hot 100 Airplay with 115 million listener impressions, while climbing 5-3 on Hot Digital Songs, where its total download tally to date now surpasses 1.5 million. Sean is the first male artist to take his debut single to No. 1 on the Hot 100 since Flo Rida rode "Low" to the top in January 2008. —*Silvio Pietroluongo*

Billboard HOT 100

OCT 17 2009

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	3	11	#1 1 WK **DOWN** / JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	1	23	**YOU BELONG WITH ME** / TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	4	11	**RUN THIS TOWN** / JAY Z, RIHANNA & KANYE WEST (ROC NATION)
4	2	17	**I GOTTA FEELING** / THE BLACK EYED PEAS (INTERSCOPE)
5	5	20	**USE SOMEBODY** / KINGS OF LEON (RCA/RMG)
6	6	14	**OBSESSED** / MARIAH CAREY (ISLAND/DEF JAM/IDJMG)
7	11	7	**WHATCHA SAY** / JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
8	9	15	**BREAK UP** / MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
9	12	7	**PARTY IN THE U.S.A.** / MILEY CYRUS (HOLLYWOOD)
10	17	5	**PAPARAZZI** / LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
11	18	5	**SWEET DREAMS** / BEYONCE (MUSIC WORLD/COLUMBIA)
12	7	14	**THROW IT IN THE BAG** / FABOLOUS FEAT. THE-DREAM (DESTINY/DEF JAM/IDJMG)
13	10	26	**KNOCK YOU DOWN** / KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY ZONE 4/INTERSCOPE)
14	8	22	**BEST I EVER HAD** / DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
15	13	13	**SUCCESSFUL** / DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	16	11	**BE ON YOU** / FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
17	15	22	**PRETTY WINGS** / MAXWELL (COLUMBIA)
18	14	15	**HOTEL ROOM SERVICE** / PITBULL (MR. 305 POLO GROUNDS/J RMG)
19	21	11	**AMERICAN RIDE** / TOBY KEITH (SHOW DOG NASHVILLE)
20	23	9	**GETTIN' YOU HOME (THE BLACK DRESS SONG)** / CHRIS YOUNG (RCA NASHVILLE)
21	24	10	**ONLY YOU CAN LOVE ME THIS WAY** / KEITH URBAN (CAPITOL NASHVILLE)
22	20	18	**NO SURPRISE** / DAUGHTRY (RCA/RMG)
23	19	17	**BATTLEFIELD** / JORDIN SPARKS (SYCURVE/JIVE/ZG)
24	38	4	**FOREVER** / DRAKE (HARVEY MASON,JR/STREAMLINE/INTERSCOPE)
25	33	7	**TOES** / ZAC BROWN BAND (HOME GROWN/ATLANTIC/GREEN PLATE)
26	25	12	**NEVER SAY NEVER** / THE FRAY (EPIC)
27	32	8	**FALLIN' FOR YOU** / COLBIE CAILLAT (UNIVERSAL REPUBLIC)
28	36	10	**WELCOME TO THE FUTURE** / BRAD PAISLEY (ARISTA NASHVILLE)
29	27	24	**PLEASE DON'T LEAVE ME** / P!NK (LAFACE)
30	22	17	**SMALL TOWN USA** / JUSTIN MOORE (VALORY)
31	56	2	**EMPIRE STATE OF MIND** / JAY Z + ALICIA KEYS (ROC NATION)
32	37	8	**WASTED** / GUCCI MANE FEAT. PLIES (1017/BRICKSQUAD/WARNER BROS.)
33	26	21	**WAKING UP IN VEGAS** / KATY PERRY (CAPITOL)
34	28	15	**BIG GREEN TRACTOR** / JASON ALDEAN (BROKEN BOW)
35	30	15	**GOD IN ME** / MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
36	41	4	**COWBOY CASANOVA** / CARRIE UNDERWOOD (ARISTA NASHVILLE)
37	44	4	**ALREADY GONE** / KELLY CLARKSON (19/RCA/RMG)
38	42	7	**LOVE DRUNK** / BOYS LIKE GIRLS (COLUMBIA)
39	40	6	**SAY HEY (I LOVE YOU)** / MICHAEL FRANTI & SPEARHEAD (E1/BOOGIEMANTI/UMRISA REPUBLIC)
40	49	3	**MEET ME HALFWAY** / THE BLACK EYED PEAS (INTERSCOPE)
41	34	31	**I KNOW YOU WANT ME (CALLE OCHO)** / PITBULL (LATIN)
42	31	13	**GOOD GIRLS GO BAD** / CHEAP THRILLS FEAT. LEIGHTON MEESTER (SLOWCHILD/LAFACE/INTERSCOPE)
43	45	6	**LOL :-)** / TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY (SONG BOOK/ATLANTIC)
44	39	20	**HER DIAMONDS** / ROB THOMAS (MR. 305/EMI LATIN)
45	53	2	**DOESN'T MEAN ANYTHING** / ALICIA KEYS (MBK/RMG)
46	35	12	**SHE WOLF** / SHAKIRA (SONY MUSIC LATIN/EPIC)
47	50	7	**UNDER** / PLEASURE P (ATLANTIC)
48	51	6	**I'M ALIVE** / KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
49	60	3	**NEED YOU NOW** / LADY ANTEBELLUM (CAPITOL NASHVILLE)
50	47	31	**BOOM BOOM POW** / THE BLACK EYED PEAS (INTERSCOPE)
51	59	6	**NUMBER ONE** / R. KELLY FEAT. KERI HILSON (INTERVLG)
52	55	4	**DROP IT LOW** / ESTER DEAN FEAT. CHRIS BROWN (HAPPY HOUR/VIRGIN/STREAMLINE/INTERSCOPE)
53	52	10	**SOUNDS LIKE LIFE TO ME** / DARRYL WORLEY (THE AVAR...)
54	48	10	**LOVE YOUR LOVE THE MOST** / ERIC CHURCH (CAPITOL NASHVILLE)
55	66	3	**DO I** / LUKE BRYAN (CAPITOL NASHVILLE)
56	64	3	**FIFTEEN** / TAYLOR SWIFT (BIG MACHINE)
57	68	5	**EVACUATE THE DANCEFLOOR** / CASCADA (ROBBIN)
58	61	7	**RUNAWAY** / LOVE AND THEFT (CAROLWOOD)
59	67	2	**ONE TIME** / JUSTIN BIEBER (DEF JAM/IDJMG)
60	58	3	**BAD HABITS** / MAXWELL (COLUMBIA)
61	43	18	**I'LL JUST HOLD ON** / BLAKE SHELTON (WARNER BROS./NASHVILLE/WRN)
62	57	12	**21 GUNS** / GREEN DAY (REPRISE)
63	71	2	**BONFIRE** / CRAIG MORGAN (BNA)
64	46	16	**LIVING FOR THE NIGHT** / GEORGE STRAIT (MCA NASHVILLE)
65	-	1	**SEXY CHICK** / DAVID GUETTA FEAT. AKON (GUM ASTRA/WERKS CAPITOL)
66	54	14	**TRUST** / KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
67	73	2	**REGRET** / LETOYA FEAT. LUDACRIS (CAPITOL)
68	-	1	**RED LIGHT** / DAVID NAIL (VOLK NASHVILLE)
69	65	20	**BOOTS ON** / RANDY HOUSER (UNIVERSAL SOUTH)
70	-	1	**I WANNA MAKE YOU CLOSE YOUR EYES** / DIERKS BENTLEY (CAPITOL NASHVILLE)
71	72	6	**IMMA STAR (EVERYWHERE WE ARE)** / JEREMIH (MCA/THE INC./JAMIE/IDJMG)
72	74	2	**I WANT TO KNOW WHAT LOVE IS** / MARIAH CAREY (ISLAND/IDJMG)
73	-	1	**HONKY TONK STOMP** / BROOKS & DUNN FEAT. BILLY GIBBONS (ARISTA NASHVILLE)
74	75	2	**CHECK MY BRAIN** / ALICE IN CHAINS (VIRGIN/CAPITOL)
75	-	1	**I INVENTED SEX** / TREY SONGZ FEAT. DRAKE (ATLANTIC)

117 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats.
are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	8	#1 6 WKS **PARTY IN THE U.S.A.** / MILEY CYRUS (HOLLYWOOD)	
2	2	11	**WHATCHA SAY** / JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
3	5	13	**DOWN** / JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
4	3	17	**I GOTTA FEELING** / THE BLACK EYED PEAS (INTERSCOPE)	
5	13	7	**FIREFLIES** / OWL CITY (UNIVERSAL REPUBLIC)	
6	4	6	**PAPARAZZI** / LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
7	6	8	**RUN THIS TOWN** / JAY Z, RIHANNA & KANYE WEST (ROC NATION)	●
8	7	4	**EMPIRE STATE OF MIND** / JAY Z + ALICIA KEYS (ROC NATION)	
9	14	13	**OBSESSED** / MARIAH CAREY (ISLAND/IDJMG)	
10	49	2	**SOMEBODY TO LOVE** / GLEE CAST (FOX/COLUMBIA)	
11	9	3	**FOREVER** / DRAKE (HARVEY MASON,JR/STREAMLINE/INTERSCOPE)	
12	23	7	**REPLAY** / IYAZ (SMC/MONEY BELUGA HEIGHTS/REPRISE)	
13	8	2	**COWBOY CASANOVA** / CARRIE UNDERWOOD (ARISTA NASHVILLE)	
14	11	23	**YOU BELONG WITH ME** / TAYLOR SWIFT (BIG MACHINE)	
15	10	34	**USE SOMEBODY** / KINGS OF LEON (RCA/RMG)	■
16	12	12	**SHE WOLF** / SHAKIRA (SONY M... LATIN/EPIC)	●
17	17	9	**SWEET DREAMS** / BEYONCE (MUSIC WORLD/COLUMBIA)	
18	15	10	**ONE TIME** / JUSTIN BIEBER (D... AND/IDJMG)	
19	18	10	**SAY HEY (I LOVE YOU)** / MICHAEL FRANTI & SPEARHEAD (E1/BOOGIEMANTI/UMRISA REPUBL...)	
20		1	**ALONE** / GLEE CAST (FOX/COLUMBIA)	
21	25	10	**SEXY BITCH** / DAVID GUETTA FEAT. AKON (GUM ASTRA/WERKS/CAPITOL)	
22	19	14	**HOTEL ROOM SERVICE** / PITBULL (MR. 305 POLO GROUNDS/J RMG)	
23	27	7	**NEED YOU NOW** / LADY ANTEBELLUM (CAPITOL NASHVILLE)	
24	16	18	**GOOD GIRLS GO BAD** / CHEAP THRILLS FEAT. LEIGHTON MEESTER (SLOWCHILD/LAFACE/INTERSCOPE)	■
25	21	10	**ALREADY GONE** / KELLY CLARKSON (19/RCA/RMG)	
26		2	**MEET ME HALFWAY** / THE BLACK EYED PEAS (INTERSCOPE)	
27	24	14	**LOVE DRUNK** / BOYS LIKE GIRLS (COLUMBIA)	●
28		15	**21 GUNS** / GREEN DAY (REPRISE)	●
29	26	27	**BOOM BOOM POW** / THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
30	30	8	**EVACUATE THE DANCE FLOOR** / CASCADA (ROBBIN)	
31	22	30	**SINGLE LADIES (PUT A RING ON IT)** / BEYONCE (MUSIC WORLD/COLUMBIA)	■
32	31	10	**TOES** / ZAC BROWN BAND (HOME GROWN/ATLANTIC/GREEN PLATE)	
33		1	**DROP IT LOW** / ESTER DEAN FEAT. CHRIS BROWN (HAPPY HOUR/VIRGIN/STREAMLINE/INTERSCOPE)	
34	43	7	**BE ON YOU** / FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)	
35	37	14	**FALLING FOR YOU** / COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
36		16	**BIG GREEN TRACTOR** / JASON ALDEAN (BROKEN BOW)	●
37	-	5	**DON'T STOP BELIEVIN'** / GLEE CAST (FOX/COLUMBIA)	
38	-	1	**CAREFUL** / PARAMORE (FUELED BY RAMEN/ATLANTIC RRP)	
39	28	22	**FIRE BURNING** / SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
40	35		**LA LA LA** / LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)	
41	59	6	**FALLING DOWN** / SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
42	53	3	**FACE DROP** / SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
43	47	8	**IMMA STAR (EVERYWHERE WE ARE)** / JEREMIH (MCA/THE INC./JAMIE/IDJMG)	
44	34	4	**YOUNG FOREVER** / JAY Z + MR. HUDSON (ROC NATION)	
45	41	9	**SMILE** / UNCLE KRACKER (TOP DOG/ATLANTIC)	
46	36	17	**BEST I EVER HAD** / DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
47	39	32	**I KNOW YOU WANT ME (CALLE OCHO)** / PITBULL (LATIN)	
48		3	**SUCCESSFUL** / DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
49	-	1	**MAYBE THIS TIME** / GLEE CAST (FOX/COLUMBIA)	
50		20	**BATTLEFIELD** / JORDIN SPARKS (SYCURVE/JIVE/ZG)	
51	38	3	**I'M GOING IN** / DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
52		12	**ICE CREAM PAINT JOB** / DORR BROS. (COLUMBIA)	
53		41	**POKER FACE** / LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
54	51		**THROW IT IN THE BAG** / FABOLOUS FEAT. THE-DREAM (DESTINY/DEF JAM/IDJMG)	
55	57	17	**NEVER SAY NEVER** / THE FRAY (EPIC)	●
56	60	7	**STARSTRUKK** / 3OH!3 (PHOTO FINISH/ATLANTIC RRP)	●
57	56	16	**YOU'RE A JERK** / NEW BOYZ (HOTT ASS/LOW/WARNER BROS.)	
58	-	1	**FUNHOUSE** / P!NK (LAFACE/ZG)	
59	58		**BREAK UP** / MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)	
60			**THE FIXER** / PEARL JAM (MONKEYWRENCH)	
61	48	4	**UPRISING** / MUSE (W.M.G/WARNER BROS.)	
62	54	20	**NEW DIVIDE** / LINKIN PARK (MACHINE SHOP/WARNER BROS.)	■
63	-		**LIVE LIKE WE'RE DYING** / KRIS ALLEN (19/JIVE)	
64	-	2	**I WANT TO KNOW WHAT LOVE IS** / MARIAH CAREY (ISLAND/IDJMG)	
65	32	2	**TAKING CHANCES** / GLEE CAST (FOX/COLUMBIA)	
66		1	**BETCHA GON' KNOW (THE PROLOGUE)** / MARIAH CAREY (ISLAND/IDJMG)	
67	62	14	**I'M IN MIAMI TRICK** / LMFAO (PARTY ROCK/INTERSCOPE)	
68	68	2	**GETTIN' YOU HOME (THE BLACK DRESS SONG)** / CHRIS YOUNG (RCA NASHVILLE)	
69	55		**KNOCK YOU DOWN** / KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY ZONE 4/INTERSCOPE)	
70	69	3	**WASTED** / GUCCI MANE FEAT. PLIES OR DJ QUIK (1017/BRICKSQUAD/WARNER BROS.)	
71	-	7	**AMERICAN RIDE** / TOBY KEITH (SHOW DOG NASHVILLE)	
72	-	1	**NATURALLY** / SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
73	64	31	**THE CLIMB** / MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	■
74	-	1	**WHEELS** / FOO FIGHTERS (ROSWELL/RCA/RMG)	
75	52	5	**I WILL NOT BOW** / BREAKING BENJAMIN (HOLLYWOOD)	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER — Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE — Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓓ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓓ DualDisc available. Ⓒ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Alternative, Active Rock, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Triple A, Heritage Rock, Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

CONFIGURATIONS

● CD single available. ● Digital Download available. ● DVD single available. ● Vinyl Maxi-Single available. ● Vinyl single available. ● CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

POWER PICK — This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). ▯ Certification of 200,000 units (Platino). Ⓔ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ▯ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. ▯ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

POP/ADULT/ROCK

Billboard

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	#1 1 WK **DOWN** JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	1	15	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
3	5	9	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
4	3	17	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	4	18	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
6	6	8	**WHATCHA SAY** JASON DERULO (BEVERLY HILLS/WARNER BROS.)
7	11	6	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	10	13	**LOVE DRUNK** BOYS LIKE GIRLS (COLUMBIA)
9	8	10	**OBSESSED** MARIAH CAREY (ISLAND/DEF JAM/IDJMG)
10	15	11	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
11	7	19	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
12	9	16	**GOOD GIRLS GO BAD** CHEETAH STARSHIP FEAT LEANN RIMES (EMI/CAPITOL/SHARPAY/ALLY)
13	17	6	**RUN THIS TOWN** JAY Z RIHANNA & KANYE WEST (ROC NATION)
14	13	19	**NEVER SAY NEVER** THE FRAY (EPIC)
15	12	20	**KNOCK YOU DOWN** KERI HILSON FEAT KANYE WEST & NE-YO (MOSLEY/JIVE/ZOMBA)
16	RE	24	**WAKING UP IN VEGAS** KATY PERRY (CAPITOL)
17	19	9	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (EMI/ATLANTIC/MAVERICK/REPUBLIC)
18	20	7	**BE ON YOU** FLO RIDA FEAT NE-YO (POE BOY/ATLANTIC)
19	21	7	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
20	14	20	**NO SURPRISE** DAUGHTRY (RCA/RMG)
21	23	10	**ONE TIME** JUSTIN BIEBER (RAYDAY/IDJMG)
22	18	12	**HOTEL ROOM SERVICE** PITBULL (MI/305 POLO/TVT/RMG)
23	28	3	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
24	24	6	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
25	29	4	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
26	22	15	**BEST I EVER HAD** DRAKE (YOUNG MONEY/UNIVERSAL MOTOWN)
27	26	6	**STARSTRUKK** 3OH!3 FEAT KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
28	31	6	**EVACUATE THE DANCEFLOOR** CASCADA (ROBBINSON)
29	32	4	**FACE DROP** SEAN KINGSTON (SEAN KINGSTON/EPIC)
30	25	19	**NOT MEANT TO BE** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
31	34	3	**FUNHOUSE** P!NK (LAFACE/JLG)
32	10	8	**I WANNA** THE ALL AMERICAN REJECTS (DOGHOUSE/360/INTERSCOPE)
33	36	3	**REPLAY** IYAZ (MCA/IS MONEY/BEVERLY HILLS/REPRISE)
34	35	4	**THROW IT IN THE BAG** FABOLOUS FEAT THE-DREAM (DEF JAM/THE-DREAM/IDJMG)
35	40	2	**SEXY CHICK** DAVID GUETTA FEAT AKON (EMI ASTRALWERKS/CAPITOL)
36	37	4	**DROP IT LOW** ESTER DEAN FEAT CHRIS BROWN (MARY MARY/INTERSCOPE/JIVE/JLG)
37	33	9	**21 GUNS** GREEN DAY (REPRISE)
38	RE	3	GREATEST GAINER **3** BRITNEY SPEARS (JIVE/JLG)
39	RE	12	**SHE WOLF** SHAKIRA (EPIC)
40	RE	1	**DOLLHOUSE** PRISCILLA RENEA (EMI)

After being honored as Billboard's Rising Star and Woman of the Year, respectively, Oct. 2, Lady Gaga and Beyonce each make milestone moves on **Mainstream Top 40**.

Lady Gaga's "Paparazzi" pushes 11-7 to become her fourth top 10 on the chart. She is just the fifth female in the tally's history to collect at least four top 10s from a debut domestic album, joining Alanis Morissette (five, 1995-96), Christina Aguilera (1999-2000), Gwen Stefani (2005) and Fergie (five, 2006-08).

Beyoncé concurrently prepares her fifth top 10 on Mainstream Top 40, as "Sweet Dreams" rises 15-10. The ascent makes "I Am . . . Sasha Fierce" her first album to yield four top 10s on the chart. "If I Were a Boy" reached No. 9, "Single Ladies (Put a Ring on It)" spent three weeks at No. 1, and "Halo" hovered for three weeks at a peak of No. 2.



ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	30	#1 14 WKS **THE CLIMB** MILEY CYRUS (HOLLYWOOD)
4	5	12	GREATEST GAINER **YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	2	37	**YOU FOUND ME** THE FRAY (EPIC)
4	3	21	**HER DIAMONDS** ROB THOMAS (EMI/ATLANTIC)
5	4	34	**COME ON GET HIGHER** MATT NATHANSON (VANGUARD/CAPITOL)
6	8	9	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	11	15	**PLEASE DON'T LEAVE ME** P!NK (LAFACE/JLG)
8	10	5	**HAVEN'T MET YOU YET** MICHAEL BUBLÉ (143/REPRISE)
9	6	50	**LOVE STORY** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	7	51	**BETTER IN TIME** LEONA LEWIS (SYCO/RMG)
11	9	40	**HOT N COLD** KATY PERRY (CAPITOL)
12	12	24	**1, 2, 3, 4** PLAIN WHITE T'S (HOLLYWOOD)
13	13	17	**NO SURPRISE** DAUGHTRY (RCA/RMG)
14	15	7	**KISS A GIRL** KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
15	19	3	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (COLUMBIA/IDJMG)
16	16	20	**COME BACK TO ME** DAVID COOK (19/RCA/RMG)
17	17	12	**CLOSER TO LOVE** MAT KEARNEY (AWAREE/COLUMBIA)
18	18	5	**CHANCES** FIVE FOR FIGHTING (AWAREE/COLUMBIA)
19	RE	5	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
20	21	18	**SECOND CHANCE** SHINEDOWN (ATLANTIC)
21	22	RE	**BEAUTIFUL WORLD (WE'RE ALL HERE)** JON BROCKMAN & ADAM CROSSLEY (MERCURY/IDJMG)
22	20	12	**SHE IS LOVE** PARACHUTE (WARNER BROS./RMG)
23	24	9	**I LOOK TO YOU** WHITNEY HOUSTON (ARISTA/RMG)
24	26	8	**I DON'T WANT TO HEAR ANYMORE** EAGLES (EPIC)
25	25	3	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	#1 9 WKS **USE SOMEBODY** KINGS OF LEON (RCA/RMG)
2	2	22	**NO SURPRISE** DAUGHTRY (RCA/RMG)
3	3	16	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	4	14	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
5	5	17	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	6	25	**PLEASE DON'T LEAVE ME** P!NK (LAFACE/JLG)
7	7	22	**NEVER SAY NEVER** THE FRAY (EPIC)
8	10	13	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (EMI/ATLANTIC/MAVERICK/REPUBLIC)
9	11	18	**21 GUNS** GREEN DAY (REPRISE)
10	8	24	**HER DIAMONDS** ROB THOMAS (EMI/ATLANTIC)
11	9	21	**WAKING UP IN VEGAS** KATY PERRY (CAPITOL)
12	13	11	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
13	14	9	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
14	12	26	**COME BACK TO ME** DAVID COOK (19/RCA/RMG)
15	15	7	**WE WEREN'T BORN TO FOLLOW** BON JOVI (MERCURY/IDJMG)
16	16	14	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
17	19	3	GREATEST GAINER **SOMEDAY** ROB THOMAS (EMBLEM/ATLANTIC)
18	17	9	**CHANCES** FIVE FOR FIGHTING (AWAREE/COLUMBIA)
19	18	7	**HEY, SOUL SISTER** TRAIN (COLUMBIA)
20	20	6	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
21	28	2	**NEVER GONNA BE ALONE** NICKELBACK (ROADRUNNER/RRP)
22	23	6	**MAYBE** NORAH MICHAELSON (VERVE/UNIVERSAL/UNIVERSAL MOTOWN)
23	22	16	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
24	24	9	**I WANNA** THE ALL AMERICAN REJECTS (DOGHOUSE/360/INTERSCOPE)
25	25	10	**GOOD GIRLS GO BAD** CHEETAH STARSHIP FEAT LEANN RIMES (EMI/CAPITOL/SHARPAY/ALLY)

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 5 WKS **CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
2	11	2	GREATEST GAINER **WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
3	2	15	**JARS** CHEVELLE (EPIC)
4	5	9	**UPRISING** MUSE (E.M.I./WARNER BROS.)
5	3	8	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
6	4	11	**THE FIXER** PEARL JAM (MONKEYWRENCH)
7	7	5	**BREAK** THREE DAYS GRACE (JIVE/JLG)
8	13	7	**OVERCOME** CREED (WIND-UP)
9	9	18	**YOU'RE GOING DOWN** SICK PUPPIES (MUSHROOM/ARTEMIS)
10	6	18	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
11	14	7	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO** WEEZER (EPITAPH/RSE)
12	RE	18	**LOVE SOMEDODY** KINGS OF LEON (RCA/RMG)
13	10	18	**PANIC SWITCH** SILVERSUN PICKUPS (DANGERBIRD)
14	16	16	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
15	12	18	**SOUND OF MADNESS** SHINEDOWN (ATLANTIC)
16	18	18	**NOTION** KINGS OF LEON (RCA/RMG)
17	21	6	**MEDICATE** AFI (DREAMWORKS/INTERSCOPE)
18	15	17	**WHISKEY HANGOVER** GODSMACK (UNIVERSAL REPUBLIC)
19	17	18	**BURN IT TO THE GROUND** NICKELBACK (ROADRUNNER/RRP)
20	19	18	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (RELATIVITY)
21	24	13	**IGNORANCE** PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
22	20	18	**21 GUNS** GREEN DAY (REPRISE)
23	29	4	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
24	23	18	**CHAMPAGNE** CAVO (REPRISE)
25	31	3	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (ATLANTIC/ATLANTIC)
26	22	7	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
27	27	18	**I GET OFF** HALESTORM (ATLANTIC)
28	28	RE	**NO YOU GIRLS** FRANZ FERDINAND (MANGO/EPIC)
29	26	14	**SHE'S A GENIUS** JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
30	33	13	**1901** PHOENIX (COLOR/LOSSMOTE)
31	32	9	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
32	36	7	**BACK AGAINST THE WALL** CAGE THE ELEPHANT (RELATIVITY)
33	30	12	**I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT** U2 (A&M/OCTONE/INTERSCOPE)
34	41	2	**EAST JESUS NOWHERE** GREEN DAY (REPRISE)
35	34	8	**FUGITIVE** DAVID GRAY (MERCER STREET/DOWNTOWN)
36	37	6	**AGAIN** FLYLEAF (A&M/OCTONE/INTERSCOPE)
37	38	7	**BREAKING** ANBERLIN (UNIVERSAL REPUBLIC)
38	44	10	**ONE DAY** MATISYAHU (JDUB/JEWISH)
39	39	9	**WHY I AM** DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
40	45	7	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)
41	42	9	**BY THE WAY** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
42	46	8	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
43	43	3	**MONSTER** SKILLET (ATLANTIC/ATLANTIC)
44	RE	1	**SUBSTITUTION** SILVERSUN PICKUPS (DANGERBIRD)
45	40	5	**TALK TO ME** BUCKCHERRY (ELEVEN SEVEN)
46	49	6	**FOREVER IN YOUR HANDS** ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
47	48	4	**MAYBE** NORAH MICHAELSON (VERVE/UNIVERSAL SIGNAL/UNIVERSAL MOTOWN)
48	47	3	**BLOOD ON MY HANDS** THE USED (REPRISE)
49	RE	1	**SLOW POISON** THE BRAVERY (ISLAND/IDJMG)
50	50	2	**MODERN DAY DELILAH** KISS (KISS)

Adelitas Way enters the **Active Rock** top 10 with its first chart entry, as "Invincible" ascends 12-10. On **Rock Songs**, the track rebounds 45-40 (2.2 million audience impressions, up 18%). The Las Vegas band is opening for Shinedown through Oct. 24 before touring with Halestorm and Breaking Benjamin.



ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	#1 1 WK **CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
2	1	18	**YOU'RE GOING DOWN** SICK PUPPIES (MUSHROOM/ARTEMIS)
3	3	15	**JARS** CHEVELLE (EPIC)
4	4	8	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
5	6	7	**OVERCOME** CREED (WIND-UP)
6	7	5	**BREAK** THREE DAYS GRACE (JIVE/JLG)
7	8	12	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
8	5	17	**WHISKEY HANGOVER** GODSMACK (UNIVERSAL REPUBLIC)
9	RE	25	**CHAMPAGNE** CAVO (REPRISE)
10	12	16	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)
11	11	28	**SOUND OF MADNESS** SHINEDOWN (ATLANTIC)
12	14	6	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
13	25	2	GREATEST GAINER **WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
14	15	11	**MONSTER** SKILLET (ATLANTIC/ATLANTIC)
15	18	5	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
16	13	20	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
17	19	15	**FOREVER IN YOUR HANDS** ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
18	10	21	**BURN IT TO THE GROUND** NICKELBACK (ROADRUNNER/RRP)
19	16	27	**I GET OFF** HALESTORM (ATLANTIC)
20	17	13	**TALK TO ME** BUCKCHERRY (ELEVEN SEVEN)
21	21	6	**AGAIN** FLYLEAF (A&M/OCTONE/INTERSCOPE)
22	RE	16	**BY THE WAY** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
23	22	11	**THE FIXER** PEARL JAM (MONKEYWRENCH)
24	23	14	**SHE'S A GENIUS** JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
25	29	6	**FOREVER** RED (ESSENTIAL)

HERITAGE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 4 WKS **CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
2	RE	7	**OVERCOME** CREED (WIND-UP)
3	3	17	**WHISKEY HANGOVER** GODSMACK (UNIVERSAL REPUBLIC)
4	4	22	**BURN IT TO THE GROUND** NICKELBACK (ROADRUNNER/RRP)
5	6	20	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
6	5	24	**CHAMPAGNE** CAVO (REPRISE)
7	7	28	**SOUND OF MADNESS** SHINEDOWN (ATLANTIC)
8	8	7	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
9	9	26	**I GET OFF** HALESTORM (ATLANTIC)
10	10	RE	**BREAK** THREE DAYS GRACE (JIVE/JLG)
11	11	11	**THE FIXER** PEARL JAM (MONKEYWRENCH)
12	21	2	GREATEST GAINER **WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
13	12	14	**JARS** CHEVELLE (EPIC)
14	15	12	**YOU'RE GOING DOWN** SICK PUPPIES (MUSHROOM/VIRGIN/CAPITOL)
15	13	6	**MODERN DAY DELILAH** KISS (KISS)
16	14	10	**STILL UNBROKEN** LYNYRD SKYNYRD (SKYNYRD/EARACHE/CLEOPATRA/ROADRUNNER/RRP)
17	RE	5	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
18	16	14	**SHE'S A GENIUS** JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
19	19	8	**SOAP ON A ROPE** CHICKENFOOT (ELEKTRA)
20	17	17	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (RELATIVITY)
21	14	14	**TALK TO ME** BUCKCHERRY (ELEVEN SEVEN)
22	18	RE	**21 GUNS** GREEN DAY (REPRISE)
23	24	11	**BY THE WAY** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
24	25	4	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
25	27	8	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	2	14	#1 2 WKS AMERICAN RIDE (KEITH U WEST D PAHANISH)	Toby Keith (S) SHOW DOG NASHVILLE		1
2	3	6		GETTIN' YOU HOME (THE BLACK DRESS SONG)	Chris Young (S) RCA		2
3	4	5		ONLY YOU CAN LOVE ME THIS WAY	Keith Urban (S) CAPITOL NASHVILLE		3
4	7	9		TOES	Zac Brown Band (S) HOME GROWN ATLANTIC		4
5	2	1		SMALL TOWN USA	Justin Moore (S) VALORY		1
6	6	7		WELCOME TO THE FUTURE	Brad Paisley (S) ARISTA NASHVILLE		6
7	5	3		BIG GREEN TRACTOR	Jason Aldean (S) BROKEN BOW		1
8	11	11		COWBOY CASANOVA	Carrie Underwood (S) ARISTA NASHVILLE		8
9	13	12		I'M ALIVE	Kenny Chesney With Dave Matthews (S) BNA		9
10	15	15		NEED YOU NOW	Lady Antebellum (S) CAPITOL NASHVILLE		10
11	12	13		SOUNDS LIKE LIFE TO ME	Darryl Worley (S) DRY CREEK		11
12	14	14		RUNAWAY	Love And Theft (S) BIG MACHINE		12
13	16	16		FIFTEEN	Taylor Swift (S) BIG MACHINE		13
14	17	17		DO I	Luke Bryan (S) CAPITOL NASHVILLE		14
15	18	18		BONFIRE	Craig Morgan (S) BNA		15
16	19	19		RED LIGHT	David Nail (S) MCA NASHVILLE		16
17	20	20		HONKY TONK STOMP	Brooks & Dunn Featuring Billy Gibbons (S) ARISTA NASHVILLE		17
18	21	22	11	AIR POWER I WANNA MAKE YOU CLOSE YOUR EYES	Dierks Bentley (S) CAPITOL NASHVILLE		18
19	23	23	9	AIR POWER CONSIDER ME GONE	Reba (S) STARSTRUCK/VALORY		19
20	22	21	22	AIR POWER ALL I ASK FOR ANYMORE	Trace Adkins (S) CAPITOL NASHVILLE		20
21	24	24		I JUST CALL YOU MINE	Martina McBride (S) RCA		21
22	26	30		HISTORY IN THE MAKING	Darius Rucker (S) CAPITOL NASHVILLE		22
23	28	35		SOUTHERN VOICE	Tim McGraw (S) CURB		23
24	25	27		LONG LINE OF LOSERS	Montgomery Gentry (S) COLUMBIA		24
25	27	28		EIGHT SECOND RIDE	Jake Owen (S) RCA		25
26	31	37		WHITE LIAR	Miranda Lambert (S) COLUMBIA		26
27	29	29		HURRY HOME	Jason Michael Carroll (S) ARISTA NASHVILLE		27
28	33	2		GREATEST GAINER WHY	Rascal Flatts (S) LYRIC STREET		28
29	34	39		WHY DON'T WE JUST DANCE	Josh Turner (S) MCA NASHVILLE		29
30	30	34		OUTSIDE MY WINDOW	Sarah Buxton		30
31	32	33		TODAY	Gary Allan (S) MCA NASHVILLE		31
32	RE-ENTRY	43		THAT'S HOW COUNTRY BOYS ROLL	Billy Currington (S) MERCURY NASHVILLE		32
33	42	50		THE TRUTH	Jason Aldean (S) BROKEN BOW		33
34	37	38		BEER ON THE TABLE	Josh Thompson (S) BIG MACHINE		34
35	35	36		RADIO WAVES	Eli Young Band (S) BNA		35
36	38	40		A LITTLE MORE COUNTRY THAN THAT	Easton Corbin (S) MERCURY		36
37	40	44		DIDN'T YOU KNOW HOW MUCH I LOVED YOU	Kellie Pickler (S) 19		37
38	39	42		COUNTRY FOLKS (LIVIN' LOUD)	The Lost Trailers (S) BNA		38
39	41	41		MOO LA MOO	Steve Azar (S) PIDE		39
40	43	45		LONG AFTER I'M GONE	Big Kenny (S) LOVE EVERYBODY GLOTOWN/BIGGER PICTURE		40
41	47	49		KEEP ON LOVIN' YOU	Steel Magnolia (S)		41
42	46	51		SARA SMILE	Jimmy Wayne Featuring Daryl Hall & John Oates		42
43	45	46		LOVE LIKE CRAZY	Lee Brice		43
44	48	48		LOVE LIVES ON	Mallary Hope (S)		44
45	RE-ENTRY			TWANG	George Strait (S) MCA NASHVILLE		45
46	49	50		EVERYWHERE I GO	Phil Vassar (S)		46
47	52	55		19 AND CRAZY	Bomshel		47
48	50	57		STUCK	Ash Bowers (S) STONELY CREEK		48
49	51	54		SOONER OR LATER	Michelle Branch (S) REPRISE/WARNER BROS.		49
50	55	52		SKINNY DIPPIN'	Whitney Duncan (S)		50



8

Underwood's 10th top 10 is the most by any solo female in the current decade. Faith Hill and Martina McBride are tied for second place with nine top 10s apiece in the 2000s.



9

Chesney scores his 28th top 10 this decade, widening his lead as the artist with the most trips to that level in the '00s. The top 10 hasn't seen a core country artist with a non-country duet partner since Chesney's "Everybody Wants to Go to Heaven" with the Wailers reached No. 1 a year ago.

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL / PRICE	Title	CERT.	PEAK POSITION
1	1	1	1	#1 1 WK MIRANDA LAMBERT	Revolution		1
2	1	1		TAYLOR SWIFT	Fearless	4	1
3	2	2		ZAC BROWN BAND	The Foundation	■	2
4	3	3		SOUNDTRACK	Hannah Montana: The Movie	■	1
5	5	5		JASON ALDEAN	Wide Open	●	2
6	4	3		BROOKS & DUNN	#1s ... And Then Some		1
7	7	9		LADY ANTEBELLUM	Lady Antebellum	■	1
8	6	6		GEORGE STRAIT	Twang	●	1
9	8	7		REBA	Keep On Loving You		1
10	9	8		VARIOUS ARTISTS	NOW That's What I Call Country Vol. 2		1
11	10	10		DARIUS RUCKER	Learn To Live	■	1
12	11	13	63	GREATEST GAINER SUGARLAND	Love On The Inside	■	1
13	11	12		CHRIS YOUNG	The Man I Want To Be		6
14	12	11		TAYLOR SWIFT	Taylor Swift	4	1
15	13	15		KEITH URBAN	Defying Gravity		1
16	17	18		BRAD PAISLEY	American Saturday Night		1
17	NEW			ROBERT EARL KEEN	The Rose Hotel		17
18	18	16		KENNY CHESNEY	Greatest Hits II		1
19	NEW			PATTY LOVELESS	Mountain Soul II		19
20	16	17		JUSTIN MOORE	Justin Moore		3
21	20	19		SUGARLAND	LIVE On The Inside		1
22	21	20		BILLY CURRINGTON	Little Bit Of Everything		2
23	15	14		RASCAL FLATTS	Unstoppable	■	1
24	22	23		JAMEY JOHNSON	That Lonesome Song	●	6
25	23	21		GLORIANA	Gloriana		2
	19	–		LARRY THE CABLE GUY	Tailgate Party		19
27	NEW			BIG & RICH	Greatest Hits		27
28	26	32		ERIC CHURCH	Carolina		4
29	NEW			KRIS KRISTOFFERSON	Closer To The Bone		29
30	25	24		WILLIE NELSON	American Classic		14
31	30	30		KELLIE PICKLER	Kellie Pickler		1
32	35	31		TOBY KEITH	35 Biggest Hits	■	1
33	24	27		GEORGE JONES	A Collection Of My Best Recollection		22
34	29	27		LOVE AND THEFT	World Wide Open		18
35	32	28		RANDY HOUSER	Anything Goes		21
36	33	35		COLT FORD	Ride Through The Country		24
37	31	37		DIERKS BENTLEY	Feel That Fire		1
38	36	29		ZAC BROWN BAND	The Foundation		29
39	28	25		RASCAL FLATTS	Greatest Hits Volume 1		2
40	37	36		TRAILER CHOIR	Off The Hillbilly Hook (EP)		30
41	40	38		KENNY CHESNEY	Lucky Old Sun		1
42	43	43		TIM MCGRAW	Greatest Hits Limited Edition		1
43	38	34		CROSS CANADIAN RAGWEED	Happiness And All The Other Things		10
44	41	–		DIAMOND RIO	The Reason		41
45	45	41		MARTINA MCBRIDE	Shine		1
46	39	40		JAKE OWEN	Easy Does It		2
47	44	45		BLAKE SHELTON	Startin' Fires		7
48	42	44		DAVID NAIL	I'm About To Come Alive		19
49	46	42		VARIOUS ARTISTS	NOW That's What I Call Country		1
50	51	53		MONTGOMERY GENTRY	Back When I Knew It All		3

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.
1	1	1	#1 1 WK PATTY LOVELESS	Mountain Soul II	
2	3	33	STEVE MARTIN	The Crow: New Songs For The Five-String Banjo	
3	1	4	THE ISAACS	The Isaacs: Naturally, An Almost A Cappella Collection	
4	2	3	RICKY SKAGGS	Solo: Songs My Dad Loved	
5	4	54	OLD CROW MEDICINE SHOW	Tennessee Pusher	
6	5	15	SARAH JAROSZ	Song Up In Her Head	
7	6	5	YONDER MOUNTAIN STRING BAND	The Show	
8	NEW		EMMITT-NERSHI BAND	New Country Blues	
9	9	26	DAILEY & VINCENT	Brothers From Different Mothers	
10	7	49	STEVE IVEY	Ultimate Bluegrass	

BETWEEN THE BULLETS

'MOUNTAIN' HIGH



Traditional country/bluegrass artist Patty Loveless achieves her first No. 1 start on Top Bluegrass Albums, as "Mountain Soul II" debuts with more than 6,000 copies sold. Her third entry on the Bluegrass list follows a No. 2 start with "Bluegrass & White Snow: A Mountain Christmas" in December 2002 and a No. 6 debut with "Mountain Soul" in July 2002. The new set starts at No. 19 on Top Country Albums, where her most recent prior appearance was a No. 13 bow with "Sleepless Nights" in September 2008. High atop the country chart, Miranda Lambert debuts with her third album, "Revolution" (see Hot Box, page 37). —*Wade Jessen*

R&B/HIP-HOP

Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / DISTRIBUTING LABEL
1	79	2	#1 1 WK · MARIAH CAREY — MEMOIRS OF AN IMPERFECT ANGEL
2	1	4	JAY-Z — THE BLUEPRINT 3
3	2	5	WHITNEY HOUSTON — I LOOK TO YOU
4	3	4	DRAKE
5	6	13	MAXWELL — BLACKSUMMER'SNIGHT
6			GHOSTFACE KILLAH — GHOSTDINI: WIZARD OF POETRY IN EMERALD CITY
7	4	5	TREY SONGZ — READY
8	5	3	LIL' BOOSIE
9	7	3	KID CUDI
10	8	4	RAEKWON — ONLY BUILT 4 CUBAN LINX... PT II
11			PLAYAZ CIRCLE — FLIGHT 360 THE TAKEOFF
12			MARQUES HOUSTON — MR. HOUSTON
13	9	17	THE BLACK EYED PEAS — THE E.N.D.
14	67	4	PACE SETTER · VARIOUS ARTISTS — SILK SOUL MUSIC... AN ALL-STAR TRIBUTE TO MAZE FEATURING FRANKIE BEVERLY
15	11		K JON — I DIET AROUND
16	10	10	FABOLOUS — LOSO'S WAY SOUNDTRACK
17			MACK 10 — SOFT WHITE
18			SOUNDTRACK
19	16	22	CHRISETTE MICHELE — EPIPHANY
20	13	6	LETOYA — LADY LOVE
21	15	20	EMINEM — RELAPSE
22	18	47	BEYONCE — I AM... SASHA FIERCE
23	14	5	PITBULL — REBELUTION
24	20	14	JEREMIH
25	12	3	TRICK DADDY — FINALLY FAMOUS: BORN A THUG, STILL A THUG
26	19	7	LEDISI — TURN ME LOOSE
27	21		CHARLIE WILSON — UNCLE CHARLIE
28	22		KERI HILSON — IN A PERFECT WORLD...
29	17	3	NEW BOYZ — SKINNY JEANZ AND A MIC
30	26	50	MARY MARY — THE SOUND
31	27	42	ANTHONY HAMILTON — THE POINT OF IT ALL
32	25	70	LIL WAYNE — THA CARTER III
33	28	12	TWISTA — CATEGORY F5
34	23	14	VARIOUS ARTISTS — NOW 31
35	43	15	GINUWINE — A MAN'S THOUGHTS
36	34	17	PLEASURE P — THE INTRODUCTION OF MARCUS COOPER
37	31	12	JOE — SIGNATURE
38	38	16	LAURA IZIBOR — LET THE TRUTH BE TOLD
39	42	30	THE-DREAM — LOVE VS. MONEY
40		7	SEAN PAUL — IMPERIAL BLAZE
41	24	4	JAY-Z — THE BLUEPRINT COLLECTORS EDITION
42	41	6	GEORGE BENSON — SONGS AND STORIES
43	36	42	KEYSHIA COLE — A DIFFERENT ME
44	32	6	MICHAEL JACKSON — THE DEFINITIVE COLLECTION
45	40	25	RICK ROSS — DEEPER THAN RAP
46	33	6	J MOSS — JUST JAMES
47	39	42	JAMIE FOXX — INTUITION
48	96	2	ALL-4-ONE — NO REGRETS
49			LIL ROB — LOVE & HATE
50			AL B. SURE! — HONEY I'M HOME



Beyoncé's "I Am . . . Sasha Fierce" is the first album in a decade to yield six entries on Mainstream R&B/Hip-Hop. "Video Phone" (No. 30) follows "Single Ladies (Put a Ring on It)," "If I Were a Boy," "Diva," "Halo" and "Ego." Brandy's "Never Say Never" was the last set to have six hits in 1998-99.

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT, PROMOTION LABEL)
1	1	14	#1 3 WKS · SUCCESSFUL
2	2	18	BREAK UP — MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET JAM)
3	4	13	UNDER — PLEASURE P (ATLANTIC)
4	6	10	RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
5	5	11	WASTED — GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN
6	3	19	PRETTY WINGS — MAXWELL
7	8	10	NUMBER ONE — R. KELLY FEAT. KERI HILSON
8	7	10	LOL :-) — TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELL'EM
9	11	7	REGRET — LETOYA FEAT. LUDACRIS (CAPITOL)
10	18	5	FOREVER — DRAKE
11	10	18	THROW IT IN THE BAG — FABOLOUS FEAT. THE DREAM
12	12	15	5 STAR CHICK — YO GOTTI
13	9	15	OBSESSED — MARIAH CAREY
14	17	23	GOD IN ME — MARY MARY FEAT. KIERRA "KIKO" SHEARD
15		2	DOESN'T MEAN ANYTHING — ALICIA KEYS
16	13	23	TRUST — KEYSHIA COLE DUET WITH MONICA
17	20	8	I'M GOOD — CLIPSE FEAT. PHARRELL WILLIAMS
18	14	20	EGO — BEYONCE
19	15	18	ICE CREAM PAINT JOB — DORROUGH
20	24	5	I INVENTED SEX — TREY SONGZ FEAT. DRAKE
21	22	7	SWEAT IT OUT — THE DREAM
22	23	10	BECKY — PLIES
23	26	9	BETTER BELIEVE IT — LIL BOOSIE FEAT. YOUNG JEEZY & WEBBIE
24	19	15	IMMA STAR (EVERYWHERE WE ARE) — JEREMIH
25	21	13	JUST A KISS — MISHON
26			EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS
27	29	6	DROP IT LOW — ESTER DEAN FEAT. CHRIS BROWN
28	27	10	THE ONE — MARY J. BLIGE FEAT. DRAKE
29	33	2	BAD HABITS — MAXWELL
30			VIDEO PHONE — BEYONCE
31	37	2	EVERYTHING, EVERYDAY, EVERYWHERE — FABOLOUS FEAT. KERI HILSON
32	39	2	MONEY TO BLOW — BIRDMAN FEAT. LIL WAYNE & DRAKE
33	25	8	BUY YOU A ROUND (UP AND DOWN) — VERSE SIMMONDS
34	28	15	TRICK N — MULLAGE FEAT. THE BREAKUP JIVE JUG
35			BABY BY ME — 50 CENT FEAT. NE-YO
36			GREATEST GAINER · I CAN TRANSFORM YA — CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ
37	36	3	FRESH — B. TRE G
38	34	5	TROUBLE — GINUWINE FEAT. BUN B
39			BODY — MARQUES HOUSTON
40	32	11	TIPSY IN DIS CLUB — PRETTY RICKY

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT, PROMOTION LABEL)
1	2	10	#1 1 WK · RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	1	14	DOWN — JAY SEAN FEAT. LIL WAYNE
3	4	14	BE ON YOU — FLO RIDA FEAT. NE-YO
4	3	15	OBSESSED — MARIAH CAREY
5	5	12	THROW IT IN THE BAG — FABOLOUS FEAT. THE DREAM
6	10		WHATCHA SAY — JASON DERULO
7	9	12	BREAK UP — MARIO FEAT. GUCCI MANE & SEAN GARRETT
8	6	22	BEST I EVER HAD — DRAKE
9	7	17	I GOTTA FEELING — THE BLACK EYED PEAS
10	8	18	HOTEL ROOM SERVICE — PITBULL
11	11	12	SUCCESSFUL — DRAKE FEAT. TREY SONGZ & LIL WAYNE
12	12	26	KNOCK YOU DOWN — KERI HILSON FEAT. KANYE WEST & NE-YO
13	13	4	FOREVER — DRAKE FEAT. KANYE WEST, LIL WAYNE & ESTHERO
14	14	5	LOL :-) — TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELL'EM
15	16	8	DROP IT LOW — ESTER DEAN FEAT. CHRIS BROWN
16	15	14	IMMA STAR (EVERYWHERE WE ARE) — JEREMIH
17	21	5	GREATEST GAINER · SWEET DREAMS — BEYONCE
18	19	7	SHAKE MY — THREE 6 MAFIA FEAT. KALENNA
19	26	2	DOESN'T MEAN ANYTHING — ALICIA KEYS
20	20	7	WRITTEN ON HER — BIRDMAN FEAT. JAY SEAN
21	22	3	PAPARAZZI — LADY GAGA
22	17	13	OUTTA CONTROL — BABY BASH FEAT. PITBULL
23	28	3	SEXY CHICK — DAVID GUETTA FEAT. AKON
24	24	4	TIE ME DOWN — NEW BOYZ FEAT. RAY J
25	32	4	WASTED — GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN
26	37	2	EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS
27	25	6	FACE DROP — SEAN KINGSTON
28	31	5	ONE TIME — JUSTIN BIEBER
29	27	9	LA LA LA — LMFAO
30	23	9	BECKY — PLIES
31	33	2	I WANT TO KNOW WHAT LOVE IS — MARIAH CAREY
32			MEET ME HALFWAY — THE BLACK EYED PEAS
33	40	2	BABY BY ME — 50 CENT FEAT. NE-YO
34	29	20	WETTER (CALLING YOU DADDY) — TWISTA FEAT. ERIKA SHEVON
35			PARTY IN THE U.S.A. — MILEY CYRUS
36	35	4	YOU BELONG WITH ME — TAYLOR SWIFT
37	36	7	NUMBER ONE — R. KELLY FEAT. KERI HILSON
38	39	2	MISS ME KISS ME — COLD FLAMEZ
39			I'M GOING IN — SHAE FEAT. LIL WAYNE & YOUNG JEEZY
40			GIVE IT ALL U GOT — LIL JON FEAT. KEE

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT, PROMOTION LABEL)
1	1	16	#1 2 WKS · BAD HABITS — MAXWELL
2	2	23	PRETTY WINGS — MAXWELL
3	3	23	CAN'T LIVE WITHOUT YOU — CHARLIE WILSON
4	4	11	I LOOK TO YOU — WHITNEY HOUSTON
5	5	33	ON THE OCEAN — K JON
6	6	28	THE POINT OF IT ALL — ANTHONY HAMILTON
7	7	32	LAST CHANCE — GINUWINE
8	9	30	GOD IN ME — MARY MARY FEAT. KIERRA "KIKO" SHEARD
9	8	20	IN LOVE WITH ANOTHER MAN — JAZMINE SULLIVAN
10	10	20	BLAME IT ON ME — CHRISETTE MICHELE
11	12		CLOSE TO YOU — BEBE & CECE WINANS
12	11	39	SOBEAUTIFUL — MUSIQ SOULCHILD
13	13	6	WHAT I'VE BEEN WAITING FOR — BRIAN MCKNIGHT
14	16	8	OH — KEVON EDMONDS
15	14	51	THERE GOES MY BABY — CHARLIE WILSON
16	22	3	GREATEST GAINER · DOESN'T MEAN ANYTHING — ALICIA KEYS
17	18	13	GOIN' THRU CHANGES — LEDISI
18	17	20	GIVE IT TO ME RIGHT — MELANIE FIONA
19	26	8	MY CHILD — ALL 4 ONE
20	23	11	DON'T STAY — LAURA IZIBOR
21	21	3	I WANT TO KNOW WHAT LOVE IS — MARIAH CAREY
22	24	3	MILLION DOLLAR BILL — WHITNEY HOUSTON
23	19	12	TRUST — KEYSHIA COLE DUET WITH MONICA
24	20	10	THIS TIME — K JON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ
25	25	6	BETTER WITH TIME — PRINCE

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT, PROMOTION LABEL)
1	1	11	#1 4 WKS · RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	2	15	SUCCESSFUL — DRAKE FEAT. TREY SONGZ & LIL WAYNE
3	3	17	THROW IT IN THE BAG — FABOLOUS FEAT. THE DREAM
4	6	6	FOREVER — DRAKE
5	4	24	BEST I EVER HAD — DRAKE
6	5	10	WASTED — GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN
7	7	13	BE ON YOU — FLO RIDA FEAT. NE-YO
8	11	4	GREATEST GAINER · EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS
9	9	18	HOTEL ROOM SERVICE — PITBULL
10	8	25	ICE CREAM PAINT JOB — DORROUGH
11	10	25	EVERY GIRL — YOUNG MONEY
12	12	11	5 STAR CHICK — YO GOTTI
13	14	22	WETTER (CALLING YOU DADDY) — TWISTA FEAT. ERIKA SHEVON
14	18	3	BABY BY ME — 50 CENT FEAT. NE-YO
15	15	5	I'M GOING IN — SHAE FEAT. LIL WAYNE & YOUNG JEEZY
16	17	6	I'M GOOD — CLIPSE FEAT. PHARRELL WILLIAMS
17	13	9	BECKY — PLIES
18	23	3	EVERYTHING, EVERYDAY, EVERYWHERE — FABOLOUS FEAT. KERI HILSON
19	20	5	WRITTEN ON HER — BIRDMAN FEAT. JAY SEAN
20	16	8	OUTTA CONTROL — BABY BASH FEAT. PITBULL
21	19	11	TRICK N — MULLAGE FEAT. THE BREAKUP JIVE JUG
22	22	5	SHAKE MY — THREE 6 MAFIA FEAT. KALENNA
23			BETTER BELIEVE IT — LIL BOOSIE FEAT. YOUNG JEEZY & WEBBIE
24	21	5	I LOOK GOOD — CHALIE BOY
25			TIE ME DOWN — NEW BOYZ FEAT. RAY J

BETWEEN THE BULLETS

CAREY CLAIMS FIFTH NO. 1



Mariah Carey coasts into second place for the most No. 1s by a female on Top R&B/Hip-Hop Albums in the Nielsen SoundScan era as "Memoirs of an Imperfect Angel" leaps 79-1. In its first week following street-date violations, "Memoirs" becomes Carey's fifth chart-topper and lifts her past Alicia Keys and Janet Jackson, each of whom have four. Mary J. Blige is in first place with seven. "Memoirs" is Carey's third consecutive studio set to reach the summit, a first for the singer.

At No. 6, Ghostface Killah lands his first top 10 in his last three attempts with "Ghostdini: Wizard of Poetry in Emerald City." It's his eighth top 10 overall and first since 2007's "The Big Doe Rehab." The Pacesetter honor goes to "Silk Soul Music . . . An All-Star Tribute to Maze Featuring Frankie Beverly" (67-14). The set was available in August at select retailers before its wider Sept. 29 release.

—Raphael George

HOT R&B/HIP-HOP SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POS.
1	1	1	23	#1 (10 WKS) **PRETTY WINGS**	Maxwell		1
2	2	2		**BREAK UP**	Mario Featuring Gucci Mane & Sean Garrett		2
3	3	3		**SUCCESSFUL**	Drake Featuring Trey Songz & Lil Wayne		3
4	4	5		**RUN THIS TOWN**	Jay-Z, Rihanna & Kanye West	●	4
5	6	4		**WASTED**	Gucci Mane Featuring Plies Or OJ Da Juiceman		4
6	7	6		**UNDER**	Pleasure P		6
7	5	7		**GOD IN ME**	Mary Mary Featuring Kierra "KiKi" Sheard		5
8	10	14		**NUMBER ONE**	R. Kelly Featuring Keri Hilson		8
9	16	▣		**FOREVER**	Drake Featuring Kanye West, Lil Wayne & Eminem		9
10	9	16		**BAD HABITS**	Maxwell		9
11	13	17		**REGRET**	LeToya Featuring Ludacris		11
12	12	13		**LOL :-)**	Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em		12
13	8	8		**TRUST**	Keyshia Cole Duet With Monica		6
14	11	9		**THROW IT IN THE BAG**	Fabolous Featuring The-Dream		4
15	20	27		**I INVENTED SEX**	Trey Songz Featuring Drake		15
16	19	32		**DOESN'T MEAN ANYTHING**	Alicia Keys		16
17	17	11		**LAST CHANCE**	Ginuwine		3
18	27	51		**EMPIRE STATE OF MIND**	Jay-Z + Alicia Keys		18
19	22	23		**CAN'T LIVE WITHOUT YOU**	Charlie Wilson		19
20	15	12		**OBSESSED**	Mariah Carey		12
21	14	10		**EGO**	Beyonce		3
22	21	21		**5 STAR CHICK**	Yo Gotti		16
23	24	18		**ON THE OCEAN**	K'Jon		12
24	29	26		**THE POINT OF IT ALL**	Anthony Hamilton		19
25	25	22		**I LOOK TO YOU**	Whitney Houston		1
26	92	2		GREATEST GAINER / AIRPLAY **I CAN TRANSFORM YA**	Chris Brown Feat. Lil Wayne & Swizz Beatz		26
27	18	15		**BEST I EVER HAD**	Drake		1
28	23	19		**ICE CREAM PAINT JOB**	Dorrough		18
29	28	31		**I M GOOD**	Clipse Featuring Pharrell Williams		25
30	30	24		**SOBEAUTIFUL**	Musiq Soulchild		8
31	31	34		**BLAME IT ON ME**	Chrisette Michele		31
32	35	41		**SWEAT IT OUT**	The-Dream		32
33	26	25		**I NEED A GIRL**	Trey Songz		6
34	▣	55		**DROP IT LOW**	Ester Dean Featuring Chris Brown		34
35	53	45		**MILLION DOLLAR BILL**	Whitney Houston		26
36	33	28		**IMMA STAR (EVERYWHERE WE ARE)**	Jeremih		23
37	41	37		**WETTER (CALLING YOU DADDY)**	Twista Featuring Erika Shevon		7
38	32	30		**EVERY GIRL**	Young Money		2
39	37	33		**THE ONE**	Mary J. Blige Featuring Drake		21
40	47	53		**BETTER BELIEVE IT**	Lil Boosie Featuring Young Jeezy & Webbie		40
41	39	40		**BLAME IT**	Jamie Foxx Featuring T-Pain		1
42	49	54		**EVERYTHING, EVERYDAY, EVERYWHERE**	Fabolous Featuring Keri Hilson		41
43	40	47		**I WANT TO KNOW WHAT LOVE IS**	Mariah Carey		28
44	44	38		**IN LOVE WITH ANOTHER MAN**	Jazmine Sullivan		37
45	34	29		**KNOCK YOU DOWN**	Keri Hilson Featuring Kanye West & Ne-Yo		1
46	42	39		**EPIPHANY (I'M LEAVING)**	Chrisette Michele		14
47	43	49		**I'M GOING IN**	Drake Featuring Lil Wayne & Young Jeezy		43
48	36	35		**BECKY**	Plies		32
49	51	73		**BABY BY ME**	50 Cent Featuring Ne-Yo		41
50	54	43		**CLOSE TO YOU**	BeBe & CeCe Winans		43
51	66	-		**VIDEO PHONE**	Beyonce		51
52	57	61		**MONEY TO BLOW**	Birdman Featuring Lil Wayne & Drake		52
53	48	48		**I LOOK GOOD**	Chaile Boy		48
54	56	68		**THINKIN' ABOUT YOU**	Mario		54
55	52	60		**TRY IT OUT**	Black Featuring Kandi		51
56	55	56		**WHAT I'VE BEEN WAITING FOR**	Brian McKnight		56
57	58	59		**BUY YOU A ROUND (UP AND DOWN)**	Verse Simmonds		55
58	65	88		**MY CHILD**	All-4-One		58
59	45	36		**JUST A KISS**	Mishon		36
60	NEW	1		**PAPERS**	Usher		60
61	71	70		**IT KILLS ME**	Melanie Fiona		61
62	69	■		**WE BE STEADY MOBBIN'**	Lil Wayne Featuring Gucci Mane		62
63	62	57		**GOIN' THRU CHANGES**	Ledisi		54
64	84	-		**I GET IT IN**	Omarion		64
65	73	■		**I GET CRAZY**	Nicki Minaj Featuring Lil Wayne		65
66	75	74		**FRESH**	6 Tre G		66
67	67	65		**OH**	Kevon Edmonds		63
68	76	■		**WHAT YOU DO**	Chrisette Michele Featuring Ne-Yo		57
69	63	67		**TROUBLE**	Ginuwine Featuring Bun B		63
70	61	71		**SLOW DANCE**	Keri Hilson		48
71	77	72		**SWEET DREAMS**	Beyonce		71
72	70	63		**NOVEMBER 18TH**	Drake		58
73	74	75		**BODY**	Marques Houston		73
74	60	58		**TIPSY IN DIS CLUB**	Pretty Ricky		52
75	59	50		**YOU'RE A JERK**	New Boyz		13
76	68	■		**THIS TIME**	K'Jon Featuring Lee England Jr. & Augustine Alvarez		68
77	89	-		**SO GOOD**	DAY26		77
78	82	91		**GOTTA GET IT**	Juvenile		78
79	72	96		**YESTERDAY**	Toni Braxton		72
80	85	-		**SO SHARP**	Mack 10 Featuring Jim Jones & Lil Wayne		80
81	80	80		**MR. HIT DAT HOE**	Treal Lee & Prince Rick Featuring Wideframe		65
82	86	84		**DON'T STAY**	Laura Izibor		59
83	64	■		**DIGITAL GIRL**	Jamie Foxx Featuring Drake, Kanye West + The-Dream		37
84	99	86		**OH NO**	Chico DeBarge		84
85	78	100		**BETTER WITH TIME**	Prince		78
86	98	-		**SAY AAH**	Trey Songz		86
87	79	77		**YOU'RE NOT MY GIRL**	Ryan Leslie		72
88	90	85		**TIE ME DOWN**	New Boyz Featuring Ray J		88
89	87	79		**WALK WIT A DIP**	Louisiana Ca$h		67
90	■	83		**HEARD 'EM ALL**	Amerie Featuring Lil Wayne		81
91	■	■		**BORROW YOU**	Eric Roberson		91
92	97	-		**HEADBOARD**	Hurricane Chris Featuring Mario + Plies		92
93	■	■		**THEY THAT WAIT**	Fred Hammond Featuring John P. Kee		93
94	■	■		**BIG BOI STUNTIN**	Young Black		94
95	■	■		**RAMPING SHOP**	Vybz Kartel & Spice		78
96	91	87		**SAY BOW**	V.I.C. Featuring J. Futuristic		87
97	■	-		**THEY JUST DON'T KNOW**	Gyft		95
98	96	93		**FLEX**	DJ Mr. Rogers Featuring The Party Boyz		81
99	■	■		**LOVE COME DOWN**	Dirty Money		99
100	83	81		**REAL AS IT GETS**	Jay-Z + Young Jeezy		81



4

Jay-Z's fourth No. 1 on Rhythmic Airplay is the first leader in six years. Guest artist Rihanna and Kanye West land their second and fifth chart toppers respectively.



9

With the song's climb on this chart and on Mainstream R&B/Hip-Hop (38-10), Drake (pictured) ties Keri Hilson for both charts' most top 10s by a new artist this year, with three.

19

Wilson claims consecutive top 20 hits for the first time as a lead artist. His previous track, "There Goes My Baby," peaked at No. 15 in April.



91

A favorite of the indie R&B scene, the singer posts his first debut on this chart since 1994 and his first on Top R&B/Hip-Hop Albums with a bow at No. 84 for "Music Fan First."

99

Under the Dirty Money moniker for his next album, Diddy trends a trio with Dawn Richard of Danity Kane and singer-songwriter Kalenna Harper. The group's album, "Last Train to Paris," will be Bad Boy's first release for Interscope.

BETWEEN THE BULLETS

USHER DELIVERS THE 'PAPERS'



Usher introduces his next album with the lead single "Papers," which enters Hot R&B/Hip-Hop Songs at No. 60. The song bows with 3.9 million impressions after being delivered to radio two days before the tracking period ended at midnight Oct. 6. While this is a decent debut, the track should enjoy a substantial leap next issue with a full week under its belt. Last issue, Chris Brown's "I Can Transform Ya" debuted at No. 92 with one day of airplay following its digital distribution to radio. It rockets this week to No. 26 for the largest chart move in more than three years and the second-best audience increase (9.1 million) of 2009. —*Raphael George*

CHRISTIAN/GOSPEL

Billboard

CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	23	#1 REVELATION SONG — PHILLIPS, CRAIG & DEAN
2	3	6	GREATEST GAINER CITY ON OUR KNEES — TOBYMAC
3	2	26	MORE BEAUTIFUL YOU — JONNY DIAZ
4	4	20	LEAD ME TO THE CROSS — CHRIS AND CONRAD
5	6	19	BORN AGAIN — THIRD DAY FEAT. LACEY MOSLEY
6	5	45	THE MOTIONS — MATTHEW WEST
7	10	6	UNTIL THE WHOLE WORLD HEARS — CASTING CROWNS
8	7	36	I WILL RISE — CHRIS TOMLIN
9	12	13	THE WORDS I WOULD SAY — SIDEWALK PROPHETS
10	11	20	HOLD MY HEART — TENTH AVENUE NORTH
11	8	18	LAY 'EM DOWN — NEEDTOBREATHE
12	13	20	THE LOST GET FOUND — BRITT NICOLE
13	16	11	IT'S YOUR LIFE — FRANCESCA BATTISTELLI
14	15	29	WAIT AND SEE — BRANDON HEATH
15	17	12	HE IS — MARK SCHULTZ
16	19	18	SPEAKING LOUDER THAN BEFORE — JEREMY CAMP
17	20	13	ALIVE AGAIN — MATT MAHER
18	22	8	SING, SING, SING — CHRIS TOMLIN
19	21	16	YOU'RE NOT SHAKEN — PHIL STACEY
20	23	16	HOW HE LOVES — DAVID CROWDER BAND
21	27	3	WHAT FAITH CAN DO — KUTLESS
22	24	16	TO GOD ALONE — AARON SHUST
23	26	12	I'D NEED A SAVIOR — AMONG THE THIRSTY
24	29	8	GLORIOUS — NEWSBOYS
25	28	2	LET THE WATERS RISE — MIKE SCHAUB
26	25	9	FOLLOW YOU — LEELAND WITH BRANDON HEATH
27	31	18	WHAT DO I KNOW OF HOLY — ADDISON ROAD
RE-ENTRY	30	2	SALVATION IS HERE — LINCOLN BREWSTER
29	33	9	HE IS WITH YOU — MANDISA
30	35	10	BEAUTIFUL ENDING — BARLOWGIRL
31	37	5	HEAVEN IS THE FACE — STEVEN CURTIS CHAPMAN
32	32	17	HERO — SKILLET
33	34	19	TAKE ME AS I AM — FM STATIC
34	39	7	GOD-SHAPED HOLE (2010) — PLUMB
35	36	9	FROM THE INSIDE OUT — SEVENTH DAY SLUMBER
36	38	2	SAFE — PHIL WICKHAM FEAT. BART MILLARD
37	40	18	JESUS CALLING — 33MILES
38	42	14	HOSANNA — SELAH
39	44	3	FORGIVEN — SANCTUS REAL
40	43	7	GLORY TO GOD FOREVER — FEE
41	41	10	NO NOT ONE — CHRISTY NOCKELS
42	38	18	GOD OF THIS CITY — CHRIS TOMLIN
43	46	10	MY SWEET ESCAPE — RUN KID RUN
RE-ENTRY			FOR THE FIRST TIME AGAIN — JASON GRAY
45	45	8	SING — JOSH WILSON
46	49	3	THE REASON — JULIAN DRIVE
47	50	7	JOY UNSPEAKABLE — TODD AGNEW
RE-ENTRY			BLESS HIS NAME — JEREMY RIDDLE
49			HEALER — KARI JOBE
50	47	20	MY LAST AMEN — DOWNHERE

TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE
1	1	2	#1 DAVID CROWDER BAND — CHURCH MUSIC
2	2	6	SKILLET — AWAKE
3	20	13	GREATEST GAINER BUILDING 429 — BUILDING 429
4	3	8	HAWK NELSON — LIVE LIFE LOUD
5	8	52	VARIOUS ARTISTS — NOW HITS 2009
6	5	4	THOUSAND FOOT KRUTCH — WELCOME TO THE MASQUERADE
7	9		MARY MARY — THE SOUND
8	7	6	NEEDTOBREATHE — THE OUTSIDERS
9	11	4	GAITHER VOCAL BAND — REUNITED
10	12	4	BARLOWGIRL — LOVE & WAR
11	4	2	PILLAR — CONFESSIONS
12	17	62	THIRD DAY — REVELATION
13	14	6	SELAH — YOU DELIVER ME
14	15	51	FRANCESCA BATTISTELLI — MY PAPER HEART
15	19	57	CHRIS TOMLIN — HELLO LOVE
16	16	9	PHILLIPS, CRAIG & DEAN — FEARLESS
17	10		MAT KEARNEY — CITY OF BLACK & WHITE
18	18	8	BRITT NICOLE — THE LOST GET FOUND
19	39	56	MATTHEW WEST — SOMETHING TO SAY
20	26	49	MICHAEL W. SMITH — A NEW HALLELUJAH
21	33	6	LEELAND — LOVE IS ON THE MOVE
22	36	45	JEREMY CAMP — SPEAKING LOUDER THAN BEFORE
23	23	72	TENTH AVENUE NORTH — OVER AND UNDERNEATH
24	25	9	HILLSONG — FAITH + HOPE + LOVE LIVE
25	32	2	DIAMOND RIO — THE REASON
26	21	6	MARK SCHULTZ — COME ALIVE
27	29	34	KARI JOBE — KARI JOBE
28	27	28	ISRAEL HOUGHTON — THE POWER OF ONE
RE-ENTRY	38	6	MATT REDMAN — WE SHALL NOT BE SHAKEN
30	43	22	NEWSBOYS — IN THE HANDS OF GOD
31	34	59	BRANDON HEATH — WHAT IF WE
32	37	26	MERCYME — ID
33	22	2	KJ-52 — FIVE TWO TELEVISION
RE-ENTRY			BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS — JOY IN MY HEART
35	35	17	WOMEN OF FAITH WORSHIP TEAM — A GRAND NEW DAY
36	28	19	HILLSONG — UNITED
37	6	2	MATT MAHER — ALIVE AGAIN
38	49		ANBERLIN — NEW SURRENDER
39	44	22	THE DEVIL WEARS PRADA — WITH ROOTS ABOVE AND BRANCHES BELOW
40	13	34	LINCOLN BREWSTER — TODAY IS THE DAY
41	42	12	AUGUST BURNS RED — CONSTELLATIONS
RE-ENTRY			TERCER CIELO —
43	45	34	RED — INNOCENCE & INSTINCT
44	48	12	SOUNDTRACK — FIREPROOF
RE-ENTRY			VARIOUS ARTISTS — NOW HEAR THIS: FALL 2009 SAMPLER
			SIDEWALK PROPHETS — THESE SIMPLE TRUTHS
47	50	4	BETHANY DILLON — STOP & LISTEN
			JASON CRABB —
			DECYFER DOWN — CRASH
			YOLANDA ADAMS —

HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	23	#1 REVELATION SONG — PHILLIPS, CRAIG & DEAN
2	2	28	MORE BEAUTIFUL YOU — JONNY DIAZ
3	3	20	LEAD ME TO THE CROSS — CHRIS AND CONRAD
4	6	7	CITY ON OUR KNEES — TOBYMAC
5	10	11	GREATEST GAINER THE WORDS I WOULD SAY — SIDEWALK PROPHETS
6	4	19	BORN AGAIN — THIRD DAY FEAT. LACEY MOSLEY
7	5	18	LAY 'EM DOWN — NEEDTOBREATHE
8	7	20	HOLD MY HEART — TENTH AVENUE NORTH
9	8	6	UNTIL THE WHOLE WORLD HEARS — CASTING CROWNS
10	9	46	THE MOTIONS — MATTHEW WEST
11	11	17	SPEAKING LOUDER THAN BEFORE — JEREMY CAMP
12	12	19	THE LOST GET FOUND — BRITT NICOLE
13	17	10	IT'S YOUR LIFE — FRANCESCA BATTISTELLI
14	13	14	YOU'RE NOT SHAKEN — PHIL STACEY
15	16	11	HE IS — MARK SCHULTZ
16	18	8	SING, SING, SING — CHRIS TOMLIN
17	19	8	GLORIOUS — NEWSBOYS
18	20	9	ALIVE AGAIN — MATT MAHER
19	21	6	FOLLOW YOU — LEELAND WITH BRANDON HEATH
20	22	12	WHAT DO I KNOW OF HOLY — ADDISON ROAD
21	24	9	GLORY TO GOD FOREVER — FEE
22	25	10	HOW HE LOVES — DAVID CROWDER BAND
23	23	16	JESUS CALLING — 33MILES
24	28	2	HE IS WITH YOU — MANDISA
25	26	10	TO GOD ALONE — AARON SHUST

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE
1	41	2	#1 GREATEST GAINER FRED HAMMOND —
2	2	51	MARY MARY — THE SOUND
3	3	10	EARNEST PUGH — LIVE: RAIN ON US
4	1	6	VICKIE WINANS — HOW I GOT OVER
5	4	6	J MOSS — JUST JAMES
6	6	36	VARIOUS ARTISTS —
7	5	28	ISRAEL HOUGHTON — THE POWER OF ONE
8	8	48	HEZEKIAH WALKER & LFC — SOULED OUT
9	22	14	VARIOUS ARTISTS —
10	14	28	DONNIE MCCLURKIN — WE ALL ARE ONE: LIVE IN DETROIT
11	7	5	YOUTHFUL PRAISE FEATURING J.J. HAIRSTON — RESTING ON HIS PROMISE
12	10	26	SMOKIE NORFUL — LIVE
13	13	18	BRIAN COURTNEY WILSON — JUST LOVE
14	12	118	MARVIN SAPP — THIRSTY
15	11	4	VARIOUS ARTISTS — GOTTA HAVE GOSPEL 7
16	15	10	LEE WILLIAMS AND THE SPIRITUAL QCS — FALL ON ME
17	19	68	JAMES FORTUNE & FIYA — THE TRANSFORMATION
18	17	52	YOLANDA ADAMS — PLAYLIST: THE VERY BEST OF YOLANDA ADAMS
19	18	35	DONALD LAWRENCE & CO. — THE LAW OF CONFESSION
20	20	3	DONNIE MCCLURKIN — PLAYLIST: THE VERY BEST OF DONNIE MCCLURKIN
21	23	55	VARIOUS ARTISTS — WOW GOSPEL ESSENTIALS
22	16	53	LECRAE — REBEL
RE-ENTRY			TED WINN — BALANCE
24	24	28	SHEKINAH GLORY MINISTRY — THE BEST OF SHEKINAH GLORY MINISTRY
25	9	9	VARIOUS ARTISTS — GOSPEL'S BEST: MEN, WOMEN, CHOIRS

CHRISTIAN CHR

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	2	6	#1 GREATEST GAINER CITY ON OUR KNEES — TOBYMAC
2	1	18	HERO — SKILLET
3	3	20	HOLD MY HEART — TENTH AVENUE NORTH
4	4	19	LAY 'EM DOWN — NEEDTOBREATHE
5	7	10	BEAUTIFUL ENDING — BARLOWGIRL
6	10	16	FROM THE INSIDE OUT — SEVENTH DAY SLUMBER
7	RE	9	MEANING OF LIFE — HAWK NELSON
8	15	7	HEARTBEAT — REMEDY DRIVE
9	5	28	TAKE ME AS I AM — FM STATIC
10	13	11	FORWARD MOTION — THOUSAND FOOT KRUTCH
11	11	16	MY SWEET ESCAPE — RUN KID RUN
12	12	17	MORE BEAUTIFUL YOU — JONNY DIAZ
13	6	22	THE LOST GET FOUND — BRITT NICOLE
14	14	12	IT'S YOUR LIFE — FRANCESCA BATTISTELLI
15	RE	18	SPEAKING LOUDER THAN BEFORE — JEREMY CAMP
16	18	4	WHAT FAITH CAN DO — KUTLESS
17	19	4	FORGIVEN — SANCTUS REAL
18	17	12	HOW HE LOVES — DAVID CROWDER BAND
19	16	20	BORN AGAIN — THIRD DAY FEAT. LACEY MOSLEY
20	25	2	ON AND ON — CHASEN
21	23	4	UNTIL THE WHOLE WORLD HEARS — CASTING CROWNS
22	20	17	LEAD ME TO THE CROSS — CHRIS AND CONRAD
23	27	6	THE WAY WE ROLL — NEWSBOYS
24	22	13	IT JUST TAKES ONE — ADDISON ROAD
25	24	12	YOU'RE NOT SHAKEN — PHIL STACEY

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	21	#1 CLOSE TO YOU — BEBE & CECE WINANS
2	2	36	GOD IN ME — MARY MARY FEAT. KIERRA "KIRK" SHEARD
3	3	43	PRAISE HIM IN ADVANCE — MARVIN SAPP
4	5	16	THEY THAT WAIT — FRED HAMMOND FEAT. JOHN P. KEE
5	4	32	JUSTIFIED — SMOKIE NORFUL
6	6	25	I WOULDN'T KNOW YOU —
7	7	30	WAIT ON THE LORD — DONNIE MCCLURKIN FEAT. KAREN CLARK SHEARD
8	9	54	SOULED OUT — HEZEKIAH WALKER & LFC
9	8	46	BACK II EDEN — DONALD LAWRENCE & CO
10	10	14	RESTORED — J MOSS
11	12	26	ALL I NEED — BRIAN COURTNEY WILSON
12	11	45	IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER) — MARLETTE BROWN CLARK
13	14	10	GOD FAVORED ME — HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS
14	16	6	I LOOK TO YOU — WHITNEY HOUSTON
15	13	27	LEAD ME JESUS — GREG O'QUIN & #PRAIZE
16	19	12	BROKEN VESSEL — JEFF MAJORS FEAT. LASHELL GRIFFIN
17	15	18	EVERYBODY DANCE — JAMES ROBERSON
18	17	13	RAIN ON US — EARNEST PUGH
19	20	9	HOW I GOT OVER — VICKIE WINANS FEAT. TIM BOWMAN JR.
20	18	12	AWESOME GOD — THE BROWN SISTERS
21	23	3	FAITHFUL TO BELIEVE — BYRON CAGE
22	22	7	ALREADY HERE — BRIAN COURTNEY WILSON
23	26	5	THIS JOY — BISHOP DAVID E. EVANS PRESENTS ACTS
24	24	5	LET THE WORD DO THE WORK — DONALD LAWRENCE & CO. FEAT. BRIO HAKIZ
25	25	10	HELP ME BELIEVE — KIRK FRANKLIN

Fred Hammond lands his sixth No. 1 on Top Gospel Albums with "Love Unstoppable," which also sets a new career-high debut on the Billboard 200 (No. 26, 20,000 copies). The lead track, "They That Wait," steps 5-4 on Hot Gospel Songs and marks his first bow on Hot R&B/Hip-Hop Songs at No. 93.



The worship quartet Tenth Avenue North scores its third consecutive top 10 on Christian Songs, as "Hold My Heart" collects 4.8 million impressions at 85 of the 93 stations monitored for the chart. The song is also No. 3 on Christian CHR and No. 8 on Hot Christian AC.



HOT DANCE CLUB SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST IMPRINT · PROMOTION LABEL
1	2	9	#1 1 WK **EVERYBODY SHAKE IT** RALPH ROSARIO FEATURING SHAWN CHRISTOPHER BLUEPLATE
2	3	7	**SEXY BITCH** DAVID GUETTA FEATURING AKON GUM ASTRALWERKS/CAPITOL
3	4	10	**WOULD'VE BEEN THE ONE** SOLANGE
4	5	11	**KEEP IT GOIN' LOUDER** MAJOR LAZER FEATURING NINA SKY & RICKY BLAZE
5	6	7	**RELEASE ME** AGNES
6	9	8	**THE REAL THING** VANESSA WILLIAMS
7	1	9	**SHE WOLF** SHAKIRA
8	II	9	**CELEBRATION** MADONNA WARNER BROS
9	15	3	**MILLION DOLLAR BILL** WHITNEY HOUSTON
10	10	10	**RIGHT HERE** CARMEN REECE
11	7	8	**OBSESSED** MARIAH CAREY ISLAND
12	12	7	**FINE PRINT** NADIA ALI
13	14	6	**THIS TIME BABY** EDDIE X PRESENTS NIKKI HARIS
14	16	5	**DID YOU SEE ME COMING?** PET SHOP BOYS
15	25	3	**PAPARAZZI** LADY GAGA
16	13	12	**DONT UPSET THE RHYTHM (GO BABY GO)** NOISETTES
17		6	**FAME 2009** NATURI NAUGHTON
18	17	6	**I DIDN'T KNOW MY OWN STRENGTH** WHITNEY HOUSTON
19	19	6	**LOVE SONGS** ANJULIE
20	24	5	**S.O.S. (LET THE MUSIC PLAY)** JORDIN SPARKS
21	23	6	**LOSING MY MIND** ALI KING
22	26	5	**DO WHAT U LIKE** BAD BOY BILL
23	21	11	**WHY YOU WANNA HURT ME SO BAD?** NICKI RICHARDS
24	20	7	**SHE AIN'T GOT** LETOYA
25	31	4	**SAD SONG** BLAKE LEWIS TOMMY BOY
26	11	12	**BULLETPROOF** LA ROUX POLYDOR CHERRYTREE INTERSCOPE
27	30	4	**STRAIGHT THROUGH MY HEART** BACKSTREET BOYS
28	34	4	**BRAND NEW DAY** GEORGIE PORGIE
29	33		**SUPERSTAR** DAVID MAY FEATURING MOSES MODESTRO
30	27	7	**WE ALL WANNA BE PRINCE** FELIX DA HOUSECAT
31	29	10	**WANTED** JESSIE JAMES
32	47	2	POWER PICK **F*CK YOU** LILY ALLEN CAPITOL
33	32	10	**GIVE ME TONIGHT** TR FEATURING FRENCHIE DAVIS
34	40	3	**BODY LANGUAGE** JESSE MCCARTNEY FEATURING T PAIN
35	41	3	**TURN IT OUT** ALTAR FEATURING JEANIE TRACY
36	42	2	**WE ARE GOLDEN** MIKA
37	43	3	**SMOKE** JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI
38	48	2	**FIGHT FOR YOU** MORGAN PAGE
39	39		**FREEWAY OF LOVE** PEPPER MASHAY
40	36	6	**INSECURITIES** JUNIOR VASQUEZ FEATURING MAJO J
41	45	3	**WAKE UP** SLIMMY
42		2	**SEXY PEOPLE** LOLENE
43	28	13	**SWEET DREAMS** BEYONCE
44	22	13	**PARANOID** JONAS BROTHERS
45			**HANG ON** PLUMB
46			**MISS YOU** RON PERKOV
47	50	6	**DEJA VU** AMERICA OLIVO
48			**BAD HABITS** MAXWELL
49	44	10	**I'M A F*CKING CELEBRITY** DJ TIMBO
50			**GRINGA QUIERO BAILA** BODEGA CHARLIE FEATURING D.O.S.E. (FULANITO)

TOP DANCE/ ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER · DISTRIBUTING LABEL	CERT.
1	1	49	#1 44 WKS **LADY GAGA** THE FAME	■
2	3	12	**OWL CITY** OCEAN EYES UNIVERSAL REPUBLIC 013141* UMRG	
3	2	2	**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL CLUB HITS	
4		13	**LMFAO** PARTY ROCK	
5	5	65	**3OH!3** WANT	
6	6	6	**IMOGEN HEAP** ELLIPSE MEGAPHONIC RCA 50605 RMG	
7	NEW		**ZERO 7** YEAH GHOST ATLANTIC 520260 AG	
8	8	2	**LA ROUX** LA ROUX	
9	12	16	**BEYONCE**	
10	11	2	**LUIS MIGUEL** 40 CULPES A LA NOCHE CLUB REMIXES WARNER LATINA	
11	13	6	**DAVID GUETTA** ONE LOVE GUM 86847* ASTRALWERKS	
12	7	2	**JEFFREE STAR** BEAUTY KILLER	
13	9	4	**INFECTED MUSHROOM** THE LEGEND OF THE BLACK SHAWARMA PERFECTO 101140	
14	14	2	**DEADMAUS** FOR LACK OF A BETTER NAME MAUSTRAP 2174 ULTRA	
15	NEW		**BASSHUNTER** BASS GENERATION ULTRA DIGITAL EX	
16	10	2	**BASEMENT JAXX** SCARS	
17	16	11	**DJ SKRIBBLE** TOTAL CLUB HITS 3 THRIVEDANCE THRIVEMIX 90814 THRIVE	
18	NEW		**MIIKE SNOW** MIIKE SNOW DOWNTOWN 76085*	
19	15	12	**OWL CITY** OF JUNE (EP)	
20	19	45	**SOUNDTRACK** SLUMDOG MILLIONAIRE INTERSCOPE 012502 IGA	
21	17		**VIC LATINO** ULTRAMIX 2 ULTRA 2161	
22	18	7	**BREATHE CAROLINA** HELLO FASCINATION FEARLESS 40127	
23	21	7	**CASCADA** EVACUATE THE DANCEFLOOR ROBBINS 75081	
24	NEW		**BASSNECTAR** COZZA FRENZY DIGITAL EX	
25	22	4	**CRAZY FROG** EVERYBODY DANCE NOW	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST IMPRINT · PROMOTION LABEL
1	4	13	#1 1 WK **I REMEMBER** DEADMAUS + KASKADE MAUSTRAP AND PRESS/ULTRA
2	2	12	**EVACUATE THE DANCEFLOOR** CASCADA
3	6	6	**SEXY CHICK** DAVID GUETTA FEATURING AKON GUM ASTRALWERKS/CAPITOL
4	3	3	**RIGHT HERE** CARMEN REECE
5	5	22	**LET THE FEELINGS GO** ANNAGRACE
6	9	4	**PAPARAZZI** LADY GAGA
7	8	13	**THE SOUND OF MISSING YOU** AMEERAH
8	1	10	**OBSESSED** MARIAH CAREY ISLAND
9	10	4	**I WILL BE HERE** TIESTO & SNEAKY SOUND SYSTEM ULTRA
10	11	25	**INFINITY 2008** GURU JOSH PROJECT ULTRA
11	13	9	**SHAME ON ME** ALEX SAYZ FEATURING LAWRENCE ALEXANDER
12	23	8	**SWEET DREAMS** BEYONCE MUSIC WORLD COLUMBIA
13	16	15	**I GOTTA FEELING** THE BLACK EYED PEAS
14	7	9	**CELEBRATION** MADONNA WARNER BROS
15	19	6	**I BELIEVE** CYBERSUTRA FEATURING JULIE THOMPSON
16	14	3	**RELEASE ME** AGNES
17	22	2	**KISS ME BACK** KIM SOZZI ULTRA
18	12	6	**DOWN** JAY SEAN FEATURING LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
19	15	9	**BULLETPROOF** LA ROUX
20	17	2	**USE SOMEBODY** KINGS OF LEON RCA/RMG
21	18	2	**SAD SONG** BLAKE LEWIS TOMMY BOY
22	NEW		**RUN THIS TOWN** JAY Z RIHANNA & KANYE WEST ROC NATION
23	NEW		**NOW YOU SEE IT (SHAKE THAT ASS)** HONOREBEL FEATURING PITBULL & JUMP SMOKERS ULTRA
24	NEW		**WHATCHA SAY** JASON DERULO
25	24	2	**HEADLIGHTS** MIA J

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER · DISTRIBUTING LABEL	CERT.
1	1	3	#1 2 WKS **HARRY CONNICK, JR.** YOUR SONGS COLUMBIA 47228* SONY MUSIC	
2	2	28	**DIANA KRALL** QUIET NIGHTS	
3	3	16	**MICHAEL BUBLE** MICHAEL BUBLE MEETS MADISON SQUARE GARDEN	
4	5	23	**MELODY GARDOT** MY ONE AND ONLY THRILL VERVE 012563*	
5	NEW		**THE MANHATTAN TRANSFER** THE CHICK COREA SONGBOOK FOUR QUARTERS 1819	
6	4	21	**FRANK SINATRA** LIVE AT THE MEADOWLANDS	
7			**PONCHO SANCHEZ** PSYCHEDELIC BLUES CONCORD PICANTE 31526/CONCORD	
8	6	37	**FRANK SINATRA** SEDUCTION: SINATRA SINGS OF LOVE	
9	11	6	**ROY HARGROVE BIG BAND** EMERGENCE EMARCY 013289/DECCA	
10	7		**FRANK SINATRA** CLASSIC SINATRA II	
11	9	30	**MADELEINE PEYROUX** BARE BONES	
12	20	13	**KURT ELLING**	
13	16	36	**RENEE OLSTEAD** SKYLARK 44247 WARNER BROS	
14			**RAMSEY LEWIS** SONGS FROM THE HEART: RAMSEY PLAYS RAMSEY	
15			**BILL FRISELL** DISFARMER WARNER BROS	

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER · DISTRIBUTING LABEL	CERT.
1	2	6	#1 4 WKS **BELA FLECK ZAKIR HUSSAIN EDGAR MEYER** THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TWO	
2	4	46	**THE PRIESTS** THE PRIESTS RCA VICTOR 61969 SONY MUSIC	
3	1	3	**RENEE FLEMING** VERISMO DECCA UNIVERSAL CLASSICS GROUP	
4	3	2	**JOSHUA BELL** THE BEST OF JOSHUA BELL THE DECCA YEARS	
5	NEW		**JANINE JANSEN** BEETHOVEN BRITTEN VIOLIN CONCERTOS	
6	8	5	**ZUILL BAILEY SIMONE DINNERSTEIN** BEETHOVEN COMPLETE WORKS FOR PIANO AND CHELLO	
7	24	8	**MARC-ANDRE HAMELIN** HAYDN PIANO SONATAS II HYPERION	
8	9	69	**THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ** CHANT MUSIC FOR THE SOUL	
9	10	47	**LUCIANO PAVAROTTI** THE DUETS DECCA UNIVERSAL CLASSICS GROUP	
10	6	5	**MURRAY PERAHIA** BACH PARTITAS 1 5 & 6	
11	7	2	**SERGEI RACHMANINOFF** RACHMANINOFF PLAYS RACHMANINOFF	
12	12	30	**PLACIDO DOMINGO** AMORE INFINITO: SONGS INSPIRED	
13	RE-ENTRY		**ZUILL BAILEY** RUSSIAN MASTERPIECES FOR CELLO AND ORCH. TELARC 80724	
14	11	57	**JOSHUA BELL** VIVALDI: THE FOUR SEASONS	
15	5	6	**DANIELLE DE NIESE** THE MOZART ALBUM	

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER · DISTRIBUTING LABEL	CERT.
1	2	28	#1 20 WKS **CHRIS BOTTI** CHRIS BOTTI IN BOSTON COLUMBIA 36735/SONY MUSIC	
2	1	6	**GEORGE BENSON** SONGS AND STORIES MONSTER 30364 CONCORD	
3	3	4	**PETER WHITE** GOOD DAY PEAK 31006 CONCORD	
4	4	6	**NAJEE** MIND OVER MATTER HEADS UP 3156	
5	6	2	**KENNY G** SUPER HITS SONY MUSIC CUSTOM MARKETING GROUP 40252	
6	5	35	**BONEY JAMES** SEND ONE YOUR LOVE CONCORD 30815	
7	10	25	**BERNIE WILLIAMS** MOVING FORWARD REFORM 61217 ROCK RIDGE	
8	8	7	**HERB ALPERT & LANI HALL** ANYTHING GOES LIVE CONCORD JAZZ 31441/CONCORD	
9			**THE SAX PACK** THE PACK IS BACK MANACHIE 5177	
10			**AL JARREAU** THE VERY BEST OF AN EXCELLENT ADVENTURE	
11			**TOWER OF POWER** GREAT AMERICAN SOULBOOK TOWER OF POWER 300205	
12	9	73	**ESPERANZA SPALDING** ESPERANZA	
13	15	18	**VANESSA WILLIAMS** THE REAL THING CONCORD 31816	
14	14	10	**RICK BRAUN** ALL IT TAKES MACK AVENUE 7020 ARTISTRY	
15	20	20	**RICHARD ELLIOT** ROCK STEADY MACK AVENUE 7019 ARTISTRY	

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER · DISTRIBUTING LABEL	CERT.
1			#1 1 WK **JOSHUA BELL** AT HOME WITH FRIENDS SONY CLASSICAL 87765/SONY MASTERWORKS	
2	1	47	**IL DIVO** THE PROMISE SYCO/COLUMBIA 39968/SONY MUSIC	
3	2	18	**DAVID GARRETT** DAVID GARRETT UNIVERSAL CLASSICS GROUP	
4	3	48	**ANDREA BOCELLI** INCANTO DECCA	
5	4	23	**PAUL POTTS** PASSIONE SYCO COLUMBIA 47439 SONY MUSIC	
6		7	**MORMON TABERNACLE CHOIR** RING CHRISTMAS BELLS	
7	5	30	**SARAH BRIGHTMAN** SYMPHONY LIVE IN VIENNA MANHATTAN 21681/BLG	
8	8	28	**MORMON TABERNACLE CHOIR** COME, THOU FRUIT OF EVERY BLESSING	
9	7	19	**ESCALA** ESCALA SYCO COLUMBIA 47423 SONY MUSIC	
10	6	15	**NEAL E. BOYD** MY AMERICAN DREAM DECCA 01289	
11	23	3	**ERICH KUNZEL & CINCINNATI POPS ORCH.** FROM THE TOP AT THE POPS TELARC 80745	
12	10	74	**JOSH GROBAN** AWAKE LIVE	
13	15	41	**MORMON TABERNACLE CHOIR** PRAISE TO THE MAN: SONGS HONORING	
14	11	38	**GREGORIAN** MASTERS OF CHANT CURB 79915 EX	
15	12	28	**SHARON ISBIN** JOURNEY TO THE NEW WORLD	

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST IMPRINT · PROMOTION LABEL
1	2	13	#1 1 WK **TROPICAL RAIN** JESSY J PEAK/CMG
2	4	11	**BRIGHT** PETER WHITE PEAK/CMG
3	1	22	**TALK OF THE TOWN**
4	3	13	**LIVING IN HIGH DEFINITION** GEORGE BENSON CONCORD/CMG
5	5	25	**GO FOR IT** BERNIE WILLIAMS REFORM ROCK RIDGE
6	10	12	**MOVE ON UP** RICHARD ELLIOT ARTISTRY
7	8	23	**WHO WILL COMFORT ME** MELODY GARDOT VERVE
8	6	13	**BURNIN** PAUL TAYLOR PEAK/CMG
9	7	18	**TIJUANA DANCE** RICK BRAUN MACK AVENUE ARTISTRY
10	9	38	**STEADY AS SHE GOES** WALTER BEASLEY HEADS UP
11	13	18	**THE CIRCLE** PAUL HARDCASTLE TRIPPIN 'N' RHYTHM
12	11	11	**TOUCH** BONEY JAMES CONCORD/CMG
13	12	17	**JUST FRIENDS** VANESSA WILLIAMS CONCORD/CMG
14	14	14	**BECAUSE OF YOU** ERIC DARIUS
15	18	9	GREATEST GAINER **SWEET SUMMER NIGHTS** NAJEE

TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER · DISTRIBUTING LABEL	CERT.
1	1	4	#1 4 WKS **RODRIGO Y GABRIELA** 11 11	
2	2	12	**CELTIC THUNDER** TAKE ME HOME	
3	NEW		**BEBEL GILBERTO** ALL IN ONE VERVE 001 195302 YG	
4	3	23	**VARIOUS ARTISTS** PLAYING FOR CHANGE: SONGS AROUND THE WORLD	
5	NEW		**JESSE COOK** THE RUMBA FOUNDATION COACH HOUSE 2002 E	
6	4	55	**CELTIC THUNDER** ACT TWO	
7	5	4	**BLK JKS** AFTER ROBOTS SECRETLY CANADIAN 197*	
8	6	49	**CELTIC WOMAN** THE GREATEST JOURNEY: ESSENTIAL COLLECTION	
9	9	44	**RODRIGO Y GABRIELA** LIVE IN JAPAN ATO 21638	
10	11	34	**THE BABY EINSTEIN MUSIC BOX ORCHESTRA** BABY EINSTEIN WORLD MUSIC WALT DISNEY 003161	
11		6	**AMY HANAIALI'I** FRIENDS & FAMILY UA 8634	
12	RE-ENTRY		**HO'OKENA** NANI MAU LOA	
13	14	42	**CARLA BRUNI** COMME SI DE RIEN N'ETAIT	
14	10	21	**ANUHEA** ANUHEA	
15			**VARIOUS ARTISTS** PUTUMAYO PRESENTS: BRAZILIAN CAFE	

LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	1	14	#1 3 WKS **LOBA** SHAKIRA (EPIC SONY MUSIC LATIN)
2	2	12	**MANOS AL AIRE** NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
3	3	12	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN (MUSART BALBOA)
4	5	10	**SU VENENO** AVENTURA (PREMIUM LATIN)
5	4	24	**LO INTENTAMOS** ESPINOZA PAZ (DISA ASL)
6	7	9	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
7	6	34	**EL AMOR** TITO "EL BAMBINO" (SIENTE)
8	14	4	**ESCLAVO DE SUS BESOS** DAVID BISBAL (VALE UNIVERSAL MUSIC LATINO)
9	21	2	GREATEST GAINER **LOOKING FOR PARADISE** ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
10	9	18	**SUFRE** LOS DAREYES DE LA SIERRA (DISA)
11	11	13	**RECUERDAME** LA QUINTA ESTACION (SONY MUSIC LATIN)
12	8	10	**LA GRANJA** LOS TIGRES DEL NORTE (FONOVISA)
13	10	31	**YA ES MUY TARDE** LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
14	12	12	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
15	13	10	**ADIOS** JESSE & JOY (WARNER LATINA)
16	19	23	**NO ME DEJES DE AMAR** LA APUESTA (SERCA)
17	15	6	**GRACIAS A TI** WISIN & YANDEL (MACHETE)
18	26	4	**FELIZ** KANY GARCIA (SONY MUSIC LATIN)
19	16	24	**COMO UN TATUAJE** K-PAZ DE LA SIERRA (DISA/EDIMONSA)
20	20	23	**COMPRENDEME** GERMAN MONTERO (FONOVISA/MUSIVISA)
21	17	13	**TE VES FATAL** EL TRONO DE MEXICO (FONOVISA)
22	22	9	**DEJAME ENTRAR** MAKANO (PANAMA/MACHETE)
23	23	4	**NI ROSAS NI JUGUETES** PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
24	18	8	**EL BORRACHO** GRUPO MONTEZ DE DURANGO (DISA)
25	28	7	**CELOS** FANNY LU (UNIVERSAL MUSIC LATINO)
26	25	8	**MI COMPLEMENTO** LOS HURACANES DEL NORTE (DISA)
27	27	8	**TU DEFECTO** LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
28	33	4	**AL DIABLO CON TU AMISTAD** EL CHAPO DE SINALOA (DISA)
29	32	5	**SENTIMIENTOS DE CARTON** DUELO (FONOVISA)
30	36	16	**ME GUSTA ME GUSTA** LOS BUITRES DE CULIACAN SINALOA (LA VECINDAD/UNIVERSAL MUSIC LATINO)
31	24	13	**TOCANDO FONDO** RICARDO ARJONA (WARNER LATINA)
32	30	12	**Y AHORA QUE?** LOS RIELEROS DEL NORTE (FONOVISA)
33	35	3	**COMO VOLVER A SER FELIZ** LUIS ENRIQUE (TOP STOP)
34	31	10	**MARIPOSA MIA** VIVANATIVA (VIV PIMPKING MUSIK)
35	34	4	**ERES TODO TODO** JULION ALVAREZ Y SU NORTEÑO BANDA (ASL)
36	44	2	**SENTIMIENTO** VICO C FEATURING ARCANGEL (EMI TELEVISA)
37	46	2	**EL PILOTO CANAVIS** LARRY HERNANDEZ (FONOVISA/MUSIVISA)
38	42	3	**LLUEVE POR DENTRO** LUIS FONSI (UNIVERSAL MUSIC LATINO)
39	40	3	**ALMA EN PENA** LOS INQUIETOS DEL NORTE (EAGLE MUSIC)
40	45	2	**CELEBRATION** MADONNA (WARNER BROS.)
41	HOT SHOT DEBUT		**SOLO TU** VALLIN FEATURING RAQUEL (WARNER LATINA)
42	49	2	**LOS PRIMOS** LOS MORROS DEL NORTE (DISA/ASL)
43	41	8	**ENCONTRE** CONJUNTO ALMA NORTEÑA (DISA/ASL)
44	50	2	**DERECHO DE ANTIGUEDAD** LA ORIGINAL BANDA EL LIMON (FONOVISA)
45	43	2	**BARTENDER** ALEXIS & FIDO (SONY MUSIC LATIN)
46	37	10	**OVARIOS** JENNI RIVERA (FONOVISA)
47	RE-ENTRY		**MI ULTIMO DIA** TERCER CIELO (RASA)
48	47	3	**EL RITMO NO PERDONA (PRENDE)** DADDY YANKEE (EL CARTEL)
49	48	7	**TU PRIMERA VEZ** HECTOR ACOSTA (D.A.M./VENEMUSIC)
50	RE-ENTRY		**FIRE BURNING** SEAN KINGSTON (REPUBLIC/HEIGHTS/EPIC)

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · PROMOTION LABEL)	CHG
1	1	4	#1 3 WKS **LOS TIGRES DEL NORTE** LA GRANJA FONOVISA 354192 (UMLE)	
2	3	17	**AVENTURA** THE LAST PREMIUM LATIN 20800 (SONY MUSIC LATIN)	2
3	2	3	**NELLY FURTADO** MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO 013318 (UMLE)	
4	5	19	**WISIN & YANDEL** LA REVOLUCION A MACHETE 012967 (UMLE)	
5	4	2	**LUIS MIGUEL** NO CULPES A LA NOCHE CLUB REMIXES (WARNER LATINA 52)	
6	7	27	**LARRY HERNANDEZ** 16 NARCO CORRIDOS VENEMUSIC/FONOVISA 570012 (UMLE)	
7	13	2	GREATEST GAINER **GRUPO MONTEZ DE DURANGO** EL BORRACHO DISA 721389 (UMLE)	
8	6	30	**TITO "EL BAMBINO"** EL PATRON SIENTE 653883 (UMLE)	
9	6	3	**KANY GARCIA** BOLETO DE ENTRADA SONY MUSIC LATIN 47340	
10	10	47	**EL TRONO DE MEXICO** ALMAS GEMELAS FONOVISA 353804 (UMLE)	
11	11	20	**ESPINOZA PAZ** YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251 (UMLE)	
12	15	13	**VICENTE FERNANDEZ** NECESITO DE TI SONY MUSIC LATIN 53282	
13	12	4	**VARIOUS ARTISTS** LOS SUPER UNO'S DISA 24181 (UMLE)	
14	14	7	**CONJUNTO ATARDECER** CONTIGO PARA SIEMPRE DISA 721307 (UMLE)	
15	16	16	**EL TRONO DE MEXICO** DESDE LA PATRIA EN VIVO FONOVISA 354088 (UMLE)	
16	9	58	**LUIS FONSI** PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 013101 (UMLE)	
17	23	8	**TERCER CIELO** DENTE CORUN SUENOS (EMI/SELECT/UNIVERSAL MUSIC LATINO 52756)	
18	HOT SHOT DEBUT		**CONJUNTO PRIMAVERA** 30 ANIVERSARIO EN VIVO FONOVISA 353765 (UMLE)	
19	19	28	**MARISELA** 20 EXITOS INMORTALES IM 6614	
20	18	5	**VARIOUS ARTISTS** DURANGUENSE #1'S 2009 DISA 721301 (UMLE)	
21	21	15	**LAURA PAUSINI** PRIMAVERA ANTICIPADA WARNER LATINA 516627	
22	24	13	**TIERRA CALI** SI TU TE VAS (EMI MUSIC/UNIVERSAL MUSIC LATINO 653700) (UMLE)	
23	17	6	**JOAN SEBASTIAN** PEGADITO AL CORAZON MUSART 4208 BALBOA	
24	41	29	**LA QUINTA ESTACION** SIN FRENOS SONY MUSIC LATIN 64947	
25	20	5	**VARIOUS ARTISTS** BANDA #1'S 2009 DISA 721302 (UMLE)	
26	25	12	**CONJUNTO PRIMAVERA** 20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS (FONOVISA 354118) (UMLE)	
27	28	20	**LUIS ENRIQUE** CICLOS TOP STOP 8910	
28	36	44	**MAKANO** TE AMO PANAMA MACHETE 460031 (UMLE)	
29	26	10	**LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ** AVANZANDO EN LA VIDA UNIDOS DISA 721282 (UMLE)	
30	27	60	**DADDY YANKEE** TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL MACHETE 260030	
31	22	3	**LOS TEMERARIOS/BRONCO/LOS BUKIS** LO MEJOR DE B.B.T. SUS 20 MAS GRANDES EXITOS (FONOVISA 354)	
32	33	41	**LOS INQUIETOS DEL NORTE** LA BORRACHERA (EMI MUSIC/UNIVERSAL MUSIC LATINO)	
33	34	4	**LA ARROLLADORA BANDA EL LIMON** COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729498 (UMLE)	
34	30	46	**RICARDO ARJONA** 5TO PISO WARNER LATINA 516669	
35	48	19	**HECTOR ACOSTA** SIMPLEMENTE EL TORITO (D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO 653871) (UMLE)	
36	31	75	**MANA** ARDE EL CIELO WARNER LATINA 481788	
37	75	2	PACE SETTER **MAGNATE & VALENTINO** QUIMICA PERFECTA VI/MACHETE 013176 (UMLE)	
38	32	7	**PATRULLA 81** COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729495 (UMLE)	
39	38	53	**PANCHO BARRAZA** LAS ROMANTICAS DE PANCHO BARRAZA VOL. 8 MUSART 7358 (BALBOA)	
40	37	15	**PAULINA RUBIO** GRAN CITY POP UNIVERSAL MUSIC LATINO 013075 (UMLE)	
41	30	68	**LOS INQUIETOS DEL NORTE** LA CUNA (EXCEPCIONES) (EMI MUSIC/UNIVERSAL MUSIC LATINO 653694) (UMLE)	
42	RE-ENTRY		**ALICIA VILLARREAL** LA JEFA FONOVISA 354073 (UMLE)	
43	RE-ENTRY		**DON CHETO** EL KYME DE USTEDES PLATINO 8832	
44	NEW		**MERCEDES SOSA** CANTORA DISCOS 605 56785 (SONY MUSIC LATIN)	
45	44	36	**FLEX** LA EVOLUCION ROMANTIC STYLE EMI TELEVISA 67917	
46	55	21	**DON OMAR** IDON MACHETE 012867 (UMLE)	
47	54	12	**VARIOUS ARTISTS** SUPER 15 MEGA HITS MACHETE 013140 (UMLE)	
48	51	13	**BANDA EL RECODO** LA HISTORIA DE LOS EXITOS FONOVISA 354120 (UMLE)	
49	50	28	**LA ARROLLADORA BANDA EL LIMON** MAS ADELANTE DISA 724166 (UMLE)	
50	45	46	**BANDA EL RECODO** TE PRESUMO FONOVISA 354146 (UMLE)	

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	2	12	#1 1 WK **TE IRA MEJOR SIN MI** JOAN SEBASTIAN (MUSART/BALBOA)
2	1	25	**LO INTENTAMOS** ESPINOZA PAZ (DISA ASL)
3	4	21	**SUFRE** LOS DAREYES DE LA SIERRA (DISA)
4	3	10	**LA GRANJA** LOS TIGRES DEL NORTE (FONOVISA)
5	5	33	**YA ES MUY TARDE** LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
6	9	28	**NO ME DEJES DE AMAR** LA APUESTA (SERCA)
7	6	27	**COMO UN TATUAJE** K-PAZ DE LA SIERRA (DISA/EDIMONSA)
8	7	17	**TE VES FATAL** EL TRONO DE MEXICO (FONOVISA)
9	11	26	**COMPRENDEME** GERMAN MONTERO (FONOVISA/MUSIVISA)
10	10	50	**TE PRESUMO** BANDA EL RECODO (FONOVISA)
11	14	30	**FUE SU AMOR** ALACRANES MUSICAL (AGUILA/FONOVISA)
12	8	8	**EL BORRACHO** GRUPO MONTEZ DE DURANGO (DISA)
13	12	12	**MI COMPLEMENTO** LOS HURACANES DEL NORTE (DISA)
14	13	11	**TU DEFECTO** LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
15	19	7	**AL DIABLO CON TU AMISTAD** EL CHAPO DE SINALOA (DISA)
16	17	8	**SENTIMIENTOS DE CARTON** DUELO (FONOVISA)
17	16	12	**Y AHORA QUE?** LOS RIELEROS DEL NORTE (FONOVISA)
18	25	25	**QUIEN ES USTED?** SERGIO VEGA (DISA)
19	20	5	**ERES TODO TODO** JULION ALVAREZ Y SU NORTEÑO BANDA (ASL)
20	24	8	**EL PILOTO CANAVIS** LARRY HERNANDEZ (FONOVISA/MUSIVISA)

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	1	14	#1 8 WKS **LOBA** SHAKIRA (EPIC SONY MUSIC LATIN)
2	2	12	**MANOS AL AIRE** NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
3	5	4	**ESCLAVO DE SUS BESOS** DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
4	10	2	GREATEST GAINER **LOOKING FOR PARADISE** ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
5	4	15	**RECUERDAME** LA QUINTA ESTACION (SONY MUSIC LATIN)
6	3	11	**ADIOS** JESSE & JOY (WARNER LATINA)
7	14	9	**FELIZ** KANY GARCIA (SONY MUSIC LATIN)
8	7	32	**EL AMOR** TITO "EL BAMBINO" (SIENTE)
9	6	13	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
10	8	10	**SU VENENO** AVENTURA (PREMIUM LATIN)
11	11	7	**NI ROSAS NI JUGUETES** PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
12	13	38	**AQUI ESTOY YO** LUIS FONSI (UNIVERSAL MUSIC LATINO)
13	11	26	**CAUSA Y EFECTO** PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
14	12	15	**TOCANDO FONDO** RICARDO ARJONA (WARNER LATINA)
15	17	10	**CELOS** FANNY LU (UNIVERSAL MUSIC LATINO)
16	16	6	**GRACIAS A TI** WISIN & YANDEL (MACHETE)
17	15	12	**MARIPOSA MIA** VIVANATIVA (VIV PIMPKING MUSIK)
18	18	8	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
19	23	23	**I KNOW YOU WANT ME (CALLE OCHO)** PITBULL (ULTRA)
20	19	6	**CELEBRATION** MADONNA (WARNER BROS.)

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	2	8	#1 1 WK GREATEST GAINER **SU VENENO** AVENTURA (PREMIUM LATIN)
2	1	12	**LOBA** SHAKIRA (EPIC SONY MUSIC LATIN)
3	4	21	**ABUSADORA** WISIN & YANDEL (WY/MACHETE)
4	5	10	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
5	7	13	**MIL KILOMETROS** OMAR HENRIQUEZ (DH)
6	3	11	**ADICTO A TU PIEL/HOLDING ON TO LOVE** FRANKIE NEGRON (AIRGO)
7	11	10	**DEJAME ENTRAR** MAKANO (PANAMA/MACHETE)
8	8	17	**HAGAMOSLO AUNQUE DUELA** MARLON (MACHETE)
9	15	13	**EL ULTIMO BESO** CAROLINA LAO (SYNERGY)
10	16	11	**ASI ES LA VIDA** EL KLAN DE PORFI (KORTA/VENEMUSIC)
11	12	17	**TU PRIMERA VEZ** HECTOR ACOSTA (D.A.M./VENEMUSIC)
12	18	19	**NO ME DEJES** LOISAIDAS (B4B)
13	28	3	**COMO SERIA** [illegible]
14	9	13	**SI TE VAS/QUE TENGO QUE HACER** OMEGA (PLANET)
15	6	11	**MANOS AL AIRE** NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
16	19	10	**ASI ES LA VIDA** MAMBO NUEVAYORK (DS)
17	24	2	**PEPE** DOUBLE T Y EL CROK (LOS PEPE) (MVR)
18	22	8	**COMO VOLVER A SER FELIZ** LUIS ENRIQUE (TOP STOP)
19	20	7	**CHINITA** MARIO ORTIZ ALL STAR BAND FEATURING GILBERTO SANTA ROSA (MG/SONY MUSIC LATIN)
20	35	2	**SENTIMIENTO** VICO C FEATURING ARCANGEL (EMI TELEVISA)

LATIN RHYTHM AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	1	12	#1 2 WKS **MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
2	6	8	GREATEST GAINER **SU VENENO** AVENTURA (PREMIUM LATIN)
3	2	13	**LOBA** SHAKIRA (EPIC SONY MUSIC LATIN)
4	8	8	**SENTIMIENTO** VICO C FEATURING ARCANGEL (EMI TELEVISA)
5	4	10	**MANOS AL AIRE** NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
6	5	4	**BARTENDER** ALEXIS & FIDO (SONY MUSIC LATIN)
7	7	4	**GRACIAS A TI** WISIN & YANDEL (MACHETE)
8	12	38	**QUE TENGO QUE HACER** DADDY YANKEE (EL CARTEL)
9	3	13	**DEJAME ENTRAR** MAKANO (PANAMA/MACHETE)
10	9	13	**EL RITMO NO PERDONA (PRENDE)** DADDY YANKEE (EL CARTEL)
11	11	34	**EL AMOR** TITO "EL BAMBINO" (SIENTE)
12	10	23	**ABUSADORA** WISIN & YANDEL (WY/MACHETE)
13	13	7	**CIAO BELLA** DON OMAR (MACHETE)
14	15	8	**RASTRILLEA 2** J KING & MAXIMAN (LATA)
15	20	3	**THROW IT IN THE BAG** FABOLOUS FEATURING THE-DREAM (DESERT STORM/DEF JAM/DJMG)
16	17	7	**EL PARQUE** MARCY PLACE (EL ORFANATO/SIENTE)
17	14	8	**RELAJATE** EL JOEY (FAB)
18	18	4	**FLAQUEASTE** JOAN & O'NEIL (HIT MACHINE/SOLO OUT)
19	22	11	**SOLOS** PLAN B FEATURING TONY DIZE (PINA)
20	23	17	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/J RAIG)

Joan Sebastian scores his third No. 1 on Regional Mexican Airplay with his 26th chart entry as "Te Ira Mejor Sin Mi" steps 2-1 (9.8 million in audience, up 2%). His prior chart-toppers were the 2006 "Mas Alla Del Sol," which spent 10 weeks at the summit, and the 2000 "Secreto De Amor" (two weeks).



Grupo Montez de Durango scores its 12th top five hit on Top Regional Mexican Albums as "El Borracho" jumps 6-3 (2,000 copies, up 25%). Since the Oct. 18, 2003, issue when its first album, "De Durango A Chicago," debuted atop the chart, only Los Tigres del Norte have notched more top fives (17).



BETWEEN THE BULLETS

THE AVENTURA CONTINUES



The Bronx bachata act continues to heat up the charts as "Su Veneno" jumps 2-1 on Tropical Airplay to become its sixth No. 1 on the chart (2.8 million in audience, up 50%). The group is now tied with Juan Luis Guerra & 440 for the second-most No. 1s by an act in the chart's history; Wisin & Yandel are first with seven. On Latin Rhythm Airplay, "Su Veneno" rises 6-2 (2.8 million, up 21%) to become the group's ninth top five title, matching its entire output of charting singles. —*Rauly Ramirez*

Billboard HITS OF THE WORLD

OCT 17 2009

JAPAN

ALBUMS

(HANSHIN SOUNDSCAN JAPAN PLANTECH) OCTOBER 6, 2009

THIS WEEK	LAST WEEK	
1	2	**AYAKA** AYAKA HISTORY 2006-2009 WARNER
2	NEW	**BACKSTREET BOYS** THIS IS US (CD+DVD LTD ED) BMG JAPAN
3	NEW	**MADONNA** CELEBRATION - MADONNA ULTIME BEST (CD) WARNER
4	3	**AYAKA** AYAKA'S HISTORY 2006-2009 (CD+PHOTO) WARNER
5	1	**AYAKA** AYAKA'S HISTORY 2006-2009 (CD+DVD LTD) WARNER
6	NEW	**MICHI** UP TO YOU (CD+DVD LTD ED) SONY
7	6	**SUPERFLY** BOX EMOTIONS WARNER
8	NEW	**BACKSTREET BOYS** THIS IS US BMG JAPAN
9	5	**ARASHI** ALL THE BEST! 1999-2009 J-STORM
10	11	**A.I** BEST A.I. UNIVERSAL

UNITED KINGDOM

ALBUMS

(THE OFFICIAL UK CHARTS CO.) OCTOBER 4, 2009

THIS WEEK	LAST WEEK	
1	RE	**PARAMORE** BRAND NEW EYES FUELED BY RAMEN
2	1	**MADONNA** CELEBRATION WARNER BROS
3	NEW	**NEWTON FAULKNER** REBUILT BY HUMANS RCA
4	NEW	**BARBRA STREISAND** LOVE IS THE ANSWER COLUMBIA
5	2	**MUSE** THE RESISTANCE A&E HELIUM 3/WARNER
6	3	**DIZZEE RASCAL** TONGUE N CHEEK DIRTEE STANK
7	6	**CLIFF RICHARD FT THE SHADOWS** REUNITED EMI
8	NEW	**IAN BROWN** MY WAY FICTION/POLYDOR
9	8	**JAY-Z** THE BLUEPRINT 3 ROC NATION
10	7	**VERA LYNN** WE'LL MEET AGAIN THE VERY BEST OF DECCA

GERMANY

ALBUMS

(MEDIA CONTROL) OCTOBER 8, 2009

THIS WEEK	LAST WEEK	
1	1	**MADONNA** CELEBRATION WARNER BROS
2	NEW	**HOWARD CARPENDALE** STARK NACHT
3	4	**PUR** WUENSCHE CAPITOL
4	NEW	**UDO JURGENS** THE BEST OF SONY MUSIC
5	5	**MARK KNOPFLER** GET LUCKY VERTIGO
6	66	**THE BEATLES** THE BEATLES IN STEREO BOX APPLE EMI
7	NEW	**PARAMORE** BRAND NEW EYES FUELED BY RAMEN
8	2	**ELEMENT OF CRIME** IMMER DA WO DU BIST BIN ICH NIE VERTIGO BERLIN
9	9	**NELLY FURTADO** MI PLAN MI PLAN UNIVERSAL MUSIC LATINO
10	8	**SEMINO ROSSI** DIE LIEBE BLEIBT KOCH

EUROPEAN HOT 100

OCTOBER 7, 2009

THIS WEEK	LAST WEEK	
1	1	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
2	2	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
3	3	**CELEBRATION** MADONNA WARNER BROS
4	5	**SHE WOLF** SHAKIRA SONY MUSIC LATIN/EPIC
5	8	**PAPARAZZI** LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE
6	7	**BREAK YOUR HEART** TAIO CRUZ UNIVERSAL REPUBLIC
7	9	**LADY MELODY** TOM FRAGER GWAYAV AZ
8	10	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS ROC NATION
9	6	**PUSSY** RAMMSTEIN MOTOR/UNIVERSAL
10	11	**EVACUATE THE DANCEFLOOR** CASCADA ZOOLAND/ZEBRALATION/AATW
11	12	**WHEN LOVE TAKES OVER** DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
12	15	**IF A SONG COULD GET ME YOU** MARIT LARSEN VIRGIN
13	13	**RUN THIS TOWN** JAY-Z RIHANNA & KANYE WEST ROC NATION
14	17	**HEAVY CROSS** THE GOSSIP KILL ROCK STARS/COLUMBIA
15	14	**I KNOW YOU WANT ME (CALLE OCHO)** PITBULL ULTRA
16	20	**HOTEL ROOM SERVICE** PITBULL MR. 305/POLO GROUNDS/J
17	NEW	**COMME DES ENFANTS** COEUR DE PIRATE BARCLAY
18	19	**HUSH HUSH** THE PUSSYCAT DOLLS INTERSCOPE
19	18	**RELEASE ME** AGNES COPENHAGEN/3 BEAT BLUE/AATW
20	NEW	**BABY BLUE** MARK MEDLOCK COLUMBIA

EURO DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 17, 2009

THIS WEEK	LAST WEEK	
1	1	**SEXY BITCH** DAVID GUETTA FT AKON GUM/VIRGIN
2	2	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
3	5	**EMPIRE STATE OF MIND** JAY Z + ALICIA KEYS ROC NATION
4	4	**SHE WOLF** SHAKIRA SONY MUSIC LATIN/EPIC
5	3	**BREAK YOUR HEART** TAIO CRUZ UNIVERSAL REPUBLIC
6	11	**HOTEL ROOM SERVICE** PITBULL MR. 305/POLO GROUNDS/J
7	6	**RUN THIS TOWN** JAY Z, RIHANNA & KANYE WEST ROC NATION
8	7	**CELEBRATION** MADONNA WARNER BROS
9	10	**PAPARAZZI** LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE
10	19	**SWEET DISPOSITON** THE TEMPER TRAP INFECTIOUS
11	NEW	**DOPSY DAISY** CHIPMUNK JIVE
12	16	**SEX ON FIRE** KINGS OF LEON HAND ME DOWN/RCA
13	8	**BOYS AND GIRLS** PIXIE LOTT MERCURY
14	18	**WHEN LOVE TAKES OVER** DAVID GUETTA FT KELLY ROWLAND GUM/VIRGIN
15	RE	**HEAVY CROSS** THE GOSSIP KILL ROCK STARS/COLUMBIA

EUROPEAN ALBUMS

OCTOBER 7, 2009

THIS WEEK	LAST WEEK	
1	1	**MADONNA** CELEBRATION WARNER BROS
2	2	**MUSE** THE RESISTANCE A&E HELIUM 3/WARNER
3	NEW	**PARAMORE** BRAND NEW EYES FUELED BY RAMEN
4	4	**MIKA** THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND
5	5	**MARK KNOPFLER** GET LUCKY VERTIGO
6	3	**PEARL JAM** BACKSPACER MONKEYWRENCH/ISLAND
7	NEW	**BARBRA STREISAND** LOVE IS THE ANSWER COLUMBIA
8	6	**DAVID GUETTA** ONE LOVE GUM/VIRGIN
9	7	**WHITNEY HOUSTON** I LOOK TO YOU ARISTA
10	NEW	**HOWARD CARPENDALE** STARK NACHT
11	NEW	**NEWTON FAULKNER** REBUILT BY HUMANS RCA
12	8	**THE BLACK EYED PEAS** THE E.N.D. INTERSCOPE
13	NEW	**UDO JURGENS** THE BEST OF SONY MUSIC
14	15	**PUR** WUENSCHE CAPITOL
15	12	**NELLY FURTADO** MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO

EURO DIGITAL SONGS SPOTLIGHT

THE NETHERLANDS

(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 17, 2009

THIS WEEK	LAST WEEK	
1	3	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
2	NEW	**MAMASE!** KD STUDIO 100
3	6	**HOT** INNA ROTON/VALE
4	2	**MI ROWSU (IK HEB EEN TUINTJE IN MIJN HART)** DAMARU TOP NOTCH UNIVERSAL
5	4	**THREE DAYS IN A ROW** ANOUK DIVID
6	5	**SEXY BITCH** DAVID GUETTA FT. AKON GUM/VIRGIN
7	7	**EVACUATE THE DANCEFLOOR** CASCADA ZOOLAND/ZEBRALATION/AATW
8	8	**SLAAP LEKKER (FANTASTIG TOCH)** DIGGY DEX FT. EVA DE ROOVERE MARCUS & HINEZ
9	1	**SORRY** THE KYTEMAN JAMMM
10	9	**HOT FAIR** LILY ALLEN REGAL/PARLOPHONE

Newton Faulkner goes two for two in the top three on the U.K. Albums chart as his second set starts at No. 3. His first album debuted at No. 1 two years ago.



EUROPEAN AIRPLAY

OCTOBER 7, 2009

THIS WEEK	LAST WEEK	
1	2	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
2	1	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
3	4	**WHEN LOVE TAKES OVER** DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
4	3	**CELEBRATION** MADONNA WARNER BROS
5	6	**BODIES** ROBBIE WILLIAMS CHRYSALIS
6	5	**SHE WOLF** SHAKIRA SONY MUSIC LATIN/EPIC
7	7	**RELEASE ME** AGNES COPENHAGEN/3 BEAT BLUE/AATW
8	11	**F**K YOU** LILLY ALLEN REGAL/PARLOPHONE
9	10	**PAPARAZZI** LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE
10	8	**WE ARE GOLDEN** MIKA CASABLANCA/ISLAND
11	9	**I KNOW YOU WANT ME (CALLE OCHO)** PITBULL ULTRA
12	12	**AYO TECHNOLOGY** MILOW HERMEUS, MUNICH
13	14	**PLEASE DON'T LEAVE ME** PINK LAFACE/LVG
14	13	**EVACUATE THE DANCEFLOOR** CASCADA ZOOLAND/ZEBRALATION/AATW
15	15	**21 GUNS** GREEN DAY REPRISE

FRANCE

ALBUMS

(SNEP/SDP/TITE-LIVE) OCTOBER 8, 2009

THIS WEEK	LAST WEEK	
1	NEW	**JOHNNY HALLYDAY** TOUR 66 (STADE DE FRANCE 2009) MERCURY
2	1	**MIKA** THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND
3	2	**MUSE** THE RESISTANCE A&E HELIUM 3/WARNER
4	3	**VARIOUS ARTISTS** MOZART L'OPERA ROCK WARNER
5	4	**M** MISTER MYSTERE BARCLAY
6	5	**DAVID GUETTA** ONE LOVE GUM/VIRGIN
7	6	**MARC LAVOINE** VOLUME 10 MERCURY
8	7	**MANU CHAO** BAIONARENA BECAUSE
9	NEW	**SALIF** CURRICULUM VITAE AZ
10	10	**THE GOSSIP** MUSIC FOR MEN KILL ROCK STARS/COLUMBIA

CANADA

ALBUMS

(NIELSEN BDS/SOUNDSCAN) OCTOBER 17, 2009

THIS WEEK	LAST WEEK	
1	NEW	**MADONNA** CELEBRATION WARNER BROS./WARNER
2	NEW	**BARBRA STREISAND** LOVE IS THE ANSWER COLUMBIA/SONY MUSIC
3	NEW	**PARAMORE** BRAND NEW EYES FUELED BY RAMEN/WARNER
4	NEW	**ALICE IN CHAINS** BLACK GIVES WAY TO BLUE VIRGIN/EMI
5	NEW	**MARIAH CAREY** MEMOIRS OF AN IMPERFECT ANGEL ISLAND/UNIVERSAL
6	NEW	**VARIOUS ARTISTS** GENERATION PASSE PARTOUT TANDEM
7	2	**THREE DAYS GRACE** LIFE STARTS NOW JIVE/SONY MUSIC
8	1	**PEARL JAM** BACKSPACER MONKEYWRENCH/UNIVERSAL
9	NEW	**JANN ARDEN** FREE UNIVERSAL
10	5	**THE BLACK EYED PEAS** THE E.N.D. INTERSCOPE/UNIVERSAL

AUSTRALIA

ALBUMS

(ARIA) OCTOBER 4, 2009

THIS WEEK	LAST WEEK	
1	NEW	**PARAMORE** BRAND NEW EYES FUELED BY RAMEN
2	1	**PEARL JAM** BACKSPACER MONKEYWRENCH/ISLAND
3	2	**MUSE** THE RESISTANCE A&E HELIUM 3/WARNER
4	4	**THE BLACK EYED PEAS** THE E.N.D. INTERSCOPE
5	3	**BEYONCE** I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA
6	8	**MADONNA** CELEBRATION WARNER BROS
7	7	**DAVID GUETTA** ONE LOVE GUM/VIRGIN
8	6	**KATE MILLER-HEIDKE** CURIOUSER SONY MUSIC
9	9	**JIMMY BARNES** THE RHYTHM AND THE BLUES LIBERATION
10	5	**NEWTON FAULKNER** REBUILT BY HUMANS RCA

ITALY

ALBUMS

(FIMI/NIELSEN) OCTOBER 8, 2009

THIS WEEK	LAST WEEK	
1	NEW	**ALESSANDRA AMOROSO** SENZA NUVOLE EPIC
2	1	**MADONNA** CELEBRATION WARNER BROS
3	2	**GIGI D'AGOSTINO** IL COME SEI RCA
4	4	**PEARL JAM** BACKSPACER MONKEYWRENCH/ISLAND
5	3	**MUSE** THE RESISTANCE A&E HELIUM 3/WARNER
6	8	**EROS RAMAZZOTTI** ALI E RADICI RCA
7	5	**MARK KNOPFLER** GET LUCKY VERTIGO
8	7	**TIZIANO FERRO** ALLA MIA ETA' CAPITOL
9	6	**WHITNEY HOUSTON** I LOOK TO YOU ARISTA
10	11	**MIKA** THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND

SPAIN

ALBUMS

(PROMUSICAE/MEDIA) OCTOBER 7, 2009

THIS WEEK	LAST WEEK	
1	1	**FITO & FITIPALDIS** ANTES DE QUE CUENTE DIEZ D.R.D.
2	NEW	**ANTONIO OROZCO** RENOVATIO UNIVERSAL
3	NEW	**LUZ CASAL** LA PASION EMI
4	2	**MADONNA** CELEBRATION WARNER BROS
5	3	**AMAIAL** LA BARRERA DEL SONIDO EMI
6	NEW	**BARBRA STREISAND** LOVE IS THE ANSWER COLUMBIA
7	8	**MARK KNOPFLER** GET LUCKY VERTIGO
8	6	**WHITNEY HOUSTON** I LOOK TO YOU ARISTA
9	5	**MUSE** THE RESISTANCE A&E/HELIUM 3/WARNER
10	13	**HANNAH MONTANA 3** HANNAH MONTANA 3 WALT DISNEY

MEXICO

ALBUMS

(AMPROFON) OCTOBER 8, 2009

THIS WEEK	LAST WEEK	
1	1	**VARIOUS ARTISTS** ATREVETE A SONAR UNIVERSAL
2	NEW	**MUSE** THE RESISTANCE A&E HELIUM 3/WARNER
3	3	**MIJARES** VIVIR ASI WARNER
4	3	**MARIA JOSE** AMANTE DE LO AJENO OCESA/SONY MUSIC
5	5	**VICENTE FERNANDEZ** PRIMERA FILA SONY
6	NEW	**PANDA** POETICS EMI
7	8	**PITBULL** REBELUTION MR. 305/POLO GROUNDS/J
8	17	**LAS 50 GRANDES CANCIONES DE** LAS 50 GRANDES CANCIONES DE LA MUSICA SONY MUSIC
9	4	**GUSTAVO CERATI** FUERZA NATURAL SONY MUSIC
10	10	**THE BLACK EYED PEAS** THE E.N.D. INTERSCOPE

SWITZERLAND

SINGLES

(MEDIA CONTROL) OCTOBER 8, 2009

THIS WEEK	LAST WEEK	
1	1	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
2	2	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
3	3	**HEAVY CROSS** THE GOSSIP KILL ROCK STARS/COLUMBIA
4	5	**CELEBRATION** MADONNA WARNER BROS
5	33	**GIVE IT TO ME RIGHT** MELANIE FIONA

ALBUMS

THIS WEEK	LAST WEEK	
1	1	**MUSE** THE RESISTANCE A&E HELIUM 3/WARNER
2	4	**GOTTHARD** NEED TO BELIEVE NUCLEAR BLAST
3	5	**MADONNA** CELEBRATION WARNER BROS
4	6	**NELLY FURTADO** MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO
5	2	**MIKA** THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND

FINLAND

SINGLES

(YLE) OCTOBER 7, 2009

THIS WEEK	LAST WEEK	
1	NEW	**PAKKO PAASTA PARATIISIIN** JARKKO MARTIKAINEN LEVYKIINTO
2	NEW	**FRONTROW GIRL** WHITE FLAME NORTH & SOUTH
3	2	**CELEBRATION** MADONNA WARNER BROS
4	1	**PUSSY** RAMMSTEIN MOTOR/UNIVERSAL
5	7	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK	
1	1	**LAURI TAHKA & ELONKERJUU** TANAAN EI HOUMISTA MUREHDITA UNIVERSAL
2	2	**MADONNA** CELEBRATION WARNER BROS
3	NEW	**JUHA TAPIO** SUURENMOINEN KOKOELMA 1999-2009 WARNER
4	4	**YO** LOISTO POKO
5	NEW	**PARAMORE** BRAND NEW EYES FUELED BY RAMEN

WALLONIA

SINGLES

(ULTRATOP/GFK) OCTOBER 7, 2009

THIS WEEK	LAST WEEK	
1	1	**ALORS ON DANSE** STROMAE WERE
2	3	**SEXY CHICK** DAVID GUETTA FT AKON GUM/VIRGIN
3	2	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
4	4	**HEAVY CROSS** THE GOSSIP KILL ROCK STARS/COLUMBIA
5	5	**HUSH HUSH** THE PUSSYCAT DOLLS INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	**JOHNNY HALLYDAY** TOUR 66 (STADE DE FRANCE 2009) MERCURY
2	1	**MUSE** THE RESISTANCE A&E HELIUM 3/WARNER
3	2	**MADONNA** CELEBRATION WARNER BROS
4	4	**DAVID GUETTA** ONE LOVE GUM/VIRGIN
5	7	**MAURANE** ROUGARD OU L'ESPERANCE EN L'HOMME POLYDOR

POLAND

ALBUMS

(ZWIAZEK PRODUCENTOW AUDIO VIDEO) OCTOBER 2, 2009

THIS WEEK	LAST WEEK	
1	1	**KAYAH** SKALA KAYAX
2	12	**PEARL JAM** BACKSPACER MONKEYWRENCH/ISLAND
3	NEW	**MADONNA** CELEBRATION WARNER BROS
4	NEW	**KULT** HURRA! SP
5	14	**RAFAL BLECHACZ** CHOPIN KONCERTY FORTEPIANOWE DEUTSCHE GRAMMOPHON
6	NEW	**VARIOUS ARTISTS POL** EMPIK CAFE - CHILLOUT EMPIK MY
7	10	**WHITNEY HOUSTON** I LOOK TO YOU ARISTA
8	3	**MARK KNOPFLER** GET LUCKY VERTIGO
9	2	**PEJA** NA SERIO FONOGRAFIKA
10	4	**HANNAH MONTANA 3** HANNAH MONTANA 3 WALT DISNEY

SINGLES & TRACKS SONG INDEX

19 AND CRAZY (Getting Grown Music, BMI/Osmunson Publishing, BMI/NupKalin Music, BMI/Hear Of The Dog Music, ASCAP/Earth Buddha Music, ASCAP) CS 47
21 GUNS (WB Music Corp., ASCAP/Green Daze Music, ASCAP/Universal Music Corporation, ASCAP) HL/WBM H100 43
5 STAR CHICK (Give Me Me, ASCAP/Copyright Control) RBH 72

A

ADIOS (AP Music Corp., ASCAP/Westwood Publishing, S.A. De C.V., LT 16
AL DIABLO CON TU AMISTAD (Maximo Aguirre Music Publishing, BMI) LT 26
ALL I ASK FOR ANYMORE (Sony/ATV Acuff Rose Music, BMI/Warner-Tamerlane Publishing Corp., BMI/T-Bird Music, BMI) HL/WBM, CS 20
ALMA EN PENA (Not Listed) LT 39
ALONE (Jeb Aware, ASCAP/Sky, Stemberg, ASCAP/Carmine Liberty, ASCAP/Sony ATV Tunes LLC, ASCAP) HL, H100, 51
ALREADY GONE (Songs For My Shrink, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/White 2 Live, ASCAP) HL H100 23
AMERICAN RIDE (Sony/ATV Tree Publishing Company, BMI/Songs For My Good Girl Music, BMI, Totally Wrigh-eous Music, BMI/Big Loud Bucks, BMI) HL/WBM, CS 1 H100, 40
EL AMOR (Tito El Patron Publishing, ASCAP) LT 7

B

BABY BY ME (Universal Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Dirt Starts Tomorrow, BMI/Songs Of Universal, Inc., BMI/Universal Music - Z Tunes, LLC, ASCAP/Rest In The Ground Publishing, ASCAP) HL, WBM, RBH 49
BAD HABITS (Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/Fey-Arm Music, ASCAP/EMI April Music Inc., ASCAP) HL, H100 34, RBH 10
BARTENDER (Aveos / Hido Music Publishing, ASCAP/Sony/ATV Tunes, LLC, ASCAP/EMI Blackwood Music, Inc., BMI/Blue Kush Music Publishing, BMI) HL/WBM, LT 45
BATTLEFIELD (While 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Breakthrough Creations, ASCAP/EMI April Music Inc., ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, LLC, ASCAP/Blow The Speakers, ASCAP) HL, H100, 15
BECKY (Fins 'N' Coat Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Jonathan Rotem Music, BMI/Sony/ATV Songs, LLC, BMI) HL/WBM, RBH 48
BEER ON THE TABLE (Ain Street Music, BMI/Big Loud Bucks, BMI/She Rod Pacific, SESAC/Songs Of Big, SESAC/Pacific Wind Music, SESAC/725 North Publishing, BMI) CS 34
BE ON YOU (E Class Publishing, ASCAP/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Universal Music - Z Songs, BMI/Rest In The Ground Publishing, ASCAP/EMI April Music Inc., ASCAP) HL, H100 20
BEST I EVER HAD (Love Write LLC, BMI/EMI Blackwood Music, Inc., BMI/Nonag Music, Inc., BMI/Spitfire Music, BMI/Songs Of Universal, Inc., BMI/Rightsflow/Muse Publishing, BMI/The Music Source, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Money Publishing Inc., BMI/Sony ATV Tune LLC, ASCAP) HL/WBM, H100 21, RBH 27
BETTER BELIEVE IT (TNT Productions, ASCAP/WB Music Corp., ASCAP/Young Jeezy Music Inc., BMI/EMI Blackwood Music, Inc., BMI/King K Publishing, BMI) HL/WBM, RBH 43
BETTER WITH TIME (Not Listed) RBH 85
BIG BOI STUNTIN (Rich Mend Publishing, ASCAP) RBH 94
BIG GREEN TRACTOR (Sexy Tractor Music, BMI/Big Loud Bucks, BMI/Hope N Cal Music, BMI/Cal-A-Entertainment, LLC, BMI/Dirt Desperados, ASCAP/N2D Publishing Company, Inc., ASCAP/Carter Vincent And Associates, LLC, ASCAP) ABM, CS 7, H100 37
BLAME IT (Sly As A Fox Music, Inc., BMI/Bug Music, Incorporated, BMI/Gifted Source Music, ASCAP/EMI April Music Inc., ASCAP/Ultra Tunes, ASCAP/Pits N8 Publishing, ASCAP/Nathan Hale Walker, ASCAP/James T. Brown, BMI/Brandon R. Mouncihon, ASCAP/John Conte Jr., ASCAP/Nappy No Music, BMI/Universal Music - Z Songs, BMI/Chamerion Publishing, BMI/2082 Music Publishing, ASCAP/Wb Music Corp., ASCAP/Rayner Music, ASCAP/Tenyor Music, BMI) HL/WBM, RBH 41
BLAME IT ON ME (Foxxy Music, Inc., SESAC/Four Kings Production, Inc., SESAC/Chinselle Michele Music, SESAC/EMI April Music Inc., ASCAP/Strauss Co., LLC, ASCAP/Norma Hamm Music Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Stone Beast Music, BMI/Warner-Tamerlane Publishing Corp., BMI) HL/WBM, RBH 31
BODY (Nothing Hill Songs, SESAC/Put It Down Music, SESAC/Joseph's Tar Publishing, ASCAP/EMI April Music, Inc., ASCAP/Universal Music - Z Songs, BMI/Chris B. Square Music, SESAC) HL/WBM, RBH 73
BONFIRE (Big Brother Music, BMI/Brown Music, BMI/Nashvegas Songs, BMI/KHD Music, BMI/Magic Mustang Music, BMI/Trippie Shoes Music, BMI/Morgan Racing Music, ASCAP) CS 15, H100 90
BOOM BOOM POW (will.i.am Music Inc., BMI/Nowestra Networks, BMI/Jeepney Music Inc., BMI/Headphone Junkie Publishing, ASCAP/Cherry River Music Co., BMI/EMI April Music Inc., ASCAP) CS/M/HL, H100 38
BOOTS ON (Songs Of Windswept Pacific, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/PDG, BMI) H100 97
EL BORRACHO (Atlas Publishing, ASCAP) LT 24
BORROW YOU (Blue Eyed Soul, ASCAP/EMI April Music Inc., ASCAP/DUBNOV008, ASCAP) HL, RBH 91
BREAK (EMI Blackwood Canada Music, CTD SOCAN/Bass The Stone Publishing, SOCAN/Mean Music Publishing, SOCAN/EMI Blackwood Music, Inc., BMI) HL, H100 86
BREAK UP (Team 5 Dot Publishing, BMI/Lavegas Publishing Company, Inc., ASCAP/EMI April Music Inc., ASCAP/Street Certified Publishing, BMI) HL, H100 16, RBH 4
BUY YOU A ROUND (UP AND DOWN) (Verse & Shum Publishing, BMI) RBH 57

C

THE CALL (Songs Of Good, BMI/Turn Pond, BMI/New Millennium Music, ASCAP) CS 55
CAN'T LIVE WITHOUT YOU (T And Me Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Demo Hot Songs, ASCAP/EMI April Music Inc., ASCAP/Faunlieva Music, ASCAP/Underdog West Songs, ASCAP/Almo Music Corp., ASCAP/Strange Motel Music, ASCAP) HL/WBM, RBH 19
CAREFUL (WB Music Corp., ASCAP/But Father, Just Want To Sing Music, ASCAP/Josh's Music, ASCAP/FBR Music, ASCAP) WBM, H100 78
CELEBRATION (Wetco Turd Publishing, Inc., ASCAP/Perfecto Music, BMI/The Industry Sound Ltd., PRS/Colin Gribbin, PRS) LT 40
CELOS (EMI April Music Inc., ASCAP/Ediciones Musicales Hispanos, SGAE) LT 25
CHECK MY BRAIN (Butnugget Publishing, SESAC) H100 97
CLOSE TO YOU (EverGreen Copyrights, BMI) RBH 50
COMO UN TATUAJE (Ama Musical, LLC, BMI) LT 19
COMO VOLVER A SER FELIZ (Not Listed) LT 33
COMPRENDEME (Universal Musica, Inc., ASCAP) LT 20
CONFESS ME (2009) (The Xtal Room, Music, ASCAP/EverGreen Copyrights, BMI/Warner-Tamerlane Publishing Corp., BMI) ABM, CS 19, H100 96
COUNTRY FOLKS (LIVIN' LOUD) (EMI Blackwood Music, Inc., BMI/Geoffrey Steen Harbor Publishing, BMI/One Eye Publishing, LLC, BMI) HL, CS 38
COUNTRY LIVIN' (Whitney Gill, BMI/Pig Spaces Music, BMI, Lux E Ventas Music, ASCAP/Pedal Down Music, ASCAP/Conejos Music, ASCAP/Boghouse, ASCAP) CS 53
COWBOY CASANOVA (Carrie-Okie Music, BMI/EMI April Music Inc., ASCAP/Princon Ave. Music Publishing, ASCAP/Stage Three Songs, ASCAP/Brett James Corporation Music, ASCAP) HL/WBM, CS 8, H100 14
CRYIN' FOR ME (WAYMAN'S SONG) (Tonecol Tunes, BMI) CS 58

D

DAYS YOU LIVE FOR (Team 4 Ur Music Publishing, SESAC/TREES Music, SESAC/New Songs Of Sea Gayle, BMI/Emmes Garden Music, BMI) CS 60
DEJAME ENTRAR (Universal Music - MGB Songs, ASCAP) LT 22
DERECHO DE ANTIGUEDAD (Universal-Musica Unica Publishing, BMI) LT 44
DIDN'T YOU KNOW HOW MUCH I LOVED YOU (Universa Music - MGB Songs, ASCAP/Major Earning Music, ASCAP/Universal Music - Careers, BMI/Silverbliss Music Publishing, BMI/Songs Of Universal, Inc., BMI/Songs From The Engine Room, BMI) HL/WBM, CS 37
DIGITAL GIRL (March 9th Publishing, ASCAP/Songs Of Peer, Ltd., ASCAP/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music, Inc., BMI/Universal Music - Z Songs, BMI/Sugar Ass Music, BMI/Universal Music Corporation, ASCAP) HL/WBM, RBH 83
DOESN'T MEAN ANYTHING (Yellow Productions, ASCAP/EMI April Music Inc., ASCAP/Book Of Daniel Music, ASCAP) HL, H100 65, RBH 16
DO I (Planet Peanut, BMI/Murrah Music Corporation, BMI/Bang Music Incorporated, BMI/Warner-Tamerlane Publishing Corp., BMI/KATHERINE, ETC Publishing, BMI, Whitewood Music, BMI) WBM, CS 14, H100 59
DON'T STAY (Imagem Music Limited, MRC) RBH 82
DON'T STOP BELIEVIN' (Weed High Nightmare, BMI/Lidsey Boulevard Music, BMI) WBM, H100 76
DOWN (Rocks Music Stream, ASCAP/Tawd Putz Music, BMI/Orange Factory Music, ASCAP/Carter Pin Publishing, ASCAP/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI) WBM, H100 1
DROP IT LOW (My Dirt Starts Tomorrow, BMI/Songs Of Universal, Inc., BMI/Did Damn Dean, BMI/Culture Beyond Jr Experience Publishing, BMI) HL/WBM, H100 46, RBH 34

E

EBO (Homage Music, BMI/EMI Blackwood Music, Inc., BMI/Mike Bibby Music, BMI/EMI April Music Inc., ASCAP/E Luy Publishing, ASCAP) HL, RBH 21
EIGHT SECOND RIDE (Universal Music - Careers, BMI/Shiloaw Mob Publishing, BMI/Drive It Home Music Publishing, Inc., BMI/LFMAO, BMI/HO State One Music America, BMI) HL, WBM, CS 25
EMPIRE STATE OF MIND (EMI April Music Inc., ASCAP/Carter Boys Publishing, ASCAP/Al Shocktough PRS/Shiloh Talent Publishing, PRS/Foxxy Music, Inc., SESAC/Maxine Eisenberg Music, SESAC/Seawell Publishing, ASCAP/Tellow Productions, ASCAP/Twenty Nine Black Music, BMI/Gamble Music, BMI) HL, H100 10, RBH 16
ENCONTRE (Not Listed) LT 43
EPIPHANY (I'M LEAVING) (Universal Music - Z Songs, BMI/Rest In The Ground Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Strauss Co., LLC, ASCAP/EMI April Music Inc., ASCAP) HL/WBM, RBH 46
ERES TODO TODO (Maximo Aguirre Music Publishing, BMI) LT 45
ESCLAVO DE SUS BESOS (Universal Musica, Inc., ASCAP/Tecnipol Music, S.A., LT 8
EVACUATE THE DANCEFLOOR (Roots, ASCAP/Songkitchen Music Publishing, BUMA/Stemra, BUMA) H100 42
EVERY DOG HAS ITS DAY (Tokeco Tunes, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI/Stage Three Music, Inc., BMI) CS 56
EVERY GIRL (Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Love Write LLC, BMI/EMI Blackwood Music, Inc., BMI/West Coast Livin' Publishing, ASCAP/Henderwonk Music Publishing, BMI/Songs Of Universal, Inc., BMI/Universal Music Corporation, ASCAP) HL/WBM, RBH 38
EVERYTHING, EVERYDAY, EVERYWHERE (EMI April Music, Inc., ASCAP, Brasco Music, ASCAP/NextSelection Publishing, ASCAP/Kendrew Music, ASCAP) HL, RBH 42
EVERYWHERE I GO (Whitewater Music, Inc., ASCAP/Joel Bey Steele Music, BMI/BPI Administration, BMI) CS 46

F

FACE DROP (Louis Swain, BMI/Sony/ATV Tunes, LLC, ASCAP/Swain Publishing, ASCAP) HL, H100 64
FALLIN' FOR YOU (Coolmarie Music, BMI/EMI April Music Inc., ASCAP/R-Rated Music, ASCAP) HL, H100 31
FALLING DOWN (Silly Fish Music, ASCAP/Almo Music Corp., ASCAP/Extremely Corrosive Music, BMI/Schlock It To Me, ASCAP/Forever Music, ASCAP) H100 82
FELIZ (WB Music Corp., ASCAP) LT 18
FIFTEEN (Sony ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI) HL, CS 13, H100 8
FIRE BURNING (Sony/ATV Songs, LLC, BMI/RedOne Productions, LLC, BMI/Sean Kingston Publishing Designee, BMI) HL, LT 50
FIREFLIES (Ocean City Park, ASCAP/Universal Music Corp.-Elton, ASCAP) HL/WBM, H100 11
THE FIXER (Innocent Bystander, ASCAP/Theory Of Color, ASCAP/Write Treatage Music, ASCAP/Jumpin' Cat Music, ASCAP) H100 66
FLEX (Not Listed) RBH 98
FOREVER (Da Box Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/Love Write LLC, BMI/EMI Blackwood Music Inc., BMI/Please Gimme My Publishing Inc., BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Shroom Shady Music, BMI/Songs Of Universal Inc., BMI) HL/WBM, H100, 1, RBH 9
FRESH (Fresh, 7440 Music Publishing, ASCAP/Run PP publishing, BMI/Entertaining Music, BMI/Since Rick Music Corp., BMI) RBH 66
FUNHOUSE (EMI Blackwood Music Inc., BMI/Pink Inside Publishing, BMI/Pirate Ship Music, ASCAP/Whorganizasca, ASCAP/EMI April Music Inc., ASCAP) HL, H100 74

G

GETTIN' YOU HOME (THE BLACK DRESS SONG) (Runnin' Behind Publishing, ASCAP/EMI April Music Inc., ASCAP/I Want To Hold Your Songs, BMI) HL, CS 2, H100 39
GOD IN ME (EMI April Music Inc., ASCAP/Wet Ink Red Music, ASCAP/That's Plum Song, ASCAP/It's Tea Time, ASCAP) H100, RBH 7
GONE THRU CHANGES (Blue Toes Music Publishing, Designee, ASCAP/Uncle Buddie's Music, ASCAP) RBH 63
GOOD GIRLS GO BAD (Blast Beats Music, ASCAP/EMI April Music Inc., ASCAP/Lion Ave Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Sunshine Tremere Music, BMI/Bug Music, Incorporated, BMI/J Kasher Publishing, ASCAP) HL/WBM, H100 22
GOTTA GET IT (Erika Music, BMI/EMI Blackwood Music, Inc., BMI) HL, RBH 78
GRACIAS A TI (Universal Musica, Inc., ASCAP/WY Publishing, BMI, LT 17

H

HEADBOARD (Jupiter Drives Publishing, BMI/Artwhat Music, BMI/Conversation Ice Music, BMI/Vanderever Music, BMI/Bandang 2 Music, BMI/Somewebbes LLC, SESAC/Homeway Music, BMI/Mailings Music, ASCAP/KMP Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/First N1 Gold Publishing, BMI) WBM, RBH 92
HEARD 'EM ALL (NH Sue Publishing, ASCAP/Universal Music Corporation, ASCAP/E. Hudson Music, LLC/EMI Blackwood Music, Inc., BMI/Team 5 Dot Publishing, BMI) HL/WBM, RBH 90
HER DIAMONDS (L Rose Music, ASACP/EMI April Music Inc., ASCAP) HL, H100 67
HEY, SOUL SISTER (Harmon Music, ASCAP/EMI Blackwood Music, Inc., BMI/Stellar Songs Ltd., BMI) HL, H100 98
HISTORY IN THE MAKING (Cadaal Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music Inc., ASCAP/MXL Music, ASCAP/Still Working For The Weekend, ASCAP/LG Alligator Music, ASCAP) CS 22
HONKY TONK STOMP (Sony ATV Tree Publishing Company, BMI/Showbilly Music, BMI/Turn Me On Music, BMI/Unison Music, LLC, BMI/EverGreen Copyrights, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI) HL/WBM, CS 17
HOTEL ROOM SERVICE (Pitbull's Legacy Publishing, BMI/Universal Music - MGB Songs, ASCAP/Lanapub, BMI/EMI Blackwood Music, Inc., BMI/Sony/ATV Songs LLC, BMI/Warner-Tamerlane Publishing Corp., BMI/Bernard's Other Music, BMI/Mista, Oh Eves Hip Hop, BMI/EMI April Music Inc., ASCAP/Chrysalis Music Ltd., PRS) HL/WBM, H100, 15
HOW FAR DO YOU WANNA GO? (Metusic, Inc., ASCAP/Primary Wave Emotion, ASCAP/Jeffrey Steele Music, BMI/SoulRide Music, BMI/BPJ Administration, BMI) CS 52
HURRY HOME (Year Of The Dog Music, ASCAP/Words & Music, ASCAP, WBM, CS 27

I

I CAN TRANSFORM YA (Songs Of Universal, Inc., BMI/Culture Beyond Jr Experience Publishing, BMI/Poo B 2 Publishing, Inc., ASCAP/Hitco South, ASCAP/Swizz Beatz Publishing, SESAC/Universal Tunes, SESAC/Notting Dale Songs, Inc., ASCAP/Lawrence Hip, ASCAP/Mark Music, ASCAP/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI) HL/WBM, RBH 26
ICE CREAM PAINT JOB (Dormouth Music Publishing Company, ASCAP/Thru Tunes, ASCAP/Minder Music (USA), ASCAP) H100 57, RBH 28
IF I HAD ONE (Tokeco Tunes, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI/Stage Three Music Inc., BMI) CS 59
I GET CRAZY (Mara Music, SESAC/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI) WBM, RBH 65
I GET IT IN (Not Listed) RBH 64
I GOTTA FEELING (will.i.am Music Inc., BMI/Jeepney Music Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music Inc., ASCAP/Black Eyed Suzie And Gone Publishing, ASCAP/Fat Phil Music, ASCAP/JLJ Songs, ASCAP/Our 315 Music, ASCAP) CS/M/HL, H100, 1
I KNOW YOU WANT ME (CALLE OCHO) (Don Williams Music Group, BMI/Big Deal Music, BMI/Ballconnead Music Publishing, ASCAP/Ultra Tunes, ASCAP/Do It Yourself Music Group Sarl, SGAE/Universal Music - Careers, BMI/Rebull's Legacy Publishing, BMI/Mammbero Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP) HL, WBM, H100 44
I'LL JUST HOLD ON (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/Encore Entertainment, LLC, BMI/Mr. Nose Music, BMI/Hitboy's Poetry, BMI/Rio Nuevo Entertainment, BMI) WBM, H100 95
I LOOK GOOD (Istanbul Music, BMI) RBH 53
I LOOK TO YOU (Peachy Publishing, Inc., BMI/Universal Music - Z Songs, BMI) HL/WBM, RBH 25
I'M ALIVE (Sony/ATV Melene Music, ASCAP/Islandsoul Music, LLC, ASCAP/Sony/ATV Acuff Rose Music, BMI/Universal Music, BMI/EMI Face Brute Music, ASCAP/Big Loud Bucks, BMI) HL, CS 9, H100 55
I'M GOING IN (Love Write LLC, BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Young Jeezy Music Inc., BMI/EMI Blackwood Music, Inc., BMI/Universal Music Corporation, ASCAP/Dry Rain Publishing, ASCAP) HL/WBM, H100 68, RBH 47
I'M GOOD (More Water from Nazareth Publishing, ASCAP/EMI April Music Inc., ASCAP/EMI Blackwood Music, Inc., BMI/Premier Trust Publishing, BMI/Neighborhood Pusha Publishing, BMI) HL, RBH 29
I'M IN MIAMI TRICK (Ya, BG's Publishing, ASCAP) H100 87
IMMA STAR (EVERYWHERE WE ARE) (Jeremy Felton Publishing, Designee, ASCAP/Keith James Publishing, Designee, BMI/Nick Schultz Publishing, BMI/Songs Of Universal, Inc., BMI) HL, WBM, H100 52, RBH 36
I NEED A GIRL (Kismet Under My Clothes, ASCAP/Dynasolo Music Publishing, ASCAP/Sony/ATV Tunes, LLC, ASCAP/Cedar Songs, BMI/EMI April Music Inc., ASCAP) HL, RBH 53
IN LOVE WITH ANOTHER MAN (Nappy Puddy Music, ASCAP/Universal Music - Z Tunes, LLC, ASCAP/Black Ants Music Publishing, BMI) HL/WBM, RBH 44
IT DID (Warner-Tamerlane Publishing Corp., BMI/Sunshine Tremere Music, BMI/Hope N Cal Music, BMI/Sexy Tractor Music, BMI) WBM, CS 54
IT KILLS ME (God's Crym Publishing, ASCAP/Sony/ATV Tunes, LLC, ASCAP/Uncyl Publishing, SESAC/Music Sales Corporation, ASCAP) HL, RBH 61
I WANNA MAKE YOU CLOSE YOUR EYES (Home With The Armadillo Music, BMI/Sony ATV Cross Keys Music Publishing, ASCAP/Creature Sounds Publishing, ASCAP) HL, CS 18, H100 91
I WANT TO KNOW WHAT LOVE IS (Somerset Songs Publishing, Inc., ASCAP) H100 60, RBH 43
I WILL NOT BOW (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 77

J

JUST A KISS (Tina Natasha, ASCAP/Deequa Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Two Works, ASCAP/Big Music, ASCAP/Music Of Windswept, ASCAP/EMI April Music Inc., ASCAP/Not Lost Publishing & Music Entertainment, LLC, ASCAP/Mars Funne Music, ASCAP/Northside Independent Music Publishing, ASCAP/Bugbrother, ASCAP) HL/WBM, RBH 58

K

KEEP ON LOVIN' YOU (House Of Beat Music, Music, ASCAP/New Son Of A Miner Songs, ASCAP/Happy Cattle Music, ASCAP/Lathan Enterprises, SESAC) CS 41
KNOCK YOU DOWN (Eleventhirtyfive Music, SESAC/WB M Music Corp., SESAC/Kenoway Music, ASCAP/Universal Music Corporation, ASCAP/MRP Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Universal Music - Z Tunes, LLC, ASCAP/Rest In The Ground Publishing, ASCAP/Yadina Music Publishing, Inc., ASCAP/David M. Ehrlich Esq. PC, ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music, Inc., BMI) HL/WBM, H100 25, RBH 45

L

LA GRANJA (Pedro Flores, Miniatures, BMI) LT 12
LA LA LA (Party Rock, ASCAP) H100 56
LAST CHANCE (WB Music Corp., ASCAP/Songs In The Key Of B Flat, Inc., SESAC/Noontime South, SESAC/EMI Combine Music, SESAC/Foxxy Music, Inc., SESAC/Jupiter Adonis Music, Publishing, SESAC/Christian Combs Publishing, SESAC/Aces Trades, ASCAP) HL/WBM, RBH 17
A LITTLE MORE COUNTRY THAN THAT (Universal Music - MGB Songs, ASCAP/Don Pompous Songs, ASCAP/FSMG, BMI/A Sting And A Prayer Music, ASCAP/State One Music America, BMI/Warner-Tamerlane Publishing Corp., BMI/Precious Four Music, BMI) HL/WBM, CS 36
LIVE LIKE WE'RE DYING (EMI April Music Inc., ASCAP/Sony Griffin, ASCAP/Andrew Frampton Music, BMI/Stage Three Music Inc., BMI/Universal Music Corporation, ASCAP) HL/WBM, H100 29
LIVING FOR THE NIGHT (George Strait Publishing Designee/Bubba Strait Publishing Designee/Sony/ATV Acuff Rose Music, BMI/Universal Music, BMI) HL, H100 101
LLUEVE POR DENTRO (Not Listed) LT 38
LOBA (The Jerome House Music, BMI/Sesajo Music Corporation, BMI/Hipnotecmusic Music, ASCAP/EMI April Music Inc., ASCAP/Ediciones Musicales Choppers, S.L., Warner Chappell Music Spain S.A., SGAE/Amalfi Coast Music, BMI/Chrysalis Songs, BMI) HL/WBM, CS 39
LO INTENTAMOS (Not Listed) LT 1
LOL :-) (Apnea Boy Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Mr. Quincydance Music, Publishing, BMI/Chef Hucahee Publishing III Inc., BMI/Songs By Tre Tam Music, BMI/Basement Ping Pong Music, BMI/Take Care Of Business, BMI/Rudhouse Music Group, ASCAP/EMI Blackwood Music, Inc., BMI) HL, WBM, H100 58, RBH 12
LONG AFTER I'M GONE (Big Love Music, BMI/Do Write Music, LLC, ASCAP/Wounded Sky Music, ASCAP/Crossfire Music, ASCAP/Zampampooge Music, ASCAP) CS 40
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LOVE COME DOWN (Not Listed) RBH 99
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LOVE LIKE CRAZY (Mike Curb Music, BMI/Sweet Radical Music, BMI/Warner-Tamerlane Publishing Corp., BMI/T Bird Music, BMI) WBM, CS 45
LOVE LIVES ON (Sony/ATV Cross Keys Music Publishing, ASCAP/My Good Girl Music, ASCAP/Dany Songs, LLC, ASCAP/Hannah Bea Songs, BMI/Matthew West Publishing Designee, ASCAP) HL, WBM, CS 44
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M

MANOS AL AIRE (Not Listed) LT 2
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MAYBE THIS TIME (Mary Music Corporation, BMI/The Music Company, BMI) H100 82
MEET ME HALFWAY (will.i.am Music, Inc., BMI/Jeepney Music, Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music Inc., ASCAP/Broke Spoke And Gone Publishing, ASCAP/Fat Phil Music, ASCAP/JLJ Songs, ASCAP/Our 315 Music, ASCAP) CS/M/HL, H100, 52
ME GUSTA ME GUSTA (Not Listed) LT 30
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MI COMPLEMENTO (Universal Music - MGB Songs, ASCAP/Carmen, BMI) LT 26
MILLION DOLLAR BILL (Lellow Productions, ASCAP/EMI April Music Inc., ASCAP/Swizz Beatz Publishing, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC/State One Music America, ASCAP/SMG, APRA/Lucky Three Music Publishing, BMI) HL/WBM, RBH 35
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MY CHILD (Trickster Music, BMI, 4 1 Music, BMI/BPJ Music, BMI/EMI Blackwood Music, Inc., BMI/Dope Music, ASCAP/EMI April Music Inc., ASCAP) Used To Dance Publishing, ASCAP/Keiko India Publishing, BMI) HL, RBH 58

N

NEED YOU NOW (Warner-Tamerlane Publishing Corp., BMI/Whitewood Music, BMI/PAO Doubles LLP Publishing, BMI/Hillary Lown Songs, SESAC/Foxxy Music, Inc., SESAC/Songs Of The Dog Music, ASCAP/Big Yellow Dog, LLC, BMI/Death Buddha Music, ASCAP) WBM, CS 10, H100 30
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O

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OH (Bumbarger Music Publishing, SESAC/Songs Of Universal, Inc., SESAC/Nowra Music, BMI/Musica Demi Amis, BMI) HL/WBM, RBH 67
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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Warner Music Group appoints **Rob Cavallo** to the newly created role of chief creative officer. He is a veteran music producer who has worked with acts like Green Day, Paramore and Kid Rock.

Atlantic Records Group promotes **Kevin Weaver** to executive VP. He was senior VP.

Arista Nashville names **Lauren Thomas** national promotions coordinator. She was associate director of promotion at **Golden Music Nashville**.

PUBLISHING: BMI promotes **Jack Flynn** to executive director of key accounts and licensing. He was senior director of general licensing.



TOURING: MSG Entertainment names **Howard Handler** executive VP of marketing and sales. He was executive VP for North America at **EMI Music**.

TV/FILM: Lionsgate Music names **Tracy McKnight** VP of film music. She co-founded **Commotion Records** with longtime music executive **Walter Yetnikoff**.

RELATED FIELDS: The licensing consulting company **Rightsflow** promotes **Matt Irvin** to VP of business development and **Kim Gerlach** to director of licensing. Irvin was director of licensing and royalties, and Gerlach was manager.

—Edited by Mitchell Peters

GOOD WORKS

MOBY TAKES STAND AGAINST CALIF. DOMESTIC VIOLENCE BUDGET CUTS

Electronic artist Moby understands better than most the importance of domestic violence shelters for women in need, having grown up with a mother who was involved in several abusive relationships.

At the age of 8, "I had to stop her from being stabbed to death by a boyfriend of hers," Moby recalls. "I hate to say this, but almost half of the women I know who are friends of mine have been in abusive relationships of some sort or another."

So after reading a recent New York Times article about California domestic violence shelters closing as a result of statewide budget cuts, Moby decided to use his current tour as a platform to spread awareness. The artist will donate the revenue from his mid-October California concerts to the California Partnership to End Domestic Violence, which will distribute funds to shelters and communities most affected by the budget cuts.

The tour stops include the House of Blues in San Diego (Oct. 12), the Wiltern in Los Angeles (Oct. 14) and the Warfield Theatre in San Francisco (Oct. 15). Moby also plans to host a press conference in San Francisco with state senators and members of CPEDV to raise additional awareness.

"I'll be giving around $85,000, which is a decent amount of money, but not really enough to make a dent in the $20 million that has been cut," he says. "So at all the shows there will be the ability for people to donate directly. I'm also hoping that by talking about it, more people will go online to donate money and help repeal this legislation."

Moby hopes funding for the shelters will be reinstated, and he plans to support the cause until that happens. "There are a lot of worthy causes," he says, "but closing shelters really does become a death sentence for a lot of people."

The artist is touring in support of his latest album, "Wait for Me," which was released June 30 on Mute. *—Mitchell Peters*

BACKBEAT


International Creative Management senior VP of contemporary rock **Marsha Vlasic** (left) with William Morris Endeavor Entertainment agent/VP **Cara Lewis**.


Surrounded by the members of the PS 22 Chorus and (standing) Chorus leader **Gregg Breinberg**, Rising Star honoree **Lady Gaga**, Billboard editorial director **Bill Werde** and Woman of the Year **Beyoncé**.

BILLBOARD'S WOMEN IN MUSIC


Sony/ATV Music Publishing co-president **Jody Gerson** (left) and chairman/CEO **Marty Bandier** flank **Lady Gaga**.

Billboard's annual Women in Music event, presented by Macy's and in association with International Creative Management, took place Oct. 2 at New York's Pierre Hotel. Billboard honored the top 30 female executives in the music business, celebrating the success of these industry leaders during the past year, as well as their overall career achievements. Lady Gaga—who had two No. 1 singles on the Billboard Hot 100 from her debut album—received Billboard's Rising Star honor and sat down for an onstage Q&A with "Today" host Hoda Kotb. Beyoncé was named Billboard's Woman of the Year, having had a No. 1 album—her seventh in a row—and a No. 1 movie in the past 12 months. Beyoncé was interviewed onstage by "The Oprah Winfrey Show" correspondent Gayle King, and the event closed with a special performance of Beyoncé's "Halo" and "Single Ladies (Put a Ring on It)" performed by Staten Island grade schoolers, the PS 22 Chorus. Event sponsors also included the USO, ASCAP and Skin Benefits. PHOTOS: COURTESY OF ARNOLD TURNER/A. TURNER ARCHIVES

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Universal Motown Records president **Sylvia Rhone**


Billboard editorial director **Bill Werde** with "Today" hosts **Kathie Lee Gifford** (center) and **Hoda Kotb**.


Billboard's Women in Music honorees take the stage. From left: Atlantic Records GM/executive VP of marketing and creative media **Livia Tortella**, BMI senior VP of performing rights **Alison Smith**, William Morris Endeavor Entertainment agent/VP **Cara Lewis**, BET Networks chairman/CEO **Debra Lee**, EMI Music Worldwide executive VP of music services **Cynthia Sexton**, International Creative Management senior VP of contemporary rock **Marsha Vlasic**, Sony/ATV Music Publishing co-president **Jody Gerson**, Sony Music Entertainment executive VP of business affairs/general counsel **Julie Swidler**, Starcom broadcasting buying group managing/operations manager for Miami **Marilyn Santiago**, EMI Music Publishing executive VP/COO of Europe **Claudia Pelmer**, "Today" senior producer **Melissa Lonner**, MSG Entertainment VP of marketing concerts/network integration **Liana Farnham**, Universal Motown Records president **Sylvia Rhone**, Epic Records president **Amanda Ghost**, Rounder Records chairman **Marian Leighton Levy**, peermusic president of the Anglo American region **Kathy Spanberger** and Sony Music Entertainment executive VP of sales **Jennifer Schaidler**.

EDITED BY KRISTINA TUNZ



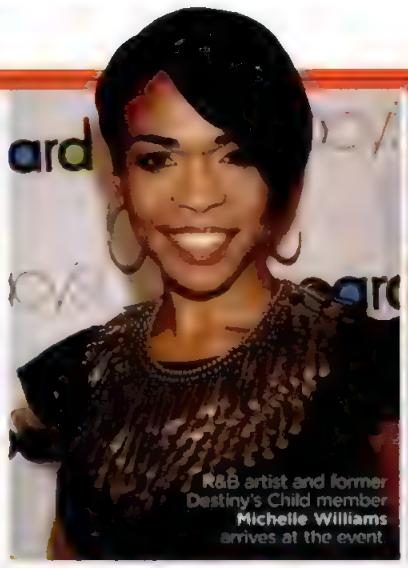
ADJAM

The House of Blues Sunset Strip was packed with more than 900 concertgoers for thinkLA's AdJam, presented by Digital Broadcasting Group. The ninth annual event is a battle of the bands between Los Angeles-area advertising agencies. Veterans of the media, marketing, advertising and entertainment industries left work early to see who would capture the winner's trophy, the AdJam Axe. A panel of music industry veterans selected the top four bands and the crowd crowned the winner. Agencies participating included TBWA\Chiat\Day (the winner in 2008), Moxie Interactive, MediaVest, Avatar Labs, BLITZ, David & Goliath and the Phelps Group. The event was sponsored by DBG, Metacafe, SNAP eMobile, Billboard.com, Ecast, Pandora, Turn, Giant Realm, Time Axcess and Vibrant Media. PHOTOS: COURTESY OF JEMCI

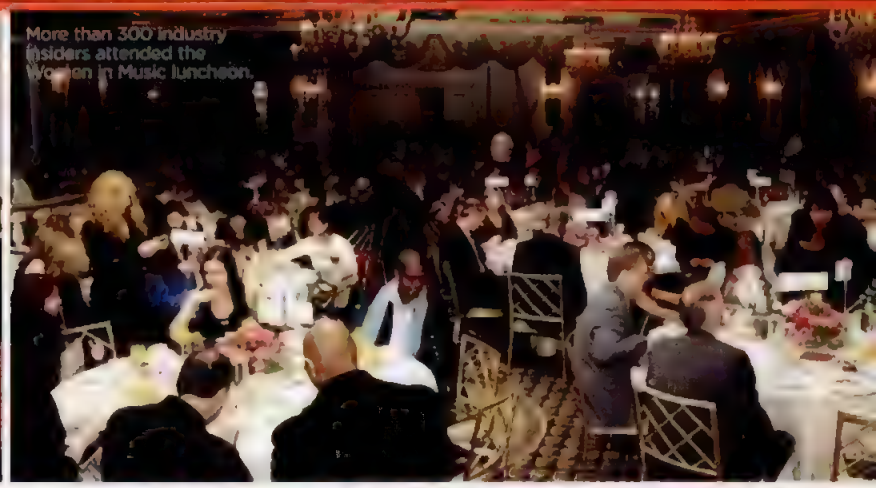
ABOVE: Moxie Interactive's band A.S.A.P. (Auto Sound Auto Play) claimed the top spot. From left: Universal McCann campaign optimization specialist **Andrew Taylor**, Moxie Interactive media planner **Adam Shrout**, associate traffic manager **Calvin Ashley**, assistant media planner **Amy Liepold** and media supervisor **Nick Mariano**; Giant Realm account executive **Theo Yang**, Moxie Interactive media planner **Brian Lee** and senior media planner **Jeanette Trang**

BELOW: BLITZ Agency's BLITiZen KANE channels its inner Van Halen. From left: BLITZ executive creative director **Mark Cohn**, CEO **Ken Martin**, associate creative director **"Emerald" Eddie Herda**, senior project manager **Lee Matsunami**, operations manager **Andrea Amaro** and director of technology **Noah Gedrich**





R&B artist and former Destiny's Child member **Michelle Williams** arrives at the event



More than 300 industry insiders attended the Women in Music luncheon.

BILLBOARD'S WOMEN IN MUSIC

continued from page 5



"The Oprah Winfrey Show" correspondent **Gayle King** conducts a special interview with **Beyoncé**.



Atlantic Records GM/executive VP of marketing and creative media **Livia Tortella** (left) with Atlantic Records chairman/COO **Julie Greenwald**.

INSIDE TRACK

GIRLS BACK IN ACTION

Brazilian Girls, the New York-based art-rock-party band whose last album was nominated for a Grammy Award, went on an extended hiatus last year when lead singer Sabina Sciubba decamped to Paris for the birth of her first child. The band then had its early-October return to action sidelined by a snag in immigration red tape. Sciubba, a German national living in France, had problems obtaining her visa to return to the United States, and the band was forced to cancel two shows, including an Oct. 2 appearance on Governor's Island, just off the tip of Manhattan.



Fortunately, Sen. Kirsten Gillibrand, D-N.Y., helped by expediting the visa process. "Musicians from overseas who perform in New York add tremendous value to the city's vibrant cultural and tourist economy," Gillibrand says. "I am thrilled that these shows will go on and the U.S. tour can proceed on schedule."

The Girls will play Oct. 17 at San Francisco's Treasure Island Music Festival and Oct. 19 at Avalon in Los Angeles before returning to New York to begin recording their fourth album, tentatively titled "The Great Big Unknown." The band hopes to release the album on a yet-to-be-determined label next year.

Sciubba has also been writing songs on her own, some of which she'll debut at a solo performance Oct. 26 at New York's Joe's Pub. "I wrote these in the last 12 months," she says. "A style I baptized EuroNova . . . I will sing and play them on my baby guitar."



BMI senior VP of performing rights **Alison Smith**.



Sitting, from left: "Today" hosts **Matt Lauer**, **Kathie Lee Gifford**, **Hoda Kotb** and **Al Roker**. Standing are "Today" senior producer **Melissa Lonner** (left) and host **Ann Curry**.



EMI Music Worldwide executive VP of music services **Cynthia Sexton**.



BET chairman **Debra Lee**



From left: ASCAP VP of membership for rhythm and soul **Nicole George**, **Beyoncé**, ASCAP senior VP of industry affairs **Karen Sherry**, songwriter/ASCAP board member **Valerie Simpson** and ASCAP senior VP of marketing **Lauren Iosse**.

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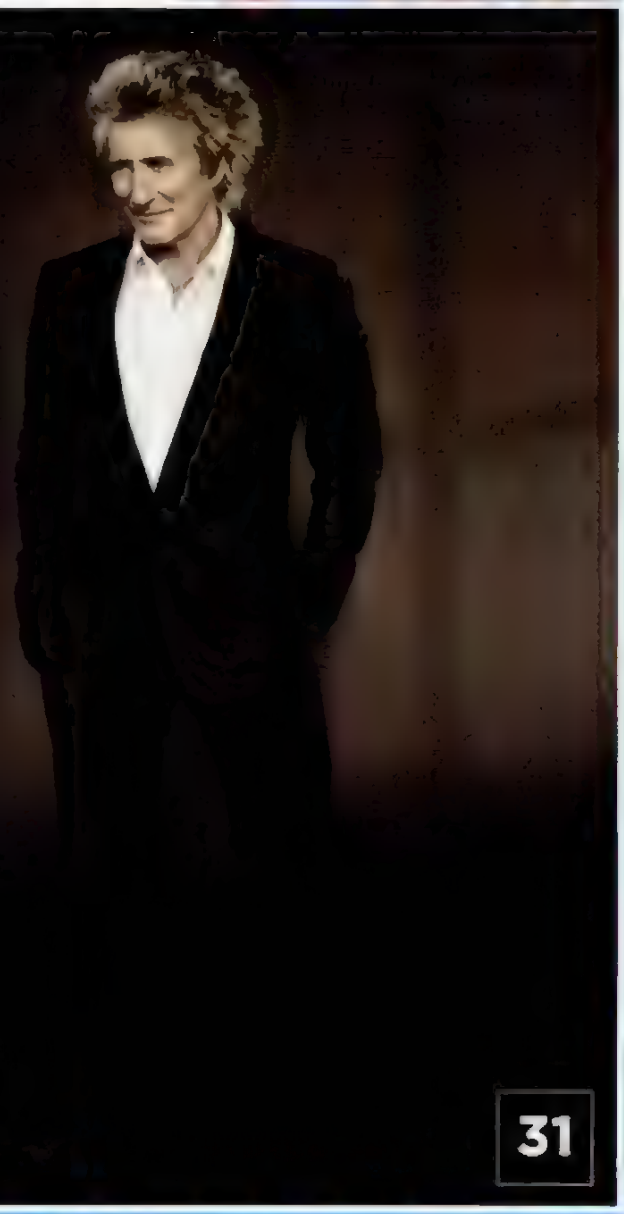
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ON THE COVER: Carrie Underwood photograph by Matthew Rolston

HOME FRONT

360 DEGREES OF BILLBOARD

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Check out new, exclusive content on Billboard.com, including the chance to listen to a preview of two new songs from Carrie Underwood's new album, "Play On" (due Nov. 3)—one per week—before you can hear them anywhere else.

Events

FILM & TV

This conference, set for Oct. 29-30 at the Beverly Hilton in Los Angeles, will feature a keynote by Mary J. Blige. For more information, go to filmandtvmusicconference.com.

TOURING

At the Billboard Touring Conference—Nov. 4-5 in New York—Ozzy Osbourne will receive the Legend of Live honor and Kevin Lyman the Humanitarian Award. For details, go to billboardtouringconference.com.

MEDIA AND MONEY

This conference—Nov. 12-13 in New York—brings together leaders in media, entertainment and finance. Keynotes include Kara DioGuardi, Steve Tisch, Chase Carey and Jeffrey Berg. Register at mediaandmoneyconference.com.

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TOP MUSIC VIDEO SALES	#1	JOURNEY /
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Rock Of Ages?

How Small Ambitions And Short-Term Thinking Are Hurting Pop Music

BY ROBERT HILBURN

I was surprised by a friend's reaction when I told him about one of the key points in my new memoir, "Corn Flakes With John Lennon: And Other Tales From a Rock-'n'Roll Life": The glory days of rock'n'roll are rapidly fading. He looked at me, paused and said, "It sounds like you've written the epitaph for rock'n'roll."

I hope not.

The more I think about the current state of popular music, however, the more I think of the book as, if not an epitaph, then at least a final warning.

For all the focus on technology and new ways of reaching consumers, the overriding challenge facing the record industry is the need for more visionary artists—the kind who once won the allegiance of fans by giving them comfort and inspiration that they couldn't consistently find in other parts of pop culture.

At its most powerful, rock'n'roll was never just about a sound, but about an article of faith—the bold idea that we could change the world. That's why many of the genre's most enduring anthems addressed that theme, from "Blowin' in the Wind" to "Lose Yourself."

The influence of top-tier acts, from the Beatles to U2, went well beyond the millions of records they sold. They created and then nurtured the idea that rock'n'roll mattered in our lives and in turn fostered such a large appetite for rock around the world that hundreds of other musicians could march under that banner.

Rock bands continue to make music. Record companies still turn out albums. And music fans love their iPods. But something essential is missing. Music is no longer a vital part of most young people's lives—and everyone must share the blame.



Young musicians must take some blame for rock's decline as a social force because most of them no longer aim to make recordings that will reach a mass audience. Ever since the death of Kurt Cobain, artists have been increasingly contemptuous of major record labels, and even too much success. They've witnessed a pattern of compromise, greed and self-destruction on episodes of "Behind the Music."

We've seen many of the most promising new acts, from Arcade Fire to Radiohead, choose to operate outside the major-label structure rather than risk being chewed up by the system or enter the uncertain world of 360 deals.

Major labels have some blame for the industry's woes because they were so slow to respond to challenges posed by the Internet. More than ever, label executives are slaves to their short-term bottom lines in a way that makes it almost impossible to provide the kind of long-range career development that helped most landmark acts.

"If the new Bruce Springsteen walked into this office tomorrow, I wouldn't know how to break him in this Internet, 'American Idol' era," one top record label president told me last December when I was writing the book. There's only room for about four acts to break in a year, he said, and three of them are going to be from "American Idol."

Ultimately, though, the biggest reason for the industry's crisis is that so much of today's young pop audience no longer feels allegiance to the music. The rock'n'roll bond has been broken. To most pop music fans, records are no longer the cornerstones of their lives. They don't feel the need for rock'n'roll to provide their heroes or their social network. They can turn to Facebook, Twitter, even videogames.

"I'm not a negative person, but I'm very realistic and it doesn't look good right now," said Jack White when I interviewed him for the book late last year. "I would pick this as the absolute worst time to connect with people through music. Today's generation takes a lot for granted when it comes to music. It's like, 'I'm going to play videogames and when I come back to rock'n'roll it's going to be there waiting for me.' They don't buy the CD, but they'll download it and give it to friends."

So where do we go from here?

If rock has any chance of reclaiming its position of power, great young bands need to regain the confidence and ambition to reach a wide audience with purposeful music—and hope it's not too late to recapture their mass audience.

If major labels are going to have any chance of being part of this renaissance, they have to devise new guidelines and practices that enable them to reclaim the trust of musicians. First, they have to hire A&R people who can find young, visionary artists. They need to nurture those artists throughout two or three albums rather than demand immediate sales results. Finally, the major companies have to be willing to design record contracts that make artists feel like partners rather than ones that place artists in virtual servitude.

That will require realizing that this shift will pay off. Legendary artists like Bob Dylan, Stevie Wonder and Neil Young didn't just make albums that affected society. They sold millions of records. It's easy to think of Dylan and Young as cult artists but they have sold millions of albums for the past few decades. More important, their music won the allegiance of generations of young people, who in turn felt so strongly about music that they bought millions of albums by other artists.

How many record company presidents today can point to even one artist on their label who has the bold imagination to bring together a generation of fans?

The answer, I'm afraid, shows how desperate things are. ····

Robert Hilburn was the Los Angeles Times' pop music critic from 1970 to 2006. He is the author of "Corn Flakes With John Lennon: And Other Tales From a Rock'n'Roll Life," published by Rodale and in stores now. His Web site is RobertHilburnOnline.com.

FOR THE RECORD

- A story in the Oct. 3 issue misspelled the last name of Mo Ostin, former head of Warner Bros. Records.
- Marilyn Bergman co-wrote the song "Trust Me," which appears in the Steven Soderbergh film "The Informant!" A story in the Oct. 10 issue misstated the movie's title.
- Keith Urban's mobile marketing campaign for his Escape To-gether tour drew the participation of more than 300,000 fans but didn't include free track give-aways. A story in the Oct. 10 issue was incorrect on these points.
- Flyleaf's album "Memento Mori" is scheduled to be released Nov. 10. A story in the Oct. 17 issue misstated the release date.

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UPFRONT



Viva la Nokia: **COBRA STARSHIP;** inset: Band drummer **NATE NOVARRO** appears in a videoclip using the Nokia Twist handset

DIGITAL | BY ANTONY BRUNO

FULLY LOADED CLIP

Major Labels Exert Greater Control Over Monetizing Music Videos

In just five short years, music videos have gone from a marketing and promotional expense for record labels to the linchpin of their strategy to profit from online advertising.

So far, at least, such efforts have been hampered by low advertising rates (measured by the cost per thousand impressions, or CPM), which according to industry sources generated less than 1% of the labels' total digital revenue last year.

In a bid to reverse these fortunes, major labels like Universal Music Group, Sony Music Entertainment and Warner Music Group are taking control of the distribution and monetization of their content. Rather than simply license videos to aggregators like YouTube and AOL and let them pitch to advertisers, the labels are embracing a syndication strategy under which they supply the videos and sell advertising around that content.

Universal and Sony are doing so in their Vevo joint venture with YouTube, through which they hope to establish a destination site for all music videos. Warner is establishing branded channels within YouTube and other video aggregators in an effort to drive more traffic to and monetize its artists' Web sites, and it recently partnered with Outrigger Media to sell these opportunities to brands and ad agencies. They hope to more than double the CPMs gained through the old model, with the aim of raising their current single-digit CPMs to the estimated $30-$40 CPM rate charged by the online video portal Hulu.

"This model flips the economics so we take a bigger share of the total revenue generated," says Michael Nash, Warner executive VP of digital strategy and business development. "It's win-win for us. More money is generated and we take a larger percentage of it."

To do so, the labels will have to do more than sell a few banner or pre-roll video ads. Instead, they'll need to offer advertisers deeper opportunities to integrate their brand with artists and their content. An example of how this may play out is the way Atlantic Records filmed some behind-the-scenes footage of Cobra Starship at the MTV Music Video Awards using the new Nokia Twist phone as part of a multitiered digital marketing campaign by Nokia that's still unfolding. Future examples could include product placement in music videos and sponsor skins of artists' Web sites.

Warner's partner Outrigger Media has studied Warner's structure, label organization and artist roster so it can pitch clients on these kinds of opportunities, according to Outrigger CEO Mike Henry.

"Whether or not a marketer has a music strategy," Henry says, "we can really efficiently go after the group of artists that attract the highest concentration of their target audience, which in media is the name of the game."

Vevo, meanwhile, is building an ad sales and support team in-house with about 30-40 employees. They'll be charged with creating integrated marketing programs, branded content opportunities and metrics reporting for advertisers and brands partnering with the service. In September, Vevo hired Nokia mobile ad sales head David Kohl as executive VP of sales and customer operations.

Sources close to the Vevo venture say the team will consist primarily of veteran ad executives with existing client and agency relationships and include former employees of Yahoo, MSN, MTV, NBC Universal, MySpace, AOL and other major online portals. Kohl, for example, previously led MTV Networks' online and TV ad programs before joining Nokia.

This strategic shift comes at a time when online video is hitting its stride. Total online video streams and time spent per viewer both surged 25% in the United States during September from a year earlier, spurred by a 12% increase in unique viewers in the same period, according to Nielsen Online.

Although Nielsen doesn't break out music video views in its report, data compiled by the tracking firm TubeMogul suggests that music videos remain among the most valuable online video assets. In a recent examination of all-time views for videos that have landed in YouTube's top 25 most-viewed clips, TubeMogul found that the four major labels and Disney's Hollywood Records accounted for 76.5% of all views.

This new approach by the majors has won praise from industry analysts like Gartner's Mike McGuire, who says the labels need to get more skin in the game if they're to benefit from new digital revenue streams. Now, he says, it's about execution.

"You can only whiteboard it and spreadsheet it so many times," McGuire says. "At some point, you have to get something out into the field to see what happens. And that's what you're seeing right now." ••••

Additional reporting by Glenn Peoples.

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THE LATEST NEWS FROM biz

>>>SOUND-CLOUD TAPS FORMER MYSPACER KANTROWITZ
SoundCloud, the Berlin-based online audio distribution platform, has appointed former MySpace senior VP of strategy and global marketing Jamie Kantrowitz as board director. Prior to her appointment, Kantrowitz worked for five years at MySpace and played an integral role in overseeing the company's international expansion across 30 territories.

>>>ITALY'S SIAE DIRECTOR QUITS
Italian collecting society SIAE director-general Domenico Caridi, whose two-year mandate ended Oct. 1, has left the organization. His role is temporarily filled by assistant director-general Gianlio Mallia. The mandate of SIAE president Giorgio Assumma is due to expire in November, and his future should be decided at a general assembly set for Oct. 27.

>>>YO GABBA GABBA! SELLS OUT
Yo Gabba Gabba! live: There's a Party in My City, the first U.S. touring shows for the popular children's program Yo Gabba Gabba!," looks like a hit. Conceived by the animation/entertainment company Wildbrain and produced and promoted by Michael Ohl's Miami-based 2BN Entertainment, the tour production put six shows in three cities—New York, Chicago and Los Angeles—on sale Oct. 9 and immediately sold out New York's two shows.

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>>>SPANISH STUDY
The Spanish government is creating an inter-ministerial working commission to study the violation of intellectual property rights online. The country's cabinet, the Council of Ministers, issued a statement saying the study—to be presented before Dec. 31—will focus on analyzing existing legislation and suggest ways to "improve legal action in the civil and penal areas." However, the move falls short of creative industries' demands for specific concrete proposals by the end of October (see story, page 17).

>>>IMAGEM MUSIC U.K. UPS MINCH TO CEO
John Minch has been promoted to CEO of Imagem Music U.K. Based in London, he will report to Imagem Music Group co-founder/CEO André de Raaff. Minch's new role will incorporate his position as CEO of the classical publisher Boosey & Hawkes, which Imagem acquired in April 2008. He also takes charge of Imagem's pop catalogs—Rondor Music U.K., Zomba Music U.K., 19 Music and the greater part of the BBC catalog—acquired from Universal Music Publishing Group two years ago following a European Commission antitrust ruling on UMPG.

>>>BLOG NETWORK MOG TO ADD WEB SITE SERVICES
The music-focused blog network MOG expects to add a music streaming, download and Internet radio service to its site by Thanksgiving. Dubbed MOG All Access, the music service will be Web-based and cost $5 per month for unlimited music streaming and five free downloads per month.

Compiled by Melissa Virzi. Reporting by Antony Bruno, Howell Llewellyn, Andre Paine, Richard Smirke, Ray Waddell and Mark Worden.

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LATIN BY AYALA BEN YEHUDA

Eyeing Opportunities

Regional Mexican Music Summit Addresses Cost Pressures, Promotion Vehicles

How does one promote and develop talent at a time when no one wants to pay for anything? The struggle among artists, labels, radio stations and tour promoters over their share of a shrinking pool of money was a consistent theme at this year's Billboard Regional Mexican Music Summit.

The fourth annual conference—held Oct. 8-9 at the Hyatt Regency Century Plaza in Los Angeles—featured a lot of hand-wringing over a depressed economy and the failure of various sectors of Latin music's highest-selling genre to adjust.

Artist Lupillo Rivera, whose family has spawned a dynasty of recording stars, said during a panel that artists should no longer be expected to perform for free at radio festivals. After the conference, radio programming consultant Jose Santos countered that radio still drives music sales and that free shows play an essential role in exposing new and midlevel artists. Established acts can "start cherry-picking festivals based on where [they] need the most exposure," Santos told Billboard.

But radio stations are facing their own problems, such as covering the costs of producing festivals in the first place. During the conference's touring panel, Santos spoke up from the audience, saying, "I had to cancel three events in September because we saw the artists are charging a lot when they're just starting out. The labels don't have money either . . . there weren't sponsorships, the cities are asking more money to rent parks . . . We've sought trades with hotels and flights, but the money isn't there."

Asked during the touring panel what his biggest mistake was during the prior year, promoter John Frias responded that it was paying as much for talent this year as last. "If we bought cheaper, we could reduce our costs," Frias said. "Groups have to understand that."



Talking points: A Toda Musica TV VP of programming/executive producer TOMAS RUBIO, TeleRitmo/Multimedios Television production/programming director MAURICIO ALATORRE GONZALEZ and Bandamax executive producer VICTOR MANUEL MORENO VALADEZ (from left

Amid the doom and gloom, there were signs that the industry is adapting. Fonovisa/Disa president Gustavo Lopez pointed to the opportunities the labels are bringing to artists like Espinoza Paz, a breakout singer/songwriter who placed a song on Universal pop star David Bisbal's album.

Live Nation is looking to work with newer regional Mexican acts at the club level, VP of ethnic programming/touring Manuel Moran told those in attendance at the touring panel. And Spanish Broadcasting System is selling overnight infomercial spots to artists and labels that consist of a full-length track coupled with an introduction identifying the song's sponsor. "We will sell infomercials to multinationals and indies," said SBS director of new business development Manny Mora on the talent development panel. "This will give programmers a chance to see what's working and what gives them ratings."

What was clear at the conference was that while radio airplay remains crucial, online promotion has filled an important void in terms of exposing new talent. "Before, [regional Mexican acts] would go on promotion [tours] from little town to little town and then they would go to the big cities—now, they do this through the Internet," said Tomás Rubio, programming VP/executive producer of the new satellite channel A Toda Musica TV, during the "It's All About Image" panel.

Other channels represented on the panel, Bandamax and TeleRitmo, have shows that reward new acts that win audience votes with such prizes as production of a new music video that they'll put into rotation.

That was music to the ears of the many people in attendance who were relatively new to the business. Jenni Rivera summed up their views by citing a recent radio festival she attended that had many well-known acts but didn't draw many people.

"People are tired of hearing the same thing over and over," she said. "They want something original and different." ...

BRANDING BY GAIL MITCHELL

Branded 'Beats'

Jimmy Iovine, Dr. Dre Partner With PC Maker HP

If Interscope Geffen A&M chairman Jimmy Iovine and Dr. Dre are to succeed in developing products with improved digital sound, they won't be able to do it alone.

That could make their new partnership with computer maker Hewlett-Packard an important step forward. Iovine, Dre and HP executives recently unveiled a new HP notebook PC called the Envy 15 Beats, which includes software and hardware tweaks that HP claims offers dramatically better sound quality from digital music.

The computer was developed in conjunction with Beats Electronics, a company Iovine and Dre co-founded in 2006 that has already developed a line of high-end Beats by Dr. Dre headphones in partnership with the audio/video accessory company Monster. In addition to Dre, other artists and producers like Will.i.am, Pharrell, Timbaland and Polow Da Don helped HP engineers fine-tune the project.

The Envy 15 Beats, which also includes music-mixing software and a pair of Beats by Dr. Dre headphones, won't come cheaply, retailing for $2,299. Despite the relatively steep price, Iovine said during an Oct. 9 press conference that the Envy will appeal to anyone who values great sound.

Digital audio quality "has been degraded to such an extent that it's at times not even representative of what actually went on in the recording studio," he said. "With HP, we found a partner willing to take the step to improve the overall sound in the PC. This is for anyone who plays music."

Iovine and Dre's partnership with HP comes at a time when few consumers seem focused on sound quality. Even Apple and other consumer-technology companies rarely market their computers and digital media players as sounding better than the competition, choosing instead to tout features that offer improved versatility and convenience.

Carlos Montalvo, VP of product experience at HP, acknowledges that "the MP3 revolution was driven by convenience and portability." But h adds that there's a need in the mark for products that can deliver bett sound quality.

"As Jimmy and Dre say, it's about in proving the entire sound chain," Mo talvo says. "The emergence of the P notebook as the entertainment hub giv HP, artists and the music industry a opportunity to deliver to consume richer, better-sounding music."

HP accounted for the largest sha of U.S. and worldwide PC shipmen during the third quarter, according the market research firm IDC, givin Beats Electronics a high-profile partn with significant marketing and distr bution muscle.

The HP partnership also represen the latest chapter in Beats Electronic ambitious efforts to extend artist bran ing to consumer electronics. Monster Beats by Dr. Dre headphone line wi launch a new product Oct. 18: Hear beats by Lady Gaga, in-ear headphon that will retail for $100.

A representative for Beats Electro ics declined to discuss the financi terms of the Monster and HP deal HP's Montalvo says the PC maker h a "global, multiyear innovation and ma keting partnership" with Beats Electro ics, but declined to comment on th structure of the deal. ...


Nuthin' but a 'B' thang: Interscope Geffen A&M chairman JIMMY IOVINE and DR. DRE

VENUES BY MITCHELL PETERS

SEE THE WORLD

World Cafe Live Plans Expansion Into Delaware

Five years after launching the World Cafe Live in Philadelphia, founder Hal Real is planning on opening another similarly branded facility about 35 miles away in Wilmington, Del.

Real, who licenses the moniker of the nationally broadcast noncommercial WXPN radio show "World Cafe," is planning to open in 2011 a venue tentatively named World Cafe Live at the Queen. The venue will be the second of what he hopes will be many World Cafe Live-branded venues to open in the coming years.

Like the Philadelphia space, the new multi-level venue/restaurant will use the brand identity of the 18-year-old daily program (which is carried on NPR in 200 markets and broadcasts locally in select parts of Pennsylvania, Maryland and New Jersey) to draw concertgoers in the region.

"Everybody knows that WXPN is first-class and that the 'World Cafe' brand is their baby and very sacred to them," Real says, noting that the station's name gives his venue credibility with listeners. "It's got to be one of the most listened-to contemporary radio shows on all of radio—certainly public radio."





Cafe society: Exterior rendering of the new World Cafe Live venue in Wilmington, Del.; inset: Real Entertainment's HAL REAL

Under a long-term licensing agreement with Philadelphia-based WXPN, Real's Real Entertainment Group holds the exclusive rights to use the World Cafe Live name for music venues in North America. The original conditions of the licensing deal "anticipated there would be some expansion, and it kind of required that there would be an expansion in order to keep those rights," WXPN GM Roger LaMay says.

Bolstered by the success of World Cafe Live in Philadelphia, Real accepted an offer from the Wilmington city government to be part of a $250 million downtown revitalization plan that included the reopening of the Queen Theater, which has been dark since the '50s. To fund the project, the city teamed with local developer Buccini/Pollin Group to start the Light Up the Queen Foundation, which has helped raise the $21 million needed to restore the facility. After it's renovated during the next 20 months, Real's company will lease the theater from the foundation.

In addition to a 950-capacity ground level room and a 180-capacity second level with a restaurant, the World Cafe Live in Wilmington will contain a WXPN control room and small studio that can broadcast live concerts. "We won't have any permanent staff there, but the idea is that we can broadcast any shows or interview any artists from there," LaMay says. "So it will really broaden our reach in that respect."

Real says that launching a new music venue in a bad economy could be risky, but adds that the opening date is far away enough to put him at ease. "In some ways it's great that it won't be open until early 2011 when hopefully the economy is starting to turn around," he says. "We're not about huge touring artists and taking huge risks on a nightly basis—the economics are certainly more challenging now than they were, but we think we can make a go of it."

Real is also confident that the Wilmington venue's proximity to Philadelphia shouldn't cause a problem with overlap. "I don't really think it's going to cannibalize Philly," he says. "Some of those folks who can't get to Philly on a weeknight will find that they would go to Wilmington."

Although WXPN and World Cafe Live regularly team for events, LaMay and Real stress that the station and venue are two separate business entities and don't have any contractual obligations other than the licensing deal. Following the October 2004 opening of World Cafe Live, "there was enormous concern on the part of local promoters who thought we were going into competition with them," LaMay says. "For the most part, that's now gone because we've continued to work with everyone who promotes music that appeals to our listeners."

WXPN is also careful to make sure that World Cafe Live doesn't receive special treatment over other venues and promoters in the area. "We pay for spots just like Live Nation and everybody else does," Real says, adding that his venue also hosts concerts in conjunction with other radio stations in the market.

Meanwhile, there aren't any solid plans to open an additional World Cafe Live venue beyond Wilmington, but Real is already looking into potential new locations, which he declined to reveal. While he isn't opposed to establishing future venues outside of the Northeast, "we're very interested in expanding in this part of the country," he says. "We're not trying to be a Hard Rock Cafe, a Fillmore or a House of Blues—we're very much a part of the community that we're in." ••••



Dearly beloved: Roots Music Exporters says it sold overseas customers 42,000 copies of 'LotusFlow3r' by **PRINCE** (shown at the 2008 Coachella festival).

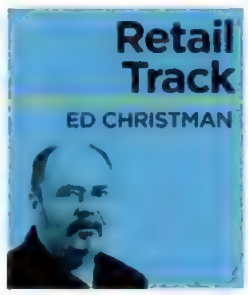
Across The Sea

Roots Music Exporters Cater To Foreign Demand For Hard-To-Find U.S. Titles

At a time when CD sales continue to plunge, it's unusual to find someone who's running to embrace the physical marketplace.

But that's exactly what former artist manager and music journalist **John Lomax III** is doing with his company Roots Music Exporters. The Nashville-based wholesaler sifts through U.S. music releases to track down hard-to-find titles, then sells them to wholesalers in Europe, Asia and Australia.

Roots Music Exporters is a modest two-person operation that also gets help from a couple of part-timers, Lomax's wife and a bookkeeper. But the growing business expects to top $1 million in annual revenue this year for the first time. Through the first nine months of 2009, Lomax says he shipped about 60,000 album copies to about 25 international wholesalers.



Lomax boasts a strong music pedigree: He's the grandson and nephew, respectively, of famed musicologists **John Lomax** and **Alan Lomax**. He's also the son of **John Lomax Jr.**, who recorded for Folkways and managed **Lightnin' Hopkins**.

John III started Roots Music Exporters during his days as an artist manager for talents like **Townes Van Zandt**, **Steve Earle** and **Kasey Chambers**. At the time, he was trying to widen distribution beyond the United States for another artist he handled, **David Schnaufer**, a renowned dulcimer player. Lomax recalls attending the MIDEM convention in 1996 to move Schnaufer's album abroad and realizing that there was demand around the world for other rare U.S. releases. Lomax launched Roots Music Exporters upon his return while continuing to manage artists. In 2001, the exporting work became a full-time venture.

Business really took off in the middle of this decade when big-name acts like **Garth Brooks**, **the Rolling Stones** and **Prince** started cutting exclusive deals with retailers like Wal-Mart, Best Buy and Target. So far this year, Lomax says he has sold nearly 5,000 Brooks albums, which he still buys from Wal-Mart, even though the artist's albums can be found at other chains.

Lomax says he hit the jackpot selling Prince's Target-exclusive set "LotusFlow3r," selling 42,000 copies, or 11% of the 385,000 copies counted by Nielsen SoundScan. Lomax's claim couldn't be independently confirmed, as Target doesn't "release information on guest purchases," a company spokeswoman says.

"We started buying Prince from Target corporate," Lomax says. "They would ship it to a Target store nearby and we would go pay and pick up. At one point we bought 8,000 at one time . . . It was pretty interesting when I presented a check for $95,000 to them."

Then word came down from Target corporate that bulk sales could no longer be made, Lomax says. So he started buying out Prince inventory at individual stores in the surrounding area and in other states by calling ahead so the stores wouldn't be caught short when he cleaned them out. After placing the call, he says, he just goes to the customer service desk, where the product is waiting for him.

"I drove down to Atlanta and in two days got about 3,500 [Prince copies] from 16 stores," he says of a weekend trip in June.

Lomax isn't the only music merchandiser mining exclusive albums at big-box chains. Most independent merchants, and even chain retailers, buy plenty of exclusive product from the big-box retailers. It's also well-known that U.S. wholesalers shop for exclusives at retail so they can ship those titles overseas. But most wholesalers like to keep a low profile to avoid complaints from major labels and artist managers about how the practice hurts their overseas sales and marketing plans.

When an act or its manager cuts a deal to give a retailer an exclusive, such agreements typically include terms of trade, like whether it can be sold in bulk to other merchants or wholesalers. But those agreements are hard to police. And the U.S. Copyright Act's first-sale doctrine allows a copyrighted work to change ownership as long as additional copies aren't made. That, coupled with the escalating trend of established artists breaking away from labels to cut their own distribution deals, leaves Lomax feeling optimistic that his business will keep growing—that is, as long as music is being sold physically.

Meanwhile, the exclusives keep coming. **Kiss'** new album "Sonic Boom" hit Wal-Mart stores Oct. 10, and Lomax says he expects to see strong demand for the title. ••••

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DIGITAL | BY ANTONY BRUNO

Can You Hear Me Now?

Verizon Turns To Artist Apps To Recharge Mobile Music Offerings

Record labels disappointed with the low adoption of music services on mobile phones often say wireless operators need to get more aggressive with their music services if the mobile music market is to escape its current rut.

Careful what you ask for.

Verizon Wireless—already one of the more music-focused operators—is turning up the volume by developing and selling its own artist apps, the first of which is coming from Pearl Jam Oct. 19. Apps from Green Day and Keith Urban will be released in the weeks ahead, and all will precede the launch of the operator's new VCast Apps program—Verizon's answer to the iPhone App Store—which is expected to go live by year's end.

By itself, offering three artist apps is hardly the kind of strong music statement labels are seeking from wireless operators. But it is certainly a notable escalation of Verizon's music strategy, one that could generate as much tension as opportunity between the operator and its music industry partners.

On the positive side, the apps illustrate the potential of Verizon's new open development program. The operator wants to help jointly create new apps with developers and device manufacturers by providing access to network services like location data, messaging services and billing functions.

The Pearl Jam app, for example, lets users buy and download music directly from within the app rather than forcing them to find it in the VCast Music Store. Selecting "buy" in the app simply directs users to the section of the VCast store for that song, album or artist. The same goes for ringtones or ringback tones.



Dialed in: PEARL JAM; right: screen grabs from the band's Verizon artist app.

Access to Verizon's location data lets artists send news alerts or ticket discounts to fans in a specific city. Soon the ability to buy tickets and even merch will be added to the app.

Artists can also set their own prices for content and give away items like ringtones to fans as gifts or prizes. And Verizon will advertise the launch by sending an alert to any customer who has purchased a ringtone or other content by the participating artists and inviting them to download the new app.

It's a pretty compelling take on the artist app model. But it's also potentially disruptive for record labels—by design. Verizon and other wireless operators have so far moved slowly on music services because they don't like the economics. Labels, they say, want to keep the majority of revenue while leaving the operators to carry all the marketing cost.

"There's still a reluctance to step away from old business models," Verizon director of strategic business development and partner management Ed Ruth told attendees of Billboard's Mobile Entertainment Live conference recently. "Innovation has to come from both sides, and until that paradigm shifts, we'll probably be at a stalemate."

These artist apps are Verizon's way of breaking that standoff. It's pitching these apps to artists who are either already out of their label relationships or who will soon be as a way of avoiding those difficult licensing negotiations. And their offer is tempting—distribution over a nationwide wireless network with nearly 90 million subscribers (not to mention potential synergies with its landline Internet service provider and FiOS TV services), tour sponsorship, possible features in TV ads and now collaboration on digital apps for a range of BlackBerry- and Android-powered devices.

"This is a chance for [artists] to distribute their content directly to consumers," Ruth says. "Apps are *the* new format. They are the way for artists to have a one-to-one conversation with their fans."

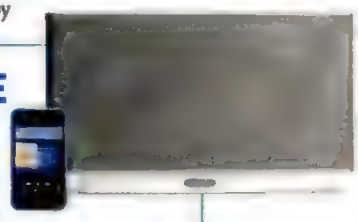
Verizon will work with labels and signed artists who also want to create apps for the Verizon platform, but the best opportunities will go to artists free to work with the operator directly. While that means fewer artists, it gives Verizon access to the exclusive content it hopes will translate to not only better profit margins, but also attract new music-minded customers and keep existing ones.

Whether Verizon or any other mobile company can effectively compete with iTunes isn't important—it can't. Nor can it replace the role of a record label, and it's of no use for traditional necessities like radio promotion, physical distribution and so on.

Still, labels should take heed. Verizon is signaling it will offer the full power of its nationwide wireless network, retail presence and advertising dollars to artists free to strike content deals outside the confines of a label licensing agreement. How's that for aggressive? ••••

.biz For 24/7 digital news and analysis, see **billboard.biz/digital**.

ROCK THE HOUSE



Why bother connecting an iPhone to multiple speaker docks when you can use the device to control a sound system that reaches your entire house instead? Sonos, the multiroom streaming music system, gives iPhone owners that option with its new Sonos ZonePlayer S5.

The S5 lets users use their iPhone or iPod Touch to play music from their iTunes library or online music services like Rhapsody, Last.fm, Napster, Pandora, Sirius Internet Radio and Deezer. The S5 base unit has built-in speakers and requires additional units to stream music to other rooms.

The S5 will hit retail shelves in late October for $400. —*AB*

BITS & BRIEFS

ACTIVISION UNVEILS 'DJ HERO' SET LIST

Activision has finally released the set list for "DJ Hero," which comes out Oct. 27. The game, which represents the first expansion of the rhythm game genre into hip-hop and electronica, features 93 exclusive mixes. The mashups include 50 Cent's "Disco Inferno" vs. David Bowie's "Let's Dance," the Beastie Boys' "Intergalactic" vs. Blondie's "Rapture" and Bell Biv DeVoe's "Poison" vs. Cameo's "Word Up!" Other participating acts include Rihanna, Queen, Weezer, M.I.A., Public Enemy, Kool Moe Dee, Kid Cudi, the Black Eyed Peas and Herbie Hancock.

SLACKER ADDS TWITTER FEATURE

The Internet radio service Slacker has added a feature so users can automatically send alerts and link to Twitter every time the launch a new station, ad a new song to their fa vorites list or perform othe tasks to customize their lis tening experience. The in tegration works with th free and premium Slacke services. Their Twitter fo lowers will receive an aler and a link to Slacker's serv ice to hear the station o song themselves.

GOOM STRIKES LICENSING DEALS

GOOM Radio, which is sti in beta mode, says it ha secured licensing deal with SoundExchange an the performing rights o ganizations ASCAP, BM and SESAC ahead of its ex pected formal launch be fore the end of the yea The company hired the la firm Greenberg Traurig t assist with the rights ag gregation process.

HOT MASTER RINGTONES

OCT 24 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ORIGINAL ARTIST
1	2	4	#1 1 WK **FOREVER** DRAKE FEATURING KANYE WEST LIL WAYNE & EMINEM
2	5	11	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS
3	1	8	**RUN THIS TOWN** JAY-Z RIHANNA & KANYE WEST
4	7	8	**PARTY IN THE U.S.A.** MILEY CYRUS
5	4	20	**BIG GREEN TRACTOR** JASON ALDEAN
6	3	14	**OBSESSED** MARIAH CAREY
7	6	11	**DOWN** JAY SEAN FEATURING LIL WAYNE
8	14	5	**SUCCESSFUL** DRAKE FEATURING TREY SONGZ & LIL WAYNE
9	10	6	**WHATCHA SAY** JASON DERULO
10	9	13	**BEST I EVER HAD** DRAKE



John Carpenter's "Halloween (Movie Theme)" rockets 13 positions, to No. 14, after re-entering the chart last week at No. 27. The timely tune peaked at No. 13 in the same issue last year and reached as high as No. 16 during the 2007 season.

11	8	17	**I GOTTA FEELING** THE BLACK EYED PEAS
12	11	11	**TOES** ZAC BROWN BAND
13	12	5	**PAPARAZZI** LADY GAGA
14	27	14	**HALLOWEEN (MOVIE THEME)** JOHN CARPENTER
15	13	11	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH
16	16	8	**WASTED** GUCCI MANE FEATURING PLIES OR DJ DA JUICEMAN
17	20	3	**NEED YOU NOW** LADY ANTEBELLUM
18	15	17	**BREAK UP** MARIO FEATURING GUCCI MANE & SEAN GARRETT
19	30	4	**DO I** LUKE BRYAN
20	19	7	**NUMBER ONE** R. KELLY FEATURING KERI HILSON

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum. MEF CTIA

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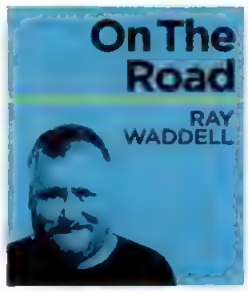
Guitar heroes: **METALLICA** often promotes shows with Frank Productions.

Evolve Or Die

Indie Promoter Frank Productions Has Intelligent Designs On Concert Booking

This year's commemoration of **Charles Darwin's** 200th birthday has intensified the discussion of natural selection. But the concert business has always subscribed to an especially harsh form of Darwinism: Adapt or die.

Those who successfully evolve, however, can thrive. Consider Frank Productions, the Madison, Wis.-based independent concert promotion firm founded more than 30 years ago by **Herb Frank**. At a time when promoter consolidation has made it tougher for independents to compete with giants like Live Nation and AEG Live, Frank Productions has carved out enough of a niche to get its first listing as a finalist (alongside Chicago's Jam Productions and Austin's C3 Presents) for the top independent promoter award, U.S. at the Billboard Touring Awards. The awards, which will be handed out at a Nov. 5 reception in New York, are determined based on box-office grosses reported to Billboard Boxscore as opposed to a vote.



Frank Productions partners **Larry** and **Fred Frank** successfully grew a small promoter of country music and family entertainment into a healthy midsize company that focuses its efforts on hard rock bands playing markets too small to make much of an impression on corporate radar.

"When my brother and I got heavily involved in [the company] we started with mainstream country—**Alan Jackson**, **Brooks & Dunn**," Fred Frank says. "Our roots have always been country, but I have to tell you in the past six or more years we've morphed into about 80% rock, mostly active rock. That seems to be our niche."

That focus has paid off. "Larry and myself decided to do what nobody else was doing: taking hot, new, up-and-coming rock bands and selling them to the markets where the big guys aren't going anymore," Frank says. "We're taking these bands into markets that don't usually get shows, the Mankatos and Topekas of the world. We're exposing these bands to new audiences and our numbers have been through the roof."

The company's success in 2009 was drive largely by the whole tours it promoted for **Dis turbed**, **Buckcherry** and **Avenged Sever fold** and a package with **Mudvayne** and **Blac Label Society**. The company also frequentl works with **Metallica**. "We just did three las weekend, all sold out: Tampa [and] Fort Lau erdale [Fla.] and Atlanta, all million-dolla grosses," Frank says.

Since they run a family-owned compan the Frank brothers can chart their own cours "That's one of the luxuries being a promoter in charge your own destiny," Frank say "We're able to change quick and roll with the times."

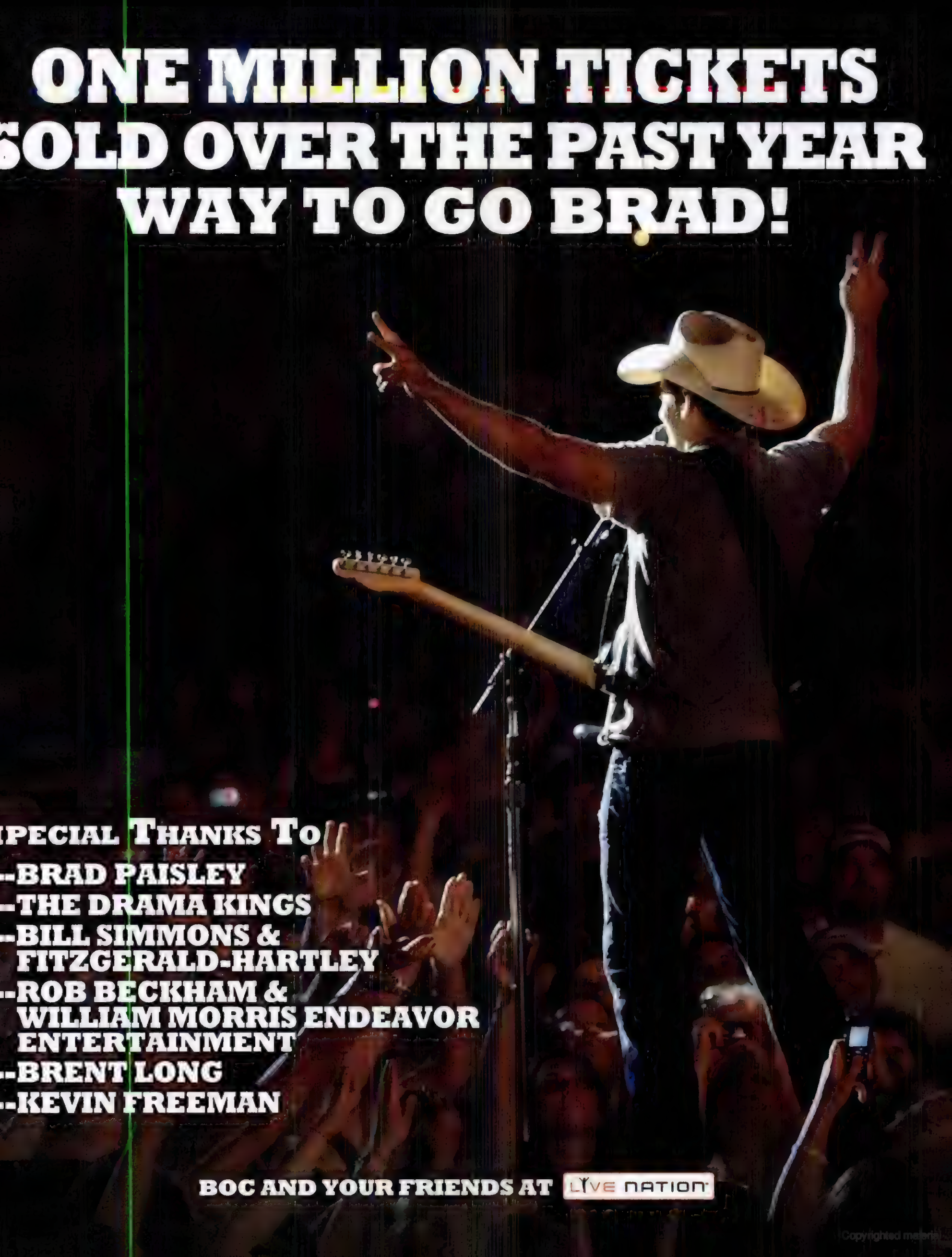
Of course, that same inde pendence also means th Franks don't have the deepe pockets. "We say this to a lot people: 'If it's just about th money, then we're probably n your guys,' " Frank says. " 'We all know who got the checkbook. But if it's about buildin a career and longevity, give us a call, becaus that's what we're all about.' "

Adam Kornfeld, Metallica's agent at Arti Group International, says of Frank Produ tions, "It's about time they were a finalist f top independent promoter. We have worke with them on both big and small shows acro the country for many years. Larry, Fred an their staff are great to work with."

Allen Kovac, president of Buckcherry management company 10th Street Ente tainment, adds, "Working with Frank Pr ductions is a partnership with a capital 'P They really understand how integrated ma keting and smart tour packaging combine with a reasonable ticket price are what wo in this economy. As managers, we are loo ing for innovative ways to market and pre ent in changing times, and the Franks allo us that flexibility."

Frank knows that independents have b come an endangered species in the last decad "We look at ourselves as being very fortunate he says. "There are not a whole lot of ind pendent promoters left. They've either bee bought out or squashed out. But we continu to fight for our niche, and we feel like we' in a pretty good spot right now."

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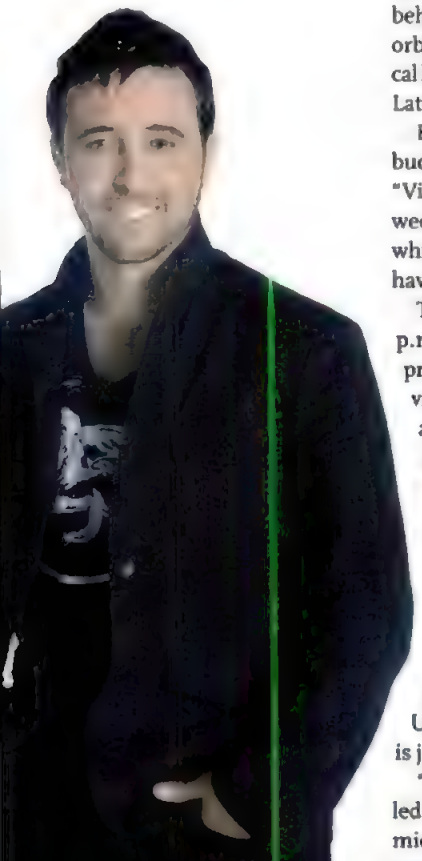
BOXSCORE Concert Grosses

	GROSS/	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	$6,718,315 $250 $50	U2, MUSE FedEx Field, Landover, Md., Sept. 29	84,754	Live Nation Global Touring
2	$5,746,430 $250 $70	U2, MUSE Georgia Dome, Atlanta, Oct. 6	61,419	Live Nation Global Touring
3	$4,962,240 $250 $50	U2, MUSE Carter-Finley Stadium, Raleigh, N.C., Oct. 3	55,027 sellout	Live Nation Global Touring
4	$4,738,695 $250/$30	U2, MUSE Scott Stadium, Charlottesville, Va., Oct. 1	52,433	Live Nation Global Touring
5	$2,326,062 $95	CHER The Colosseum at Caesars Palace, Las Vegas, Oct. 6-7, 10-11	15,992	Concerts West/AEG Live
6	$1,711,295 $95 $35	RUBÉN BLADES Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Aug. 21-22	25,985	Rompeolas Productions
7	$1,150,896 $29	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Allstate Arena, Rosemont, Ill., Oct. 9-10	26,265 two	The Messina Group/AEG Live
8	$976,062 $29	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Madison Square Garden, New York, Aug. 27	13,597	The Messina Group/AEG Live
9	$867,495 $50	ARETHA FRANKLIN Radio City Music Hall, New York, Sept. 17-18	11,672	MSG Entertainment, The Bowery Presents
10	$835,071	MILEY CYRUS, METRO STATION HP Pavilion, San Jose, Calif., Sept. 20	13,100 13,918	AEG Live
11	$831,990	BRUCE SPRINGSTEEN & THE E STREET BAND Bi-Lo Center, Greenville, S.C., Sept. 17	10,281	AEG Live
12	$821,425	DAVE MATTHEWS BAND, GREGG ALLMAN Dickey-Stephens Park, North Little Rock, Ark., Sept. 29	12,725 sellout	Jam Productions
13	$821,422	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 21	21,544	Live Nation
14	$794,596 $39.50	BRITNEY SPEARS, JORDIN SPARKS BOK Center, Tulsa, Okla., Sept. 15	10,930	Concerts West/AEG Live
15	$788,024 $83.16/$64.58	THE TRAGICALLY HIP Northern Alberta Jubilee Auditorium, Edmonton, Alberta, Sept. 13-14, 16-17	9,586	Live Nation
16	$784,920	RASCAL FLATTS, DARIUS RUCKER Xcel Energy Center, St. Paul, Minn., Sept. 19	12,372 sellout	Live Nation
17	$765,470 $49.50 $32	KINGS OF LEON, GLASVEGAS Comcast Center, Mansfield, Mass., Sept. 11	18,621 19,900	Live Nation
18	$743,492 $20	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Quicken Loans Arena, Cleveland, Oct. 3	15,524	The Messina Group/AEG Live
19	$738,656 $39.50	BRITNEY SPEARS, JORDIN SPARKS Toyota Center, Houston, Sept. 16	11,347	Concerts West/AEG Live
20	$735,309 $67.50 $49.50	JOURNEY, NIGHT RANGER New Orleans Arena, New Orleans, Sept. 26	12,893	Beaver Productions
21	$728,328 $79.50/$25	MILEY CYRUS, METRO STATION Rose Garden, Portland, Ore., Sept. 14	10,917	AEG Live
22	$722,618 $39.50	BRITNEY SPEARS Allstate Arena, Rosemont, Ill., Sept. 9	15,695 sellout	Concerts West/AEG Live
23	$718,706 $79.50 $25	MILEY CYRUS, METRO STATION Thomas & Mack Center, Las Vegas, Sept. 26	11,426	AEG Live
24	$710,126 $35.25	DAVE MATTHEWS BAND, SWITCHFOOT Cricket Wireless Amphitheatre, Chula Vista, Calif., Sept. 12	13,862	Live Nation
25	$707,901 $54.50	JAY-Z Madison Square Garden, New York, Sept. 11	14,683	Live Nation
26	$699,885 $59 $25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 28	19,866	Live Nation
27	$697,411 $75.50/$45.50	JAMIE FOXX Chastain Park Amphitheatre, Atlanta, Sept. 5-6	10,255 13,400 two shows	Live Nation
28	$695,633 $57.75/$25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Darien Lake Performing Arts Center, Darien Center, N.Y., Aug. 14	18,965	Live Nation
29	$693,533 $75 $35	RASCAL FLATTS, DARIUS RUCKER Verizon Wireless Amphitheater, Virginia Beach, Va., Sept. 10	15,998 20,055	Live Nation
30	$693,347 $88/$21.25	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Riverbend Music Center, Cincinnati, Aug. 19	15,717 20,509	Live Nation
31	$693,221 $66.50/$56.50/ $46.50	KATHY GRIFFIN Chicago Theatre, Chicago, Oct. 8-11	12,489 14,111 four shows three sellouts	MSG Entertainment, Live Nation
32	$688,569 $59.50, $39.50	PINK, THE TING TINGS Allstate Arena, Rosemont, Ill., Sept. 26	14,472	Concerts West/AEG Live
33	$688,328 $63, $75	BLINK-182, WEEZER, TAKING BACK SUNDAY, CHESTER FRENCH Comcast Theatre, Hartford, Conn., Aug. 29	24,767	Live Nation
34	$687,437 $39.50	BRITNEY SPEARS, JORDIN SPARKS Amway Arena, Orlando, Fla., Sept. 1	11,408	Concerts West/AEG Live
35	$685,819 $79/$29	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Fiddler's Green Amphitheatre, Englewood, Colo., Aug. 25	17,178 sellout	Live Nation

And The Winner Is. . .

Univision Makes The 'Idol' Model Work, With A Few Tweaks

Music-themed reality contests like "American Idol" have traditionally been a losing proposition for Spanish-language networks in the United States.



Sing while you're winning: DIEGO DIBOS

Although the format has flourished in countries like Spain and Mexico, in the States home-grown Latin music reality shows have failed to garner substantial interest and ratings. One reason behind the lack of success was the exorbitant costs of synch and mechanical licenses, which sometimes exceeded Latin TV production budgets.

But now the Univision network is bucking the trend with its reality show "Viva El Sueño" (Live the Dream), a weekly two-hour live competition on which the up-and-coming acts already have record deals.

The show, which airs Sundays at 8 p.m., was the eighth-most-watched prime-time program among Hispanic viewers for the week ending Oct. 4, according to Nielsen data. This week it was the eighth-most-watched show, with an average of 2.5 million people and 1.5 million households tuning in.

While part of the show's success can be attributed to Univision's clout and multimedia promotion—the show is heavily touted on Univision.com and its judges are all Univision radio personalities—that is just part of the equation.

"Viva el Sueño," produced by a team led by **Cisco Suárez** (producer for Premios Juventud and the Latin Grammy Awards) is detail-oriented and more focused on talent than on good looks.

Prior to the start of production, the network cleared the use of hundreds of songs, almost all of them hits. Contestants are accompanied by a live band that performs original arrangements they learn and rehearse every week. Prior to the show's taping, which is done before a live audience, contestants rehearse for two days with guest artists at the Gibson showroom in Miami.



In other words, subpar acts really don't have a space on this show—the onus to perform well under pressure is too great—and this was a powerful lure for labels to convince signed artists to participate.

"Viva el Sueño" kicked off Aug. 30 with 14 artists, and one is eliminated every week by audience vote. Although the bulk of contestants come from Mexico, overall competitors represent the vast array of styles and nationalities necessary to attract the broad U.S. Latin audience.

While those who last longest get the most exposure, even early losers gain, says **Paula Kaminsky**, marketing VP for Sony Latin, which had two artists on the show—**Bárbara** and **Zuly**. Both were eliminated but stirred a strong reaction online, measured by new fans and comments and visits to blogs.

"These kinds of shows are very important windows of opportunity," Kaminsky says. "Particularly the fact that Univision feels it's important to work with labels in finding new talent, and exposing this new talent is key for any artist development story."

Warner has four artists on the show—**Fedro**, **Paco de María**, **Diego Dibos** and **Donatella**, who was eliminated last week. All have albums out, but, according to marketing VP **Gabriella Martínez**, the show allows for the development of a marketing strategy almost in real time.

"Their image and style get promoted and known far quicker than it would normally take us," Martínez says.

"Viva el Sueño" is slated to run for six more weeks, during which ratings are expected to rise as the show continues to gain momentum.

The winner will receive $200,000 in cash. But one of the bigger prizes to be gained from this show is that given the proper promotion and exposure, new artists can garner big ratings—as they do in the mainstream—leading to sales and revenue for labels. ••••

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THE BILLBOARD ¿Q&A?

esus Lara has been busy recently, celebrating the third anniversary of MTV's U.S. Latin channel MTV Tr3s and planning the eighth installment of Los Premios MTV Latin America, the network's annual awards show for the region. Lara, who is the senior VP of music and talent/artist relations for both channels, helped preside over an ambitious new multicity format for the show, which saw pretaped ceremonies in Bogota, Colombia; Buenos Aires; and Mexico City brought together in a live broadcast from Los Angeles' Gibson Amphitheatre Oct. 15.



multi-city show across atin America sounds like logistical challenge. Can be done live?

certainly adds some more omplexity to the whole proess. Our first and foremost bjective was to come up with a new and innovative format that can really take the format to the people. It's the first time we [did] it, so we just needed to make sure that we can design something that was actually executable. We want to keep building a bigger and better show every year, so we'll see how it goes this year and build on that.

What have you learned about balancing English and Spanish content in the United States? For example, MTV Tr3s and other Latino youth channels have been incorporating telenovelas.

The U.S. marketplace continues to be influenced by Latin America and vice versa. It's a continuous exchange of music culture. [The Venezuelan teen telenovela] "Isa T.K.M." became a massive success for us at Nickelodeon Latin America. We programmed it on MTV Tr3s because we strongly felt it would find an audience, and it did.

Has increasing MTV Tr3s' regional Mexican programming led to ratings results?

Sure. The U.S. marketplace is a very complex marketplace. When you talk about Latino music, there's segments of Latino music, and that's a very important segment. You can't ignore it.

Is the music industry fully aware of how exposure on MTV Tr3s can help move the needle?

The majority of them do get it. The Internet has democratized music to such an extent. I do still strongly believe that you have a need for programming—media companies that program music and have an intelligent push. If you just have a plethora of Internet sites out there where people can find music, I'm sure they'll find great music. But if you don't have media companies giving the audiences intelligent pushes behind particular artists, I think it's very difficult to break through the clutter.

—Ayala Ben-Yehuda

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EN BREVE

DIGITAL DOWNLOAD THEMED CAFE OPENS

Stars Café Digital, a new chain of cafes in Argentina, opened its first location Oct. 2 in a Buenos Aires mall.

The cafes feature machines where patrons can legally download music to their phones, MP3 players, CDs or USB drives. The machines offer 1 million tracks from the four major labels at a price that reportedly is an average of 52 cents, though some songs sell for as much as $1.17.

The chain is part of Vi-Da Global, which operates the download site Bajamusica.com. Dell, Heineken, wireless carrier Personal Y and Banco Macro are sponsors.

—Ayala Ben-Yehuda

SGAE ISSUES COLLEGE SCHOLARSHIPS

The Spanish collecting society SGAE will issue seven scholarships to study at the Berklee College of Music in Boston, as it prepares to open the first Berklee center outside the United States in Valencia, on Spain's southeast Mediterranean coast, in 2011.

The scholarships are part of a deal signed between Berklee and SGAE in 2008 to build the 27-story Valencia center, whose latest estimated cost exceeds $150 million. Berklee Valencia will offer advanced courses currently unavailable in Spain but taught in Boston.

The application deadline for the scholarships is Nov. 24; they will cover an academic period from September 2010 to July 2013. Three scholarships were awarded last year, and the Spanish students and SGAE members began their courses in September.

Berklee Valencia will be the star project of SGAE's Arteria program, which envisages the construction of several cultural centers in Europe and Latin America. Some already operate in cities like Buenos Aires and Mexico City. Arteria aims to promote international artistic exchange.

A few of SGAE's 95,000 members—mainly from the music publishing sector—have criticized Berklee Valencia and Arteria for advocating real estate development rather than cultural promotion.

—Howell Llewellyn

HOW TO:

MAKE A T-SHIRT THAT REALLY SELLS



by DELL FURANO, CEO, LIVE NATION MERCHANDISE

Retail sales of music are struggling, but no one can download a T-shirt. So merchandise is becoming increasingly important to the music business—especially for touring bands, and creating must-have swag can be central to the success of a marketing campaign.

"Your concert shirt is your badge and tells everyone a great deal about who you are," says Dell Furano, CEO of Live Nation Merchandise. Band T-shirts not only promote an artist but also generate revenue. "One of the very positive trends in the past several years is that the quality, colors, styles and printing techniques have improved dramatically," Furano says. "As a result, you can provide better quality to your fans and still maintain reasonable prices."

Furano's division runs the official Web sites and merch businesses for dozens of acts including U2, the Beatles, Bruce Springsteen, Kiss, Madonna and Coldplay. He has spent more than 30 years in the business, helping artists translate their music and personas into collectible, wearable statements for fans.

In this economic climate, however, even small bands can use some advice on how to create a cost-effective T-shirt that will fly off the merch tables.

1. TIE THE T TO THE TOUR

It's axiom No. 1 in the merchandise bible: The best-selling merch is the products with designs related to the imagery, photo, itinerary and logos that promote your tour and its twin brother, the new album cover. And many times they're the same or related. Coldplay's "Viva La Vida or Death and All His Friends" artwork is a classic example [of album art that was repurposed for tour art and high-selling merchandise]; Bruce Springsteen's biggest-selling shirts right now are related to the "Working on a Dream" tour and album. And, yes, a staple that hasn't changed in 35 years is that everyone likes the tour T-shirts with the itinerary on the back. Everyone likes to see the dates, turn the shirt around and point to their city. It connects everyone. Everyone still looks back on the Rolling Stones' Steel Wheels tour, U2's Joshua Tree tour, Madonna's Blond Ambition. So time-stamp it in terms of year, in terms of city and venue.

2. LIMIT THE OPTIONS—MORE IS NOT MORE

One of the most common myths in the merch business is that more is better. More isn't better when it comes to product lines, so don't offer too many different options with the thought they'll attract more sales. The selling window at the concert is brief. Fans arrive later and later, need to go to the bathroom, buy a beer, find their seat and at the end they want to leave—the longer they have to stand in line while people look and choose, the more sales you lose. Ask Kiss' manager Doc McGhee about this. He uses a stopwatch to clock the transaction times. If it's too long, he has us reduce the choices.

3. BE STYLE-INCLUSIVE

While you don't want to give people too many choices, you do want to make sure all your fans can show off their loyalty. We sell a lot of women's-fit shirts, as well as double extra-large, so it's smart to make those styles available—sweatshirts for cool weather, children's sizes, etc.

4. WEIGH THE COST OF EACH PRINT

The more prints you put on a shirt—front print, back print, sleeve print—the higher the cost. If a sleeve print costs, say, 30 cents per shirt, you can charge an extra dollar for the shirt, 25% of which you might have to give to the venue—but you don't want to sell a shirt for $34 or $36, you want to sell it for $35 or $40 because of the transaction time at a show. So adding a sleeve print so many times—do the bands like it? Yes. Do the fans think it's cool? Yeah. But we don't think it generates more sales or total revenue.

5. STAND OUT FROM THE CROWD, LITERALLY

It goes without saying that your T-shirt needs a great design, but that's not necessarily enough. Last year we worked closely with Tom Petty's manager Tony Dimitriades and came up with a burgundy shirt with this great bust print of Tom in an off-yellow that we sold at the Pemberton festival in Canada. And you could see those 10,000 fans who bought Tom Petty shirts of the 50,000 in attendance—from airplanes, from the stage, as you walked through the crowd, in a picture in the newspaper the next day—because the shirt was so distinctive. And I told Tony, "You deserve the credit." When this shirt was up on the wall with the other 40 shirts of acts playing at the festival, it completely jumped off the wall. Same thing in an arena—merchandise has got to grab your attention and pull you over.

—Interview by Evie Nagy



Give me a T! Shirts for Mos Def (on model) and Sliimy

GLOBAL | BY ROB SCHWARTZ

Tokyo Hang Up

Mobile Market Changes Lead To Decline In Japanese Digital Sales

TOKYO—A ripple of apprehension has spread across Japan's recording business in the wake of its first digital sales dip.

Japan's success in offsetting declining physical sales with digital has been the envy of other territories in recent times. Notably, demand for mobile music has been increasing despite a drop-off in other markets—including the United States, where the RIAA reported a 7.3% fall in 2008.

But insiders say the slowing rate at which Japanese consumers replace their mobile phones, combined with piracy and a weak release schedule, has taken its toll. The Recording Industry Assn. of Japan registered its first quarterly digital sales decline in the April-June period, when values fell 2% year on year to 22.1 billion yen (then the equivalent of $228.2 million). In comparison, second-quarter 2008 digital sales had risen 28% year on year to 22.5 billion yen (which equaled $212.8 million at that time).

The RIAJ insists there's no need to panic. "The market is stable," GM Shigeta Shoji says, adding that first-quarter digital sales stayed flat at 22.5 billion yen ($227.8 million) and first-half sales only fell 1%. Shoji also notes that small quarterly changes can reflect "a stronger or weaker release schedule."





Universal Music Japan GM of sales, marketing and digital Naohiro Fukao says the digital drop is significant, but partly attributable to a "weak release schedule." He notes that the first half of 2008 featured major mobile sellers from Japanese stars like Thelma Aoyama, GReeeeN and Hikaru Utada, but such huge hits were lacking in 2009.

Sources agree that the cell phone market's slowing growth has hit mobile music, which dominates Japan's digital sales (88% of retail value in 2008, according to the RIAJ).

The trade organization Telecommunications Carriers Assn. of Japan says total mobile subscriptions increased by 355,000 in April (its most recent figures); that figure was 408,000 in April 2008. According to the IFPI, Japan had 110.6 million mobile phone subscriptions in 2008.

The slowdown followed an October 2007 government recommendation that carriers reduce mobile phone fees. Carriers complied but began charging for handsets, which had previously been free with subscriptions.

Before the change, "users had replaced their handsets every four to six months," says Hiroshi Yamazaki, GM of digital distribution at the market-leading mobile music store Reco Choku. Yamazaki estimates handset replacement now happens every 12-18 months.

That, he says, has a "twofold effect" on music sales. "First, more users have phones which aren't compatible with certain [emerging] mobile music formats, and when a user gets a new phone, they're more likely to make music purchases."

The RIAJ figures show master ringtones were hardest hit in the first and second quarters. In the first quarter, their retail value fell 24% year on year to 4.4 billion yen ($45.4 million), while an 18% drop to 4.1 billion yen ($44.4 million) occurred in the second quarter.

Full-track mobile downloads and online sales fared better, however. In the second quarter, full-track mobile download sales stayed unchanged at 12 billion yen ($130 million), while online sales rose 8% to 2.4 billion yen ($26 million).

In an attempt to bolster revenue, Yamazaki says Reco Choku is engaging in "one-to-one marketing" to update consumers digitally about artists and releases "that appeal to their personal preferences" through a free membership scheme.

Fukao says Universal will step up digital marketing, including distribution of more videoclips and digital booklets with mobile tracks. On the A&R front, he adds, "we'll create more [Japanese pop] lyrics and tracks that appeal to women in their 20s who are the main target for mobile distribution."

Piracy remains problematic, however. The RIAJ claims mobile phone users illegally downloaded 407 million master ringtones and full-length tracks from October 2007 to September 2008, compared with 329 million legal sales.

And Fukao remains realistic about the industry's challenges. "The more people get used to mobile [formats]," he says, "the easier it becomes to find ways to download tracks illegally." ...

GLOBAL | BY LARS BRANDLE

Sanity Regained

Management Buyout Aims To Boost CD, DVD Sales



Last year's physical product sales boosted second quarter at Sanity

BRISBANE, Australia—Following a management buyout, the Australian retailer Sanity Entertainment is staking its future on consumer interest in physical formats.

A consortium led by the Sydney-based merchant's CEO Ray Itaoui recently acquired the company from its parent Brett Blundy Retail Capital (BBRC) for an undisclosed sum (Billboard.biz, Sept. 24).

The 238-store operation includes the Sanity, Virgin and HMV brands Down Under and, according to Itaoui, will continue to devote about 49% of its floor space to CDs, with most of the remaining space for stocking DVDs and a small space for other merchandise.

That underlines the fact that, for Itaoui, "the core of what we do at Sanity is physical product."

"The key focus for us is as music and movie specialists," he adds. "We really want to get back to what we do well."

Despite Sanity shuttering its LoadIt music subscription service Jan. 1, less than five months after launch, Itaoui says digital is "an important part of what we do" and that Sanity is gearing up to deliver digital rights management-free content from its Web site (Sanity.com.au).

Digital sales have taken off in Australia in recent months (Billboard, Oct. 17), with the sector worth $37.1 million Australian ($32.6 million) in the first half of 2009, according to the Australian Recording Industry Assn. But CDs still account for 90% of all album sales, with Itaoui claiming Sanity is "seeing growth in physical music product in our like-for-like stores."

Sanity has another year of the licensing rights to the HMV name Down Under, through an October 2005 deal; the Virgin name is licensed until 2015. Neither BBRC nor Itaoui would comment on the deal's structure, which, although never publicly announced, was completed in early September. Retail sources estimate the price was around $30 million Australian ($26.6 million). Itaoui won't identify his financial backers.

The first Sanity Entertainment store opened in 1992 in Melbourne. At its peak at the turn of the decade, it was Australia's music market leader with 300 stores. However, label/distributor estimates now give it second place with 23%-25% of the market behind JB Hi-Fi's 40% (Billboard, July 25).

Labels have welcomed the Sanity developments.

"We feel very positive about the management buyout," says Universal Music Australia managing director George Ash. "The core focus of the new group is music and movies, which is music to our ears."

"I respect the maverick spirit they are showing," says EMI Music Australia chairman Mark Poston. "Ray and his team have proven to be smart operators in looking to broaden their store coverage regionally."

Colin Daniels, managing director of the Sydney-based indie Inertia, welcomes the move but warns that Sanity needs to "improve its range and re-establish its connection with customers."

Some label sources suggest Sanity had lost focus in recent years, concentrating too much on top 40 albums, cheap boxed sets and DVDs.

JB Hi-Fi's rise to prominence has been fueled by a deeper range of music product than Sanity and cheaper prices. Paramore's chart-topping new album, "Brand New Eyes," is $19.99 Australian ($17.80) at JB Hi-Fi and $21.99 Australian ($19.50) at Sanity.

JB Hi-Fi didn't return calls requesting comment, but Gavin Ward, executive director of the 170-store Leading Edge Music chain, says JB Hi-Fi will continue as the market leader. "This isn't going to affect [JB Hi-Fi] one way or another," he adds.

However, Itaoui is confident he's made the right move and remains bullish that Sanity can avoid the issues that have caused other international retailers to shutter in recent times.

"I know the numbers and the business," he says. "Am I nervous? No." ••••

BY HOWELL LLEWELLYN

HOT OCTOBER NIGHTS

Spanish Telecoms, Creative Industries Fight Over Illegal Downloads

MADRID—The Spanish government faces a "hot autumn of confrontation" with the creative industries if it doesn't get its act together on unauthorized downloading, says Joan Navarro, director of lobbying group the Coalition of Creators & Content Industries. The coalition's members include the IFPI affiliate Promusicae, authors' society SGAE and representatives of the cinema and software sectors.

Navarro's threat follows first-half Promusicae figures showing music sales fell 35% to €87.7 million ($128 million) this year, compared with €126.2 million ($185 million) in first-half 2008.

Promusicae blames online piracy for stunting digital growth and harming physical sales. From January to June, mobile sales—previously the dominant digital format in Spain—fell 37.4% to €6.4 million ($9.4 million); online digital sales rose 68%, but only totaled €7.1 million ($10.4 million).

Navarro suggests mobile's slump partly reflects that the novelty of downloading to phones has passed for many young people, but insists piracy is the real problem.

Promusicae claims more than 2 billion tracks were illegally downloaded in 2008. "The situation is desperate," Promusicae president Antonio Guisasola says, adding, "It is a joke to think that, in the current situation, there could exist a viable digital market [here] similar to that in neighboring countries."

The coalition wants the government to resolve an impasse with the trade group Redtel, which represents telecoms and Internet service providers including Telefónica, Vodafone and France Telecom/Orange.

Lengthy talks between Redtel and the coalition on tackling unauthorized downloading collapsed in April. "For one year we had been insisting the solution must involve the collaboration of all sides to generate an attractive and legal Internet content offer," Redtel director-general Maite Arcos says. However, she adds that the coalition was "entrenched in solutions that demand penalizing Internet users."




Pain in Spain: Promusicae president ANTONIO GUISASOLA (top) and EMI Spain director general SIMONE BOSÉ

So far, the coalition says it has received conflicting responses from the government. In September, Secretary of State for Telecommunications Francisco Ros deferred action until after a May 2010 European telecommunications ministers' meeting in Madrid.

But shortly after, industry minister Miguel Sebastián wrote to both sides expressing his desire to close a deal before 2009 ends, saying it was "absolutely necessary" that talks resume.

Redtel, however, has refused to return until the government puts proposals on the table. Navarro says Sebastián promised that would happen by the end of October, hence his threat of unspecified "confrontation" if none materialize.

The music industry is hampered by a 2006 recommendation from Spain's attorney general that peer-to-peer exchanges of copyrighted files be viewed as legal, provided there isn't a profit motive. That makes it "virtually impossible to take offenders to court," Guisasola says. "There's little labels can do."

A May IFPI report said 81% of Spanish Internet users younger than 24 years old download copyrighted content illegally. However, Arcos suggests that's largely because fewer legal services operate in Spain than in other established European markets.

Although Apple's iTunes does operate in Spain, Arcos notes that other key players, including Amazon, have yet to launch. "If Spaniards could gain [easier] access to tracks online," she says, "it would reduce piracy."

Nevertheless, the difficulty in competing with unauthorized free music was illustrated in June when subscription-based streaming operation Yes.fm withdrew its service after it attracted slightly fewer than 5,000 subscribers in eight months.

Individual labels say they're stepping up online efforts. EMI Spain director general Simone Bosé says he's working with existing services to bundle exclusive merchandising, movie or concert tickets with download sales. "We are also looking to establish direct consumer relationships through [various] online tools," he says.

Meanwhile, Universal Spain director Fabrice Benoit insists the industry must stand together and "make government understand that while it isn't checking the problem, Spain's cultural patrimony is being destroyed."

Guisasola adds, "If the government does not act as soon as possible, it will go down in history as the government that helped do away with the local record industry." ••••

GLOBAL NEWS LINE

www.billboard.biz/global

>> KENYAN, NIGERIAN STARS SHINE ON MTV

Nigerian and Kenyan artists were the big winners at the second MTV Africa Music Awards, held Oct. 10 in the Kenyan capital Nairobi. Kenyan hip-hop artist Nameless won two awards, and Nigerian hip-hop artist M.I. was also a double winner at the event in the Moi International Sports Complex. The popularity of African hip-hop was underlined when South Africa's HHP took home the award for best video for "Mpitse" (EMI). U.S. vocalist Akon led winners and performers in a version of Michael Jackson's "Wanna Be Starting Something" for the show's finale.

>> SKY SONGS LAUNCHING

The U.K. pay-TV broadcaster/Internet service provider BSkyB launches its long-awaited digital music service Sky Songs Oct. 19. BSkyB announced the service almost 15 months ago, when Universal was confirmed as the first major onboard. Sky Songs offers access to more than 4 million tracks for download and ad-free streaming. All four majors have licensed their repertoire, along with various indies. The service (songs.sky.com) is available to anyone with a broadband connection and has a two-tier subscription, priced at £6.49 ($10.25) or £7.99 ($12.62).

>> SIX-PACK FOR LADYHAWKE

The U.K.-based alt-pop singer/songwriter Ladyhawke collected six awards Oct. 8 at the New Zealand Music Awards in Auckland, including album of the year for "Ladyhawke." She also performed at the ceremony, organized by the Recording Industry Assn. of New Zealand at the Vector Arena. Universal Music hip-hop act Smashproof collected three awards, while Warner Music rock band Midnight Youth collected two.

Reporting by Diane Coetzer, John Ferguson and Andre Paine.

BY AYMERIC PICHEVIN

EMI MUSIC PRESIDENT OF NEW MUSIC—INTERNATIONAL/ PRESIDENT OF ARTIST GLOBAL MANAGEMENT

Billy Mann

The EMI A&R guru talks about taking international artists global.



Billy Mann is the man with the golden ears. As a songwriter and producer, he's worked on projects from the likes of Take That, Joss Stone, Celine Dion and Ricky Martin, helping to sell more than 75 million albums worldwide. His collaborations with fellow Philadelphian Pink have produced hits including "God Is a DJ," "Stupid Girls," "I'm Not Dead" and "Nobody Knows."

Having joined the EMI Music investor board in November 2007, he became chief creative officer in January 2008 and was promoted in July of that year to oversee the major label's A&R for the world outside North America and the United Kingdom. He works alongside Nick Gatfield, president of new music—North America, the United Kingdom and Ireland, as part of EMI's new music unit, with a mission to strengthen local rosters and steer international acts toward global success.

Mann can now point to French dance artist David Guetta as proof that his approach is working. Guetta's "Sexy Chick" is his biggest international hit so far, peaking at No. 34 on the Billboard Hot 100, and the album "One Love" has sold more than 700,000 copies worldwide, according to EMI.

Mann spoke to Billboard about the challenges in making EMI attractive to artists again after the upheaval of recent years.

David Guetta's manager, Caroline Prothero, praises you for pushing his success as an artist, as opposed to a DJ. What did you do that wasn't done before?

When David played me "When Love Takes Over," my first thought was, "The song feels like a smash, but how do we make sure people understand David is the driving artistic force behind these records? How do we build that international traction for him?"

We challenged our marketing teams with the proposition that there is a difference between a "DJ" and David Guetta. David is more like a P. Diddy than he is like any other DJ in the world. He is an entrepreneur with clubs, products, compilations, brands and a spectacular team around him. Also, the French and global marketing teams made it critical that we provide David's audience with unprecedented online access. This varied from 24-hour day-in-the-life access to webcast parties to in-studio footage.

Each time he reached out, the fans spoke and we listened. His growing fan base is actually collaborating with EMI on the way we deliver Guetta to market.

EMI acts like Bebe, Bunbury and Jaguares have 23 nominations for the 2009 Latin Grammy Awards, up from eight in 2008. Is this due to your reorganization of EMI Music Latin America?

There is a momentum in the Latin space that feels more unified and focused than ever. New signings like Panda, Anahi and continued successes like Zoe, Jaguares and Aleks Syntek speak volumes about where we've been and where we're going. We moved the Latin operation from Miami to Los Angeles because so much of the Latin industry is based in Southern California. With [COO/ senior VP of new music—international/global artist management] Camilo Kejner—who works closely with me and [Capitol Latin senior VP] Diana Rodriguez—chairing the Latin priorities board, and the fact that I can participate in a Spanish-only board call, we are seeing a healthy roster get healthier.

You also signed a licensing deal with the Mexican label Movic. What are your plans for that?

The Movic team has an amazing roster: Panda, Los Claxons, Insite and Nina Pilots are all unique, talented artists. We are augmenting what they do with a full slate of services—marketing, promo, publicity, digital distribution, as well as licensing, merch and synch support. Panda's No. 1 debut in Mexico [with its "Poetics" album] speaks volumes about the potential for our partnership, and I'm looking forward to the development of other key artists on their roster.

Traditionally, EMI has relied upon the strength of its U.K. repertoire for international success. Does that mean unearthing international stars with cross-border potential is one of your main tasks?

I found that EMI's local strike rate was really strong. Even when there wasn't the level of U.S./U.K. releases from Coldplay, Katy Perry, Depeche Mode or Robbie Williams, local territories maintained focus on building their own stars.

We put in place a gold mine initiative where our new-music division can champion acts on a more local-to-local basis. In the past, the tendency was to centralize more. Now territories can communicate directly without any presidential stamp of approval.

This is currently happening with [the soul singer] Sabrina Starke, signed to EMI Netherlands and already released in Brazil, Belgium, Germany, Italy and India. It is also starting with [EMI France-signed rootsy singer] Hindi Zahra. This liberates creative executives who can be more entrepreneurial.

Why do record companies sign more non-U.S./U.K. acts that sing in English nowadays?

There is definitely a growth of English-singing acts, but this is not a record-company strategy. It might be a trend [among artists]. It is naïve to assume that the only English-language repertoire of value is from the U.S. and U.K.—for EMI, artists like Roxette, Marit Larsen and Lykke Li speak to that. But acts singing in their own language can still make it; it all depends on their aspirations. Look at [the Swiss rock artist] Gölä, singing in his [Bernese German] dialect. His fans are dying for him.

Does being an established writer help you interact with artists?

I have been told many times by artists how they appreciate my ability to go into shorthand when it comes to music, but also when it come to understanding the process and the psychology that goes with it. Record companies often avoid real creative conversations/challenges with artists, and this is where it can go wrong.

Key acts have left EMI in the past—not just in the United Kingdom, but also territories you oversee, such as France. Do you feel that EMI needs an image change?

EMI has an extraordinary history, but nothing speaks like success. We have 23 nominations at the Latin Grammy Awards, 22 at the [Australian Recording Industry Assn. Awards]. This says a lot to the artists' community about EMI's identity as a music company.

EMI cut back its operations in some territories and said it would be less likely to pay big advances. Does this affect your ability to attract artists?

We are doing the same thing everyone is doing in the current market, but we don't lose our ability to offer the resources and the skills to deal with who the artists actually are. Hindi Zahra was a very competitive signing.

How much do you rely on internet users for your A&R policy?

While the core of A&R will remain the same—great songs, artists you believe in, relationships—the skill set is changing. Just as there are a lot more choices for consumers online, there are a lot more artists to choose from for labels, if they can free themselves of the "bring it to me" attitude.

While I love people saying how great someone's ears are, actually I don't think a 40-year-old father of three like me can "out-listen" a 16-year-old girl from Fort Wayne, Cologne, Uppsala, Milan or Minsk. I can maybe out-market her, but A&R has to enhance its listening skill to more than the music—actually listening to the people who matter, the consumers and the outlets.

I've had hits even after some "golden ears" have rejected the same song as a dud. Who's right? The one guy in my job or the millions of people who disagreed and bought it? ••••

> I've had hits even after some 'golden ears' have rejected the same song as a dud. Who's right? The one guy in my job or the millions of people who disagreed and bought it?

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PLAYING BY

WITH NEW CO-WRITERS AND CONFIDENCE FROM TWO MULTIPLATINUM ALBUMS, CARRIE UNDERWOOD GETS PERSONAL WITH 'PLAY ON'

BY DEBORAH EVANS PRICE

PHOTOGRAPH BY MATTHEW ROLSTON

Carrie Underwood just spent several hours sitting in Audio Productions —a Music Row radio and TV production facility— doing interviews with radio stations across the country, but she looks fresh and relaxed as she prepares for her final chat of the day. She talks with the engineer about how excited she is to hear Miranda Lambert's new CD, "Revolution." And when someone offers to give her a copy, Underwood sweetly protests, "Oh, no, I'm going to buy it."

It's that combination of girl-next-door charm and a killer set of pipes that has made Underwood the most successful artist to come out of "American Idol" in any genre. Since winning the fourth season of the Fox competition, Underwood has released two albums, the 2005 "Some Hearts," which has sold 6.8 million, according to Nielsen SoundScan, and the 2007 "Carnival Ride," which has sold 2.9 million. She's won four Grammy Awards and numerous other accolades including three Country Music Assn. (CMA) female vocalist titles and three Academy of Country Music female vocalist honors. Last spring, she took home the ACM's entertainer of the year award, becoming only the seventh woman in the show's 42-year history to earn that accolade.

With such impressive accomplishments just four years into her career, one might expect Underwood to feel a little pressure before the Nov. 3 release of her new Arista Nashville album, "Play On." Instead, she radiates a quiet confidence.

"I feel like the second album had the most pressure for me," she says, acknowledging that she felt the first one had a shot at succeeding because of her built-in "Idol" audience. Then it exceeded expectations. "It kept going and kept going and kept going and the next thing it was like triple-platinum and quadruple-platinum and five-times-platinum and it was like 'Oh, my gosh!' "

Looking svelte in a black sweat shirt dress with a red belt, red bracelet and red Marc Jacobs flats, 26-year-old Underwood is the epitome of casual chic—but don't mistake laid-back for unambitious.

"I want to be somebody in the music business, not just somebody that [people say], 'Oh, yeah, five years ago she won that. Where did she go?' So making ["Carnival Ride"] was pretty stressful, but on this one I feel like I'm home," she says. "I'm in the music business. When people mention names like Kenny Chesney and Keith Urban and Brad Paisley, sometimes my name is in there too."

Sony Music Nashville chairman Joe Galante feels Underwood's confidence has translated into a more personal body of work on "Play On."

"It already has scored a victory because it represents growth for her sonically, vocally and from a lyrical standpoint," he says, seated in a conference room at Sony Music Nashville's headquarters. "We had more fun on the last album with some of the things that she was writing. With this, there is a balance between the fun Carrie and also one that is revealing more about herself, her views about life." >>>



UP CLOSE AND PERSONAL

"Play On" features 13 tracks, seven of which were co-written by Underwood. "I'm not an easy person to get to know, and I feel like I keep a lot of myself closed off to the world," she says. "It's really nice to be able to scratch the surface and to be able to open myself up a little more."

In recording "Play On," Underwood once again worked with producer Mark Bright, who produced "Carnival Ride" and seven tracks on "Some Hearts." "Over the summer, we spent more time with arrangements, and Carrie experimented more than ever with vocal textures," Bright says. "What came out on the other side is extraordinary. I think we got it right."

Underwood says she trusts Bright and that makes recording a more comfortable process. "I've known him now for five years," she says. "I've worked with him on every album and I trust him and he trusts me. I'm comfortable with him now—whereas in the beginning it was like, 'Oh, my gosh. This guy is a big-time producer. What if I do bad?' I was really afraid to mess up. Now I'm not afraid to screw up. I can screw up royally when I'm in the studio and it's OK. I trust him."

In the past, Underwood co-wrote with a stable of Music Row tunesmiths including Hillary Lindsey and Luke Laird, who co-wrote "So Small" and "Last Name," and Brett James, who co-wrote "Jesus Take the Wheel" with Lindsey and Gordie Sampson. In writing for "Play On," she expanded her circle to collaborate with "American Idol" judge/BMI 2007 pop songwriter of the year Kara DioGuardi; Mike Elizondo, known for his work with Dr. Dre and Eminem; and Raine Maida, co-founder of the rock band Our Lady Peace, and his wife, Canadian singer Chantal Kreviazuk.

"I listen to all kinds of music, all genres," Underwood says. "Bringing somebody from a different world into my world to see what their influence can do in my writing style—it's a lot of fun."

These new collaborations don't mean that Underwood's about to switch genres—she's still a country girl at heart. "I'm promising right now it would never happen," she says.

Several of the songs on "Play On" are standouts: "Temporary Home" is a poignant ballad in which Underwood, a Christian, speaks of her belief that "life on this Earth is just passing through" and heaven is the final destination; and "Mama's Song" is a loving tribute to her mother. "I really am in a good place in my life and I think that does show," Underwood says.

"What Can I Say" features special guests Sons of Sylvia, a trio consisting of brothers Ashley, Austin and Adam Clark. The group won Fox's "The Next Great American Band" contest and are working on its Universal South Records debut. "The lead singer was actually my first fiddle player. I've known him for five years now," Underwood says of Ashley Clark. "When thinking of duet partners, you think of the common names—but I wanted someone that people would say, 'Who's that?' "

SINGLE-MINDED SUCCESS

Judging by the success of the first single, "Cowboy Casanova," "Play On" looks sure to follow the platinum path of its predecessors. In its first week, "Casanova" sold 110,000 copies, according to Nielsen SoundScan. It's No. 6 on Billboard's Hot Country Songs chart. "An unfinished version leaked," Underwood says of the label rushing the finished version to radio. "It was really frustrating, but then it was exciting too. Radio stations were immediately putting it into heavy rotation and it was like, 'Oh, my gosh, this is good.' "

Galante says the track seemed like an obvious choice as the first single. "There's a number of great ballads on this album, but we had just come off of 'I Told You So' and 'Just a Dream' and really wanted to say, 'I'm back and this is different,' " he says. "It just gives her a fresh attitude."

Galante attributes much of Underwood's success to her multigenerational appeal. "Carrie goes from cradle to grave," he says of her fans. "She has positioned herself as somebody that cares about this format deeply. She is a country artist. She's made it very plain."

In the past four years, Underwood has dominated country radio with such No. 1 hits as "Jesus Take the Wheel," "Before He Cheats," "Wasted," "All-American Girl," "So Small" and "Just a Dream." Galante speaks with obvious pride of how Underwood has handled success. "I think it all hit her like a ton of bricks in the first couple of years and now this year has been easier," he says. "Carrie has grown up a lot considering she got dropped into this format on her head, not on her feet, and people were standing on the sidelines going, 'You're not really country, you're a TV show star.' I think she's impressed the heck out of people by her reverence for country music."

Underwood's manager Simon Fuller, chief executive of 19 Entertainment and creator of the "Idol" franchise, has high expectations for "Play On." "I think we'll exceed the success of the last album with this album," he says. "It's stronger in depth and there's more variety. The first single is just a complete smash."

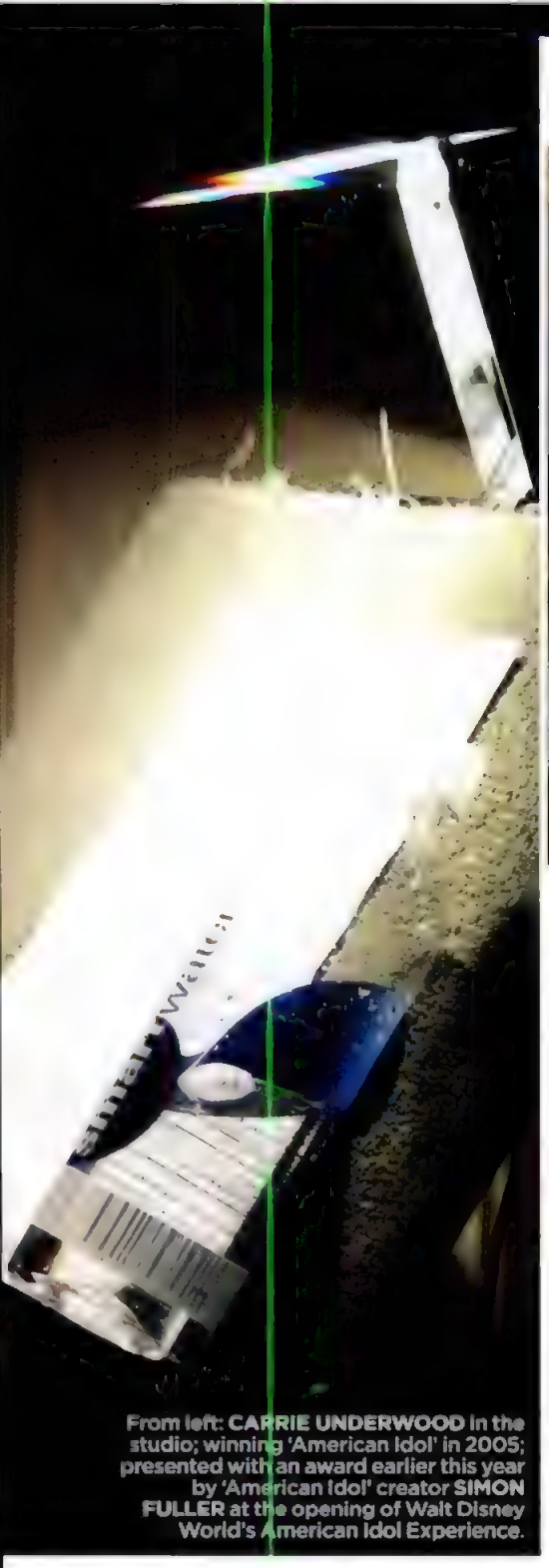
'ORGANIZED STALKING'

Part of the efforts to alert Underwood's fans that there's a new album coming involved revamping her Web site, CarrieUnderwoodOfficial.com. "What we're trying to do with the Web site is give fans a place to go where they could participate with what's going on with Carrie, and that's why the site is set up to be more com munity-based," says Sony Music Nashville VP of digi tal business Heather McBee. "They can upload photos They can participate on the message boards and tal about the project."

One thing Underwood doesn't plan to use is Twitte "It just sounds like organized stalking to me," she says "I'll be in a restaurant and I'll get home and somebod tweeted and talked about what I ordered and what I wa wearing. In some cases that could be dangerous becaus you don't want everybody to know where you are in ever second of every day." (There's someone posing as Un derwood on Twitter, in the comments on her Web sit and on MySpace, and she warns fans that it isn't her.)

McBee says the label has planned special promo tions with iTunes to roll out new music from the album Starting Oct. 3, a track will be released each week ex clusively through the retailer, leading up to a "Com plete My Album" promotion when the full album i released Nov. 3. "People have already paid for thos first four tracks, so it's about getting them to buy int the album because obviously the album is the exper ence we want people to have," McBee says.

Paul Barnabee, senior VP of sales and operations a Sony Music Nashville, says retail is eagerly anticipat ing "Play On." "It's been amazing to see our retail part ners embrace this long-awaited release so passionately, he says. Underwood will participate in Wal-Mart' Soundcheck program, and Barnabee anticipates mor opportunities since Underwood and labelmate Bra Paisley will co-host the CMA Awards the week befor her album is released.



From left: CARRIE UNDERWOOD in the studio; winning 'American Idol' in 2005; presented with an award earlier this year by 'American Idol' creator SIMON FULLER at the opening of Walt Disney World's American Idol Experience.





THE 'IDOL' ADVANTAGE

Even After Two Albums, Underwood's Win Still Resonates

Carrie Underwood is the best-selling artist to emerge from "American Idol"—and the experience gives her a distinct advantage over other acts.

"I started out with a fan base," Underwood says. "Who starts their music career with a fan base already? Nobody. That's so wonderful. Every single day I hear, 'I voted for you.' "

Sony Music Nashville chairman Joe Galante says "Idol" provided Underwood with valuable training. "I'm really impressed with what they go through," he says. "It conditions them to a very pressurized environment. They are constantly working with people on arrangements, learning new things about music, really testing their skills. I remember [TV/video producer] Robert Deaton saying the first time Carrie did the [Country Music Assn.] Music Fest and she was given copy [to read], he showed it to her once and she went out there and nailed it. She was impeccable. We have people who have been in this format forever, and they can't read a teleprompter."

Though some alumni tire of talking about their "Idol" backgrounds and try to distance themselves from the show, Underwood says she'll always be appreciative. "I do credit the show for every single thing that I have," she says, "and as long as they want me to come back year to year and perform, I am so there." —*DEP*

Another opportunity that should help drive sales is Underwood's first TV special slated to air Dec. 7 on Fox, with guests including Paisley, Dolly Parton and David Cook. "It's a variety special featuring Carrie and that's something we've not done before," Fuller says. "As Carrie develops more as an artist we can do things like this. Carrie has potential to be an actress as well, so who knows what is coming in the next few years?"

Though plans are still in the works, Fuller wants to expose Underwood's music internationally. "We've got a shot at actually breaking out of America and having a run at a couple of other countries around the world," he says, adding that he plans to first focus on Australia, the United Kingdom and Germany. "The world needs to discover Carrie Underwood, so that's something exciting to come. Carrie always said that she'd love to take country music to the world and that would make her very proud."

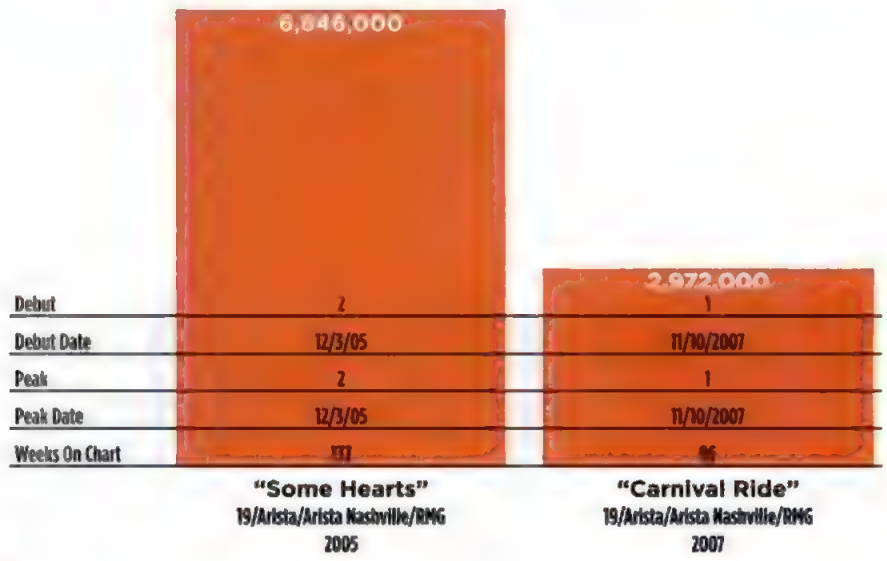
For the immediate future, Underwood is just looking forward to co-hosting the CMA Awards and embarking on her new tour in 2010. "We'll go into rehearsals early next year, but it's going to be bigger. It's going to be awesome. We're pulling out all the stops," says Underwood, who was the top-ranked female country touring artist of 2008, according to Billboard Boxscore, grossing $27.1 million from 90 shows.

"I don't need to make any money, let's just do this," Underwood jokingly told her handlers about the tour. "Let's just step it up. I know everybody is going to say, 'Oh, my gosh. This cost what?' But, shoot, we can come back next year with an acoustic tour. This year let's just go for broke." ...

NOT SO SMALL

Underwood's Post-'Idol' Splash Was Bolstered By A Strong Second Album

SOURCE: The Billboard 200 through the Oct. 24 chart. Sales through the week ending Oct. 4.



COUNTRY CLUB

Carrie Underwood's ties to the Nashville songwriting community have served her well on the Hot Country Songs chart.

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Jesus, Take the Wheel"	39	11/5/2005	1 (six weeks)	1/21/2006	23	Arista/Arista Nashville
"Before He Cheats"	59	2/18/2006	1 (five weeks)	11/11/2006	46	Arista/Arista Nashville
"Don't Forget to Remember Me"	54	2/25/2006	2	8/5/2006	27	Arista/Arista Nashville
"Wasted"	57	12/9/2006	1 (three weeks)	4/21/2007	25	Arista/Arista Nashville
"So Small"	20	8/18/2007	1 (three weeks)	12/1/2007	20	19/Arista/Arista Nashville
"All-American Girl"	58	12/15/2007	1 (two weeks)	3/15/2008	20	19/Arista/Arista Nashville
"Last Name"	46	3/29/2008	1	6/21/2008	20	19/Arista/Arista Nashville
"Just a Dream"	45	7/26/2008	1 (two weeks)	11/8/2008	20	19/Arista/Arista Nashville
"I Told You So" (featuring Randy Travis)	37	1/31/2009	2	5/16/2009	19	19/Arista Nashville
"Cowboy Cassanova"	26	9/19/2009	6	10/24/2009	6	19/Arista Nashville

SOURCE: Hot Country Songs through the chart dated Oct. 24

PRIME TIME FOR LATIN PROGRAMMING

A NEW WAVE OF SPANISH-LANGUAGE TV NETWORKS WANTS TO STEAL THE REMOTE

BY GAYLA BENEVENTO

NOT FAR FROM where Los Angeles' elite park their private planes, a battle of the bands was raging June 18—albeit in tightly timed TV intervals—underneath the giant dome at Santa Monica Airport's Barker Hangar. ✪ Sponsored by Wrigley and taped to air in cities nationwide on the Latino youth-oriented LATV network, the event featured a live audience, a panel of celebrity artist judges and a performance by Mexican chart-topper Camila. In keeping with the motto of Wrigley's 5 gum—"Stimulate your senses"—there was also an oxygen bar to sample the gum's flavors and a gyroscope ride in which audience members could be strapped in and whirled around astronaut-style in case they got bored. And there was a VIP lounge and a light show that accompanied the entrance of each competing band. ✪ The scene—witnessed by this reporter, who was also a judge of the contest—was a far cry from LATV's beginnings as a two-hour programming block on Southern California TV station KJLA. A 2002 Los Angeles Times story described it as having "the look of a television show taken over by a band of Latino college kids with an unruly enthusiasm for music and esoteric tastes," and "the edgy spontaneity of something that seems vaguely underground."



Sweet sounds: C MILA performs at t the Vive Tu Musica e th 5 Gum event at t nta Monica (Calif.) A Airport's Barker H Hangar.

Today, far from being a bilingual "Wayne's World," LATV is available in more than 40 million homes on basic digital cable and broadcast, according to the channel, thanks to a national rollout on local stations' digital channels that began in 2007.

LATV isn't the only upstart network targeting a Latino audience to grow its distribution in the last few years. Family-owned and publicly traded broadcast companies alike are carving out their share of Latino viewers with new channels. Many of those prominently feature Latin music as an integral part of their programming. As a host of emerging home-grown networks like LATV, Estrella TV and Mega TV pick up distribution—and as Mexico-based entertainment channels pursue stateside carriage—they open the field of promotional platforms for Latin artists on a national scale.

The newest Spanish-language TV channels are still just finding national audiences, so their full promotional potential may not be realized for a while. But they're growing with the goal of building multiple platforms around their programming and working with sponsors and distributors on innovative promo tions.

The broadcast behemoths Univision and Telemundo sti dominate the Spanish-language TV world. But a host of factor has made the national TV landscape for Latin artists decided more interesting, including the 2010 Census. The looming sur vey is projected to show Hispanics, already the nation's fastes growing and largest minority group, making up more than 16 of the U.S. population (up from 12.5% in the 2000 Census).

In addition, the transition to digital TV signals opens up sec ondary channels and gives broadcast affiliates entry to cabl systems. Competition by cable and satellite companies for thr Hispanic viewer are also driving opportunities, according t industry observers.

"If you look at the population that is not Hispanic, the num ber of channels they have at their disposal in English is enor mous," says Cynthia Hudson-Fernandez, chief creativ officer/executive VP for Spanish Broadcasting System (SBS

and managing director of Mega TV. "There is a real window for providing a different type of programming opportunity to the Hispanic market."

The growth of opportunities for TV promotion can be a boon to developing acts, with airplay on most Spanish-language radio in the United States difficult for them to obtain. In addition to focusing programs around major stars when they're releasing new albums, the bilingual youth channels mun2 and MTV Tr3s regularly feature fresh faces (see story, page 26).

While those channels are built specifically around music, others with more general-interest programming also rely on music to drive ratings. Mega says its nightly variety show "Esta Noche Tu Night" came in first among adult Hispanics 25-54 in the Miami market Sept. 21 when it featured tropical star Olga Tañón.





TV time: OLGA TAÑÓN (above left) makes an appearance on Mega TV's 'LaMusica.com Live'; right: Estrella TV personalities join KBUE Los Angeles' PEPE GARZA (third from left) and JENNI RIVERA (fifth from right) on the 2008 telecast of Premios de la Radio.

GROWTH STRATEGY

SBS, which owns and/or operates 21 radio stations in the United States and Puerto Rico, got into TV with a local Miami station in 2006 and has since gained satellite, broadcast and cable carriage for its Mega TV in about 4 million homes, according to SBS, mostly in Florida and Puerto Rico. But Mega TV is looking west, and it recently picked up carriage on Las Vegas' Cox Cable and on Palm Springs, Calif.'s HDTV station, KLPS 19.2.

Another Spanish-language radio powerhouse, Los Angeles-based Liberman Broadcasting, has been aggressively building its new Estrella TV network, with its own TV stations and broadcast affiliates. Liberman owns and operates 22 radio stations and seven TV stations in top Hispanic markets, including Los Angeles and New York, and has affiliated with local stations in 18 markets. As of Oct. 1, that included Tribune Broadcasting's CW channel in New York, WPIX, which carries Estrella TV on its second channel, 11.2. Estrella TV says it's in 70% of U.S. Hispanic homes.

Liberman has been pursuing Estrella TV distribution in markets where the company has a radio presence, with the goal of filling in as many of the top 50 Hispanic markets as it can. At press time, Estrella TV was in 19 of the top 25 Hispanic markets.

A down economy may not seem like the ideal time to create a new TV network; advertising on Spanish-language TV was down nearly 13% for the first half of 2009 compared with the same period last year, according to TNS Media Intelligence. But Hudson-Fernandez says she expects Mega TV to break even in its third year of operation. Liberman Broadcasting COO Winner Horton says Estrella TV's affiliates "were ready to embrace Spanish-language broadcasting. It's not going to eat into their existing English-language audiences. It's a totally separate revenue stream."

WHAT HAVE YOU DONE FOR ME LATELY?

In the case of Mega TV and Estrella TV, they can leverage existing radio assets to promote their TV shows and use their radio programming clout to book artists on them. Other channels can feature artists and brands as part of a sponsor promotion or help the cable operator market itself through an artist sweepstakes.

In July, SBS unveiled Debut Digital, a multimedia promotional push in which Tañón debuted her new single on SBS radio stations, SBS' online portal Lamusica.com and Mega TV's "Lamusica.com Live" the same day. Tañón also held a press conference for international media that streamed live on the site.

According to SBS, the webcast drew more than 2,300 same-day viewers and 13,000-plus in the month since it aired, as well as more than 300 concurrent chat-room users. That was enough for SBS to plan on doing a minimum of six Debut Digital programs per year, Hudson-Fernandez says, and shop the concept to sponsors. The first try with Tañón "showed what we are capable of doing as far as providing that type of experience," Hudson-Fernandez says. "Because we're not saddled with a big bureaucracy, we're able to work that way."

Mega TV also has the ability to create original programming around artists, as it did with pop star Chayanne when it cast him as the lead in its "Gabriel" series last year. SBS premiered Chayanne's theme song for the show on its radio stations and offered it as a free download on Lamusica.com.

Estrella TV also has access to major artists through Liberman Broadcasting's influential radio programmers, who are heavily involved in booking artists on the channel. Pepe Garza, PD at Los Angeles' KBUE (La Que Buena), is known for breaking regional Mexican artists, including Jenni Rivera; his goal is to use Estrella TV as a way to create and monetize its own stable of stars, similar to the model Televisa has used to create pop acts like RBD.

Garza is a judge on "Tengo Talento, Mucho Talento," Estrella TV's new talent competition in which the winner gets $100,000 and help in landing a recording or management deal. The idea, Garza says, is to feature the winner or other new acts as on-air personalities and at Liberman's events. Garza eventually wants the broadcaster to own master recordings of artists that come up through its star system and sell them online.

"I don't know how long it'll take but it'll happen," Garza says. "We want to create stars . . . we're an engine for the music industry because we're looking for new artists."

Last year, Liberman aired KBUE's annual star-studded regional Mexican awards show live on its stations for the first time; this year, the live broadcast will be expanded to the slew of new Estrella TV affiliates.

Horton says that as the network expands east, "we'll continue with the regional acts but you'll see more pop acts." In

BORDER CROSSINGS

As Interest In Spanish-Language Programming Grows, Mexican Entertainment Channels Stake Their Claim In The U.S.

In addition to the fledgling U.S.-based networks, established Mexican channels with strong musical content have been steadily signing carriage deals north of the border. Grupo Multimedios, a media conglomerate with radio, TV, print and live venue properties in Mexico, launched its TeleRitmo regional Mexican music video channel and general-entertainment Multimedios TV on U.S. cable systems a year ago, beginning in Texas. The channels have spread to the San Francisco Bay area, the Pacific Northwest and Chicago and can now be seen in about 1 million homes, according to their U.S. distribution rep.

Mauricio Alatorre González, production and programming director for TeleRitmo and Multimedios TV, says U.S. audiences influence what artists get featured. "Artists like Selena, Intocable and Pesado are obviously big in our programming," says Alatorre, referring to the Texas-based musical icons. Alatorre also wants to break acts that come up through Multimedios' two Monterrey, Mexico, performance venues, La Fe Hall and El Volcán. "It's a complete system of promotion," he says.



Fonovisa artist FIDEL RUEDA (left) chows down with winners of a sweepstakes from Video Rola and Time Warner Cable.

Multimedios TV and TeleRitmo were part of Comcast's launch of 13 new Spanish-language channels in the San Francisco Bay Area in August, as was TuTV, a joint venture between the Mexican broadcasting giant Televisa and U.S.-based Univision. TuTV's viewership is still small, with about 2 million total homes, according to TuTV, which Comcast picked up for national distribution.

TuTV includes Latin music-based Ritmoson Latino and the pop-culture-heavy Telehit, but its most popular offering in the United States is Bandamax, which focuses on regional Mexican music. "It cuts across a lot of demos," TuTV president Chris Fager says.

Being carried in a market provides TuTV the opportunity to promote itself locally around concerts, offering ticket sweepstakes through direct mail and print ads in local Spanish-language newspapers. A four-week promotion of an Alejandro Fernández concert at Los Angeles' Gibson Amphitheatre last year was accompanied by an on-site booth inviting concertgoers to sign up for Time Warner Cable's new Spanish-language package.

Live Nation VP of special markets Emily Simonitsch says it's hard to track whether a ticket sale came from a promotion by a niche channel. But "it does help," she says, adding that it's become more common for those outlets "to take part in a show and offer their viewers some of the same opportunities we give to radio stations."

Family-run, Mexico-based regional Mexican video channel Video Rola, which entered the U.S. market in 2001, regularly broadcasts events and artist interviews from the States back to Mexico and Central America. The channel held a sweepstakes in April to promote Time Warner Cable's video-on-demand service in Southern California, in which the channel gave away a dinner date with Fonovisa star Fidel Rueda. The giveaway was advertised through direct mail, TV and radio spots, and automated calls to customers. Video Rola's next promotion with the cable company likely will involve artists signing autographs before a Chivas USA soccer match at Los Angeles' Home Depot Center.

"There is no talent fee associated with it," says Time Warner Cable of Southern California Hispanic marketing director Marlyn Garcia, "but it's a mutually beneficial marketing campaign for the cable operator, the network and the talent." —*ABY*





Top: Estrella TV's 'Tengo Talento, Mucho Talento' judges **HECTOR SUAREZ, LORENA HERRERA** and **PEPE GARZA** (from left); below: Reggaetóneros **ALEXIS Y FIDO** (left) chat with host **CARLOS SANTOS** on bilingual channel MTV Tr3s' 'Entertainment As a Second Language' show in New York.

addition, the company will unveil a new Web site in the fourth quarter on which full episodes of its shows can be streamed online.

LATV doesn't own radio stations, but its distribution has grown to the point where it can attract more commitments from sponsors like Wrigley. For the Vive Tu Musica With 5 campaign, "they didn't just buy 30-second spots," LATV president Daniel Crowe says, "they used us as a media partner and they worked with us to execute this national promotion wherein they promoted through Internet and TV to a national audience. That wouldn't have happened when we were a regional network only in Southern California."

In the end, Los Angeles-based Vinyl Soul won the battle of the bands, national exposure and 32 hours of recording studio time. But perhaps more to the point, Camila's performance that night was a paid gig, not merely promotional.

Crowe says only Warner Bros. made an upfront advertising commitment in LATV's first year of selling nationally, for 2007-08. "Our second year we had 14 upfront advertisers," he says. In another shift for the previously more bilingual channel, "We are clearly shifting more to Spanish-dominant programming because that's been performing better . . . we find it easier to compete in the Spanish-language world than in the English-language world."

In October, LATV will debut two new artist promotional campaigns, which are similar to MTV's "52/52" bumper program. LATV will produce a weekly 30-second promo that will air about 50 times per week, showing excerpts from an established act's video with some explanatory narration and an invitation to visit LATV's Web site, which will feature concert dates and possibly links to purchase songs from the artist. The network will do similar promos for unknown bands.

Even though music forms a strong programming foundation, "our long-term plan is to be more of a general entertainment channel with a variety of program types and to reach the same number of homes as Univision and Telemundo do," LATV's Crowe says. "We want to go beyond being a niche-type channel." ••••

READY FOR YOUR CLOSEUP?

Latin Acts Have More TV Opportunities Than Ever—But Sometimes It's About Who You Know As Much As What You Know BY AYALA BEN-YEHUDA

ESTRELLA TV

Estrella TV goes to 8.7 million Hispanic homes in 24 markets, including 19 of the top 25 Hispanic markets, according to the network. Parent company Liberman Broadcasting's influential radio programmer Pepe Garza books higher-profile musical guests on the company's TV shows "Estudio 2" and "A Que No Puedes." Contact Vanessa Diaz in programming at vdiaz@lbimedia.com.

LATV

The entertainment channel is incorporating more film, series and talk shows in its lineup, though it frequently hosts in-studio musical performances. Music videos make up 15%-20% of programming, with a focus on pop and rock and some English-language and developing acts, says executive director of programming and production Eduardo Marrón. The Los Angeles-based talent coordinator is Enrique Piñerua (epinerua@latv.com). LATV also co-produces some of its shows with Mexico City-based Multivisión.

MEGA TV

Given Mega TV's strong tie-in with parent company Spanish Broadcasting System's radio properties, key contacts for participation in the Debut Digital program are executive VP of programming Polito Vega and assistant VP of programming Marilyn Santiago. René Solorio, editorial director for SBS' Internet portal LaMusica.com, and SBS marketing and communications director Isabel Bucaram-Montana also are gatekeepers. Start with Bucaram-Montana at imontana@sbscorporate.com.



Good to know: Spanish Broadcasting System executive VP of programming **POLITO VEGA** (left) and mun2 programming VP **FLAVIO MORALES**

BANDAMAX

The regional Mexican music and lifestyle channel's executive producer Victor Manuel Moreno Valadez says he follows what's hot on the radio charts. But new acts can get in through "Con Alma Grupera," in which developing artists' videos face off weekly. (Televisa charges an entry fee—about $1,100—to get into the competition, Moreno says.) Contact Gina Pedroza in the new business department at gpedroza@televisa.com.mx.

TELERITMO/MULTIMEDIOS TV

TeleRitmo's regional Mexican videos reflect the channel's home in the northern Mexican hub of Monterrey, says Mauricio Alatorre González, director of production and programming. The channel programs a blend of Tex-Mex, banda, norteño, tierra caliente and other subgenres. Multimedios TV's programming includes music and variety shows as well as "Gruperísmo," a regional Mexican performance-based show. The channels work closely with Multimedios' live venues on talent booking. Contact Alatorre at mauricio.alatorre@multimedios.com.

KSAT

ABC's San Antonio affiliate, whose signal also reaches Texas Corpus Christi and Laredo, began airing back-to-back Latin music shows on Saturday nights—"Tejano y Más" and "Zonido"—about a year-and-a-half ago. The latter covers a mix of local Latin and non-Latin artists as well as internationally known Latin acts. Both shows are in English. "For a market like San Antonio, which is 60% Latino and English-dominant, it's working really well," producer Christian Storandt says. "We compete in this market against the 'CSI' shows and 'Saturday Night Live.' We don't win every week but we take turns." Storandt can be reached at christian@13thfloor.tv.

A TODA MUSICA TV

The new Los Angeles-based channel devoted to regional Mexican music videos and concerts launched on DirecTV Mas in August. Its founders are Latin music industry veterans Martin Fabian and Guillermo Santiso. Contact Tomas Rubio, VP of programming and executive producer, at trubio@sbcglobal.net.

VIDEO ROLA

The regional Mexican music video pioneer entered the U.S. market in 2001. Heavy on video blocks, the channel says it's in 2.7 million homes. The programming contact is Samuel Yañez at sammy@videorola.com.

Bilingual entertainment channels mun2 and MTV Tr3s are further along in their distribution and marketing goals than some of their Spanish-language counterparts, having grown with the support of media conglomerates NBC Universal and MTV Networks. Si TV, another Latin entertainment channel, broadcasts mainly in English, but mun2 and MTV Tr3s are bilingual in their programming and advertising. With their focus on youth, they compete with everything from Univision's cable channel Telefutura to Comedy Central or the CW. MTV Tr3s and mun2 have been key in creating awareness of acts like Calle 13 that appeal to young people yet don't fit neatly into a radio format; more conventional Latin artists have also taken advantage of the generous screen time to create a base of awareness around a new release.

Emerging networks "can provide a good filter to see if something can stick," says mun2 programming VP Flavio Morales. In the early days, labels "treated [us] as them doing us a favor. Now they see us as a strategic partner."

MUN2

Telemundo's bilingual youth-targeted entertainment channel is distributed on cable and satellite in 32.4 million homes, according to Nielsen. Mun2 had the biggest percentage gain in households carrying the channel year over year between April 2008 and April 2009 among all cable networks, according to SNL Kagan. Morales says the channel's video mix is about 60%-40% Spanish/English, with 15% of the videos fitting into the regional Mexican genre. To compete with what's on English- and Spanish-language TV, prime time on mun2 tends to consist of English-language wrestling, Spanish-language telenovelas and videos, with fewer of the channel's bilingual productions on during that time. For talent booking, contact Sara Kantathavorn, director of talent and artist relations, at sara.kantathavorn@nbcuni.com. To pitch videos, contact manager of music scheduling Roberto Isaac at roberto.isaac@nbcuni.com.

MTV TR3S

MTV's U.S. Latin channel is on broadcast, satellite and cable in nearly 38 million homes, according to Nielsen. Jesus Lara, senior VP of music and talent/artist relations at MTV Tr3s and MTV/VH1 Latin America, uses MTV's pan-regional reach to "see what's bubbling under in other countries in Latin America before other media outlets do. Sometimes we can take a risk on a certain thing that we think is working in Mexico or in Colombia." MTV Tr3s promotes developing acts on its "Descubre y Download" program, which offers free downloads, wallpapers and on-air promos. "It's not a requirement that they be signed, as long as they have a plan in place" for U.S. marketing and promotion, Lara says. Initial contact for bookings and video servicing is music and talent manager Henry Quintero, at henry.quintero@mtvstaff.com. ••••



CROSSING OVER
Katherine Jenkins tries for U.S. success



YES, SUR
Jay Farrar interprets Kerouac



SOUL MAN
Rod Stewart revisits the classics



METAL LIVES
Parody becomes reality for Steel Panther



RETURN ENGAGEMENT
Tegan & Sara go from 'Hell' to 'Sainthood'

28 30 31 34 35

MUSIC

LATIN BY LEILA COBO

TRANSATLANTICISM

David Bisbal Attempts World Domination

Spanish singer David Bisbal has the boisterous exuberance of a puppy and his trademark curls literally bounce with enthusiasm as he bounds into his label's offices to discuss his new album.

"Did you hear it? What did you think?" he asks, not anxiously, but excitedly, willing you to have loved every second of an album that mixes romantic ballads with uptempo, danceable pop and, always, the authentic Spanish rhythms and inflections that are his trademark.

Slated for release Oct. 20 on Universal Music Latino, Bisbal's fourth studio set, "Sin Mirar Atrás," will be released in Spain, Latin America and the United States simultaneously, in keeping with Universal's plan to continue developing Bisbal as an international star beyond Latin music. The album will then be released in Europe and other territories next spring.

Not content with merely having a trans-Atlantic debut, Bisbal will hold release events in three countries—his native Spain, the United States and Mexico—within 24 hours, holding an initial press conference in Madrid, then traveling to Cancún with media and fans onboard a private plane and finally traveling the following morning to Miami, where he'll host another press conference and give an acoustic performance.

The intensity of the promotion is typical for Bisbal, whose work ethic, dynamic stage presence and entrenched star appeal in his native Spain and, increasingly, overseas, have made him a priority for Universal. Beyond being his label, the company's artist development arm, Global Talent Services (GTS), has signed him as the first artist it's managing in full, including touring.

Jesús López, chairman of Universal Music Latin America/Iberian Peninsula, who oversees all of Universal's Latin operations worldwide, says Bisbal's deal "is a new approach to the business and one with which we'll test the market."

Bisbal came to Universal from Vale Music, the indie that signed him when he was a finalist in the 2000 inaugural version of "Operación Triunfo," the Spanish music reality show that launched Bisbal as a superstar in Spain. Vale had a licensing deal with Universal, which distributed the product in Spain and released Bisbal overseas, including the United States and Latin America. When Universal purchased Vale in 2006, Bisbal became a full-fledged Universal signing.



Frequent flier: DAVID BISBAL

The relationship is now expanding, with Universal overseeing and handling all aspects of Bisbal's career worldwide.

While Bisbal's stance on sharing management duties with his label may sound like anathema to some acts, it's a situation that, while still rare, is gaining ground in the Latin realm. Sony Latin, for example, handles several of its acts through Day 1/Westwood Entertainment, its artist development arm.

In GTS' case, the company was created to provide management and development support for select acts, particularly those with pan-regional scope. Earlier this year, GTS extended its relationship with Bisbal, taking over all management and touring functions.

Bisbal's touring power and potential—he plays an average of 100 shows per year across three continents—was a factor in GTS' decision to sign him. Indeed, the launch of "Sin Mirar Atrás" has been set up with major live promotional performances in Spain (where he sang for an estimated half a million people during a performance lobbying for the Olympics), the United States and Mexico, which will help set up his tour in 2010.

In addition, Bisbal has already been promoted in non-Spanish-speaking markets, including Germany, Switzerland and Austria. Last year, he paired with Rihanna for a video and a bilingual version of her song "Hate That I Love You," which was released as a stand-alone single. This time, "Sin Mirar Atrás" includes a bilingual track, "Sufrirás," with British newcomer Pixie Lott.

"There is a lot of interest in Europe for Latin music," says Bisbal, who's acutely aware of the downturn in music sales. "There's a growing number of stations and channels, and that's a wonderful thing."

While "Sufrirás" may further open the door for Bisbal in non-Latin markets, in the United States and Latin America Universal is working the single "Esclavo de Tus Besos," which is No. 2 on Billboard's Hot Latin Songs chart.

The track launched with a massive four-week national promotion with the Univision Radio network that included a live show in Los Angeles for Univision listeners and ads that aired on radio and TV stations in 16 markets. In addition, says Universal Music Latino GM Luis Estrada, Bisbal will be the image of a Univision TV spot campaign promoting its radio stations in key markets—Los Angeles, Miami and Puerto Rico. The spots will kick off the week of the album's release and run three to four times per day for one to three months.

"It's the first time a David Bisbal album is treated with the same importance in the U.S. as in Spain," says Universal Music Latino president Walter Kolm. "He is definitely an international act with potential in multiple countries." ••••

LATEST BUZZ

>>>WYCLEF'S HIP-HOP RETURN
Wyclef Jean is set to return to hip-hop with the release of "From the Hut to the Projects to the Mansion." The 13-track EP, featuring all-new material produced by DJ Drama, is due Nov. 10 on Carnival House through Megaforce/Sony Music. The set features guest spots from Eve, Timbaland, Maino and Cyndi Lauper, among others. The songs tell the story of Toussaint St. Jean, a character loosely based on the 18th-century Haitian revolutionary hero Toussaint L'Ouverture.

>>>'LOVE' CLIMBS TO NO. 1 IN U.K.
Barbra Streisand's "Love Is the Answer" (Columbia/Sony Music Entertainment) climbed 4-1 on the U.K. albums chart, becoming her sixth chart-topper on the tally but her first No. 1 studio album since 1980. Streisand last led the U.K. albums market in 2002, when "The Essential Barbra Streisand" was No. 1. The vocalist has only once before topped the list with a studio release, when "Guilty" was No. 1 for two weeks in 1980. The new set was propelled to the top with the help of her appearance on a special edition of BBC 1's "Friday Night With Jonathan Ross" Oct. 2. It sold 27,000 copies last week, according to Official Charts Co. data.

>>>'THIS IS IT' HITS THE AIRWAVES
Michael Jackson's new single "This Is It" began streaming online and airing on the radio Oct. 12, nearly four months after the King of Pop died of a prescription drug overdose at age 50. The track, which features backing vocals by Jackson's brothers, opens with a soft, soulful introduction and the lines, "This is it, here I stand/I'm the light of the world, I feel grand." It will be available for purchase as part of the two-disc album "This Is It," which is due Oct. 26 internationally and Oct. 27 in North America to coincide with the Oct. 28 global release of Jackson's movie of the same name.

Reporting by Silvio Pietroluongo, David J. Prince, Paul Sexton and Reuters.

CLASSICAL BY HAZEL DAVIS

OUT OF THE VALLEY

Welsh Sensation Katherine Jenkins Eyes Global Success



In the United Kingdom, if a sentence contains the words "classical music" along with "first" or "biggest," chances are it'll have Katherine Jenkins' name in it, too.

The Welsh soprano was working as a teacher when she signed her first deal with Universal Classics in 2002, but she has since rewritten the rule book on classical crossover with a string of achievements, including becoming the first female artist to win two consecutive Classical BRIT Awards (for album of the year in 2005 and 2006).

Now, after career album sales of more than 2.3 million copies in the United Kingdom, according to the Official Charts Co., Jenkins has her eye on international success with the release of her seventh album, "Believe," Oct. 26. In an effort to grow on the world stage, she has secured new management and signed a new, multirights deal with Warner Music Entertainment.

The WME contract covers three albums plus a special, as-yet-unannounced multimedia project and encompasses recorded music, video, TV material (including Jenkins' TV hosting work), merchandise, brand sponsorship, advertising and special live performances. Regular touring isn't part of the deal. WME president Conrad Withey calls the agreement the label's "biggest-ever U.K. classical deal."

Jenkins says she signed with WME because "they can take me to the next level and really make me a global artist." In August, she also split with manager Brian Lane—managing director of London-based Bandana Management, who brokered the WME deal—in favor of a worldwide deal with Terry McBride's Vancouver-based Nettwerk Management. She declines to comment on the split, but Nettwerk's international profile is likely to assist her bid for global domination. So far, her main international success has come in Australasia, where her third album, "Living a Dream," went top 20 in Australia and New Zealand, but Warner plans a global push for "Believe," with releases scheduled for Australia in December, France in January and the United States in the spring.

"Katherine is an important prospect for us internationally, and that's why we have decided to give different territories freedom with release dates," says Matthieu Lauriot-Prevost, senior VP of international marketing at Warner Music International. "Katherine is the best person to sell Katherine."

Musically, her new album marks a move to a poppier sound. Produced by David Foster (Michael Bublé, Josh Groban), it features a cover of Sarah McLachlan's "Angel" and a dazzling, operatic version of Evanescence's "Bring Me to Life," as well as her traditional arias.

"David Foster calls it 'growth without alienation,' " she says with a smile. "I am broadening my range but staying true to my audience. I can guarantee you I won't ever be doing a pure pop record though. There are other people who can do that kind of thing better than me."

Jenkins kicks off an 11-date U.K. arena tour booked by the Agency Group March 3, 2010, at Birmingham National Indoor Arena and plans dates in Germany, Japan and the United States before the U.K. summer classical festival season.

Her regular promotional appearances have made Jenkins a prime-time and daytime TV favorite in the United Kingdom—she has already appeared on BBC 1's "Strictly Come Dancing" and "The Andrew Marr Show" during the current campaign—and her U.S. label, Reprise Records, hopes similar tactics will boost her popularity stateside.

"We're still in the introduction process," says Reprise president Diarmuid Quinn, also COO of Warner Bros. Records. "She's not done much here and we hope to raise her profile by getting her known on TV first."

The introduction process will be gradual; Jenkins will start her U.S. campaign with an appearance on Andrea Bocelli's PBS Christmas special. She also duets with Bocelli on the album track "I Believe."

WME and Nettwerk plan to boost Jenkins' merch sales and expand her branding business; she's already a "brand ambassador" for the accessories firm Montblanc. Her new official Web site (kj.tv) has launched a Diamond Club section, where fans can pay £20 ($32) for six months' access to exclusive content and special offers.

"At the moment her demographic is really 45 upwards," says London-based Nettwerk artist manager Tara Joseph. "We want to go 9-90."

Jenkins says she's ready to make the final step on the journey from Welsh teacher to worldwide superstar.

"I have made what I hope is a global album but one which I feel I own every part of," she says. "I am definitely ready for the next phase." ...

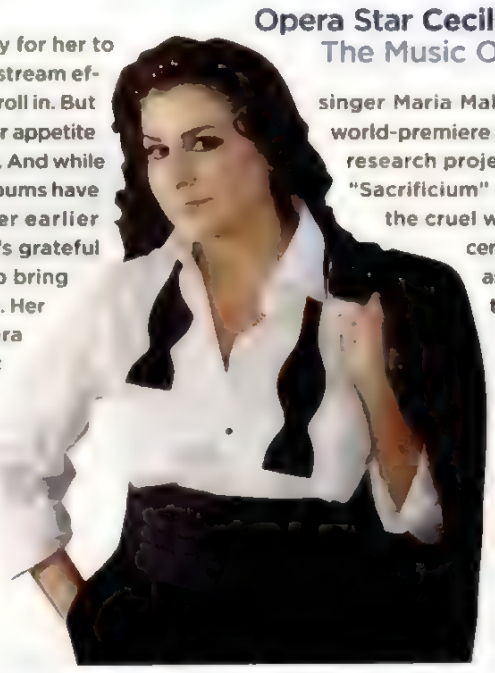
CLASSICAL BY KERRI MASON

Pitch Perfect

Opera Star Cecilia Bartoli Explores The Music Of The Castrati

Cecilia Bartoli could have followed the path of least resistance. When the Italian mezzo-soprano burst onto the opera scene in the early '90s with a mostly standard repertoire of Rossini and Mozart, she looked like she could establish a career as a traditional classical artist. Her 1992 album, "If You Love Me," has sold 190,000 copies, according to Nielsen SoundScan; a later effort, the 1999 "Vivaldi Album," sold 75,000 copies.

It would have been easy for her to simply release more mainstream efforts and watch the money roll in. But as her fame grew, so did her appetite for more adventurous work. And while none of her more recent albums have sold as many copies as her earlier projects, Bartoli says she's grateful to have the opportunity to bring lesser-known music to light. Her 2005 album, "Opera Proibita," unearthed music that was outlawed in 18th-century Rome because of papal censorship, while the 2006 "Maria" explored the work of early-19th-century



Exploring hidden history: BARTOLI

singer Maria Malibran and featured eight world-premiere recordings. Bartoli's latest research project/release, out Oct. 27, is "Sacrificium" (Decca), a deep dive into the cruel world of the castrati—18th-century male singers castrated as boys to maintain the high tones of their voices.

"I have always sung a lot of music which Mozart wrote for the castrati," Bartoli says. "But when I devoted a project ["Opera Proibita"] to my hometown, Rome, I for the first time read more about the strange and sad facts that lie beneath the castrato phenomenon. I noticed that many people know music that was written for castratos, but do not know about the tragedy behind it. I think it is most important to talk about this, because it deepens our understanding for this music and it helps me as an interpreter."

In addition to the music, the two-CD set includes deluxe packaging: a hardback book that comes standard (there won't be a jewel case release) and a thick 152-page booklet that includes a libretto and the "Castrato Compendium," an A-Z guide to the era assembled by Bartoli that also features an essay she wrote.

It's a heavy undertaking for an artist and a label but Decca is steadfast in its support. "Cecilia Bartoli is not a typical classical artist, nor does she create typical classical releases," marketing manager Joseph Oerke says. "With her, more than any other artist, the customer gets not only the music but also a completely researched project and supplemental materials. Though we recognize that this is a trying time for the industry, such is the name Bartoli has built for herself, the quality of her work and Decca's unwavering confidence in her that we believe this packaging to be not only deluxe but essential to the project." ...

Dear Kenny,

When you walked out onstage eight years ago as a hard-ticket-selling headliner, who knew you'd end up being the only guy who's sold over a million tickets each of the past 8 years?

You've played 40 major stadiums over the past 5 years - 12 of them this year alone!

You've never been afraid of big dreams...

- 8 Entertainer of the Year Awards
- 19 #1 hits
- 25 million plus records sold
- Over 11 million live music fans rocked since 2002!

Thanks for letting me be part of your dream... When you love the fans and work hard, you've shown me anything's possible.

Here's to the next wave!



6 QUESTIONS

with JAY FARRAR

by EVIE NAGY



Best-known for leading the alt-country rock bands Uncle Tupelo and Son Volt, Jay Farrar teamed with Death Cab for Cutie's Ben Gibbard for his latest project, an album with lyrics based on the prose from Jack Kerouac's 1962 novel "Big Sur" that's due Oct. 20 from F-Stop/Atlantic Records. The partnership began when the two artists were asked to contribute a few songs to the soundtrack to the upcoming documentary "One Fast Move or I'm Gone: Kerouac's Big Sur," about the time the writer spent in the Northern California town.

1 You had never met Ben Gibbard before working on the film. Why did the partnership click, and how did it turn into a full album?

Ben and I met the night before we started recording, and throughout the process I think it became apparent that we had a shared sensibility. Under the circumstances things could have easily not gone well, because we were basically getting to know each other in the studio as we were working, and sometimes there were cameras rolling in the studio as well, but it all turned out in the end. I think that both of us having gone through that experience resulted in a bond that you can't create any other way.

2 How has Kerouac's work and the themes in his writing influenced you throughout your career?

I've always been a follower of Kerouac's work. I got started when I was a teenager reading "On the Road," and I think that book gives voice and meaning to a wanderlust that exists in all of us. The quest for self-discovery is encapsulated in that book very well. "Big Sur" is almost kind of the bookend to that, even though it was written during a period in Jack's life where he's kind of looking back and taking stock. Probably the biggest influence from Kerouac that I've picked up over the years is his method of writing, the idea of getting all your first thoughts out there, more of a stream-of-consciousness style of writing, not worrying about structure or form.

3 What was the songwriting process like using Kerouac's words as your lyrics? Was it easier or in some ways harder to adapt than if you were putting your own ideas to music?

It was much easier for two reasons. The first being there was a familiarity with Kerouac's work just from having read so many of his books over the years. Also there was this kid being let loose in a candy store element to the project when I first started getting into the writing. Secondarily, because I was using Jack's lyrics, words and lines from the text of "Big Sur," I think it took away a degree of self-consciousness that's sometimes there when I'm writing my own stuff.

4 How important is it that people read the book and/or watch the film in order to get the most out of the music?

The fact that Atlantic is putting out an edition of the book along with the DVD and the record itself is great. It is a very complementary experience.

5 What are your touring plans to support the album and will shows include elements other than music, such as readings or film clips?

Ben and I talked about that, but I think because we're first and foremost musicians I think we're kind of falling back on the idea of just making it a rock show. The plan is to do a handful of shows near the end of this month concurrent with the release of the package.

6 What can you say about the reported Woody Guthrie project you're working on?

It actually won't be a continuation of "Mermaid Avenue" [as has been reported]. It's something that I started working on with [Woody's daughter] Nora Guthrie that's still in the works and if everything goes well, it could be ready for release sometime next year.



GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>TRUE FAITH

Currently appearing on cinema screens alongside Johnny Depp and the late Heath Ledger in Terry Gilliam's critically acclaimed "The Imaginarium of Doctor Parnassus"—which opens stateside Dec. 25—London-born actress/singer Paloma Faith is also proving a hit in the music business.

Faith's debut album, "Do You Want the Truth or Something Beautiful" (Epic/Sony), entered the United Kingdom's Official Charts Co. Oct. 10 at No. 14. Marrying upbeat R&B arrangements with jazzy soulful vocals—often compared to Amy Winehouse—the 10-track album was preceded by the U.K. top 20 singles "Stone Cold Sober" and "New York."

"There's lots of great songs on this album and lots of great opportunities," says Epic Records U.K. managing director Nick Raphael, who identifies women aged 16-40 as Faith's target demographic. "She spent two years writing this record and I think that shows. As we go forward, people will see the depth of the album."

Cosmetics firm Rimmel also used "Stone Cold Sober" in a global (except for North America) TV ad campaign this summer. The 24-year-old artist is published by Sally Isaac/Universal Music Publishing.

"Do You Want the Truth" will have a staggered European release throughout the fall backed by a U.K. and European tour, booked by London-based Creative Artists Agency, beginning Nov. 17. A third U.K. single is planned for early next year, coinciding with a second European tour. There aren't any U.S. plans at present.

—Richard Smirke

>>>FLAMING JUNE

Damien Leith took a novel approach when writing his third studio album, "Remember June"—the Australian chart-topping Australian Recording Industry Assn. (ARIA) Award winner penned a parallel book of the same name.

"There are themes around the book which I couldn't disconnect," Leith says. "I'd finish writing a chapter in the book, then write a song."

Three years ago, the Irish-born singer/songwriter became the oldest winner (at the age of 30) of "Australian Idol." Four ARIA platinum (70,000 shipments) albums followed, but he says "Remember June," with themes tracing the highs and lows of life, is the "only one that really feels like a 'me' record."

"Remember June" arrived Oct. 9 at retail, supported by shows at Sydney's State Theatre (Oct. 16) and Melbourne's Thornbury Theatre (Oct. 17). The lead single, "To Get to You," issued Sept. 25, has already been used in a national promo campaign for homegrown TV series "Mercy."

Next on the agenda is breaking Leith overseas. "The intent with this record is certainly to get a release in the Irish market and bleed it into the English market," Leith's manager David Champion says. Leith is published by Universal Music Publishing Australia and booked by the Harbour Agency. Harper Collins is expected to publish "Remember June" early 2010.

—Lars Brandle

>>>MILKING IT

Belgian dance duo Milk Inc's Oct. 9 completion of a sellout six-show run at Antwerp's 16,800-capacity Sportpaleis venue has confirmed its status as a major home-grown act.

Now the duo of Regi Penxten and Linda Mertens is eyeing other markets, with fall releases scheduled for Spain and France for their current album "Blackout" (ARS/Universal Music) and its title track.

The act launched in 1996 as a studio-only project of producers Penxten, Filip Vandueren and Ivo Donckers and scored its first major domestic hit single with the 1998 song "In My Eyes." A string of hit singles and albums followed, with the act's popularity undiminished by several lineup changes.

Milk Inc switched label from Antler Subway to ARS/Universal for its previous album, "Forever" (2008), which the act's manager says has sold 75,000 domestic copies. The act has a worldwide licensing deal with Universal Music; publishing is copyright control.

Before the release of "Blackout," the duo emphasized its crossover appeal by headlining Belgium's Rock Werchter festival (July 5). "Milk Inc has a very strong live reputation with the pop audience," says the act's manager/booking agent Michel Lenaerts. "[But] their appearance at Rock Werchter was the cherry on the cake."

—Marc Mael

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Q&A BY ANN DONAHUE

Soul Survivor

After Delving Into 'The Great American Songbook,' Rod Stewart Returns To His First Love

Rod Stewart brings a splash of color to the staid surroundings of the Beverly Hills Hotel. He's wearing a blue striped shirt, a white business suitcoat with thick red trim and blue Converse slip-ons—a look that combines nautical and vaudeville, which seems perfectly fitting for Stewart, the perpetual showman.

After completing a 20-city North American tour earlier this year, Stewart returned to recording and made the album he says he's been waiting his entire life to create. "Soulbook," a collection of classic soul songs from the '60s and '70s, will come out Oct. 27 on J Records. It's a natural next step after recording standards for his four-album "Great American Songbook" series. Those four albums have sold nearly 9 million copies combined, according to Nielsen SoundScan, since the first was released in 2002, and the 2006 "Still the Same . . . Great Rock Classics of Our Time" sold 724,000. A "Songbook" boxed set has also sold 89,000 copies.

"Soulbook" features duets with Mary J. Blige (on "You Make Me Feel Brand New") and Jennifer Hudson (on "Let It Be Me") as well as two tracks featuring the original performers: "Tracks of My Tears" with Smokey Robinson and "My Cherie Amour" with Stevie Wonder. Al Schmitt, Sam Cooke's original producer and engineer, engineered the album.

"I couldn't keep putting it off," Stewart says. "I was very frightened of doing it, because as I say in the liner notes, these are the guys I looked up to and admired all my life. It was a big step."



Out of the many classics in this genre, how did you pick which songs to sing?

t was like the "Great American Songbook" albums]. We argued, shouted, pushed, ought and then came up with a good compromise. We tried to stay away from the ones hat are really often on the radio, like ("Sittin' On) The Dock of the Bay" and "When a Man Loves a Woman" and "I Heard It Through the Grapevine." I think we've come up with a good collection.

Did you choose any tracks based on what kind of vocal spin you could put on them?

As a vocalist, you never know what you're going to sing until you put the headphones on and the microphone is in front of you. I even surprised myself sometimes. On "Rainy Night in Georgia," I changed the melody a little bit but I didn't lose sight of the original. It's never preplanned—I guess that's why it's called "soul singing."

And you obviously have a personal connection to many of these songs.

think "Just My Imagination" has a connection with me because it was the same year as Maggie May" was a hit—1971—so that one its home.

It's great that Al Schmitt was involved. It makes it all come full circle.

've met Al before—he did some of the "American Songbook." But when I sit next to him t a desk, I feel like putting my arms around im because that's as near as I'll get to Sam Cooke. I never, obviously, met Sam Cooke, nd I never saw him live. I saw Otis [Redding] nce, I've seen James Brown, and I've seen ackie Wilson. It was fabulous seeing Otis erform—I had tears in my eyes. It's funny n those days, because it was called the Soul evue and they would come over in the late 60s and Otis would come on and sing 15-20 minutes maximum, and then Carla Thomas or 20 minutes max, and then Wilson Pickett would only do 20 minutes.

How important was it for you to change the arrangements of these songs?

In some of them, I said we have to change , or we wouldn't do it at all, but some of the ongs won't be changed. On "(Your Love eeps Lifting Me) Higher and Higher," that's et in stone. You can't do that another way. Or "What Becomes of the Broken Hearted." : won't work. For lack of a better word, they on't bend.

These songs were recorded in an era when today's technology wasn't available. Did that have any impact on your interpretation of them?

/e were trying to get the same drum sounds, ut we didn't want to go back and sound the ame because then there wouldn't be much oint to it. I think the record sounds very crisp.

What I will tell you, though, is that lots of ie vocals were done in my house in England, the bar, and my house here, in the library, nd in a hotel room in Florida. That's the great thing about now: You can record anywhere you want. It's just fabulous. It's so comfortable. If you feel like singing now, you go sing. It's the way to do it, because Alastair, my little son, will just wander in the studio, even though we've got [signs that say], "Keep out, Dad's recording"—he doesn't know, he just wanders in. The other kids wander in, my wife wanders in, and I'm singing away. It's just wonderful.

You were a mentor on "American Idol" a few years back. Do you have plans to do more TV appearances to promote this album?

I'll be doing "Dancing With the Stars" and its equivalent, "Strictly Come Dancing" [in the United Kingdom]. They reach a huge audience. The music business is dead when it comes to selling records; you've got to do everything you can possibly do to make people aware that you've got an album out.

You're known so much as a live performer. Are you looking forward to performing these songs in concert?

We actually have a band rehearsal at my house tomorrow. I'm really looking forward to it. It's up in the air right now, but we'll be touring next year for sure.

Will you incorporate some of your other music into the show, or will it be all soul, all the time?

Oh, I'll always have to do "Maggie May" and "Some Guys Have All the Luck" and "Tonight's the Night" and "Hot Legs." But I'll present this as its own little segment somewhere in the show. A soul revue, or something.

Talk a bit about your most recent tour.

We did a mini-tour of the U.S. of places I haven't been in three or four years: Dallas and Houston and Denver. I made a point of thanking everybody every night, because there's a recession on and the dollar is hard to come by. You look at the amount of dollars you got, and you think, "New ironing board? Or tickets to the Rod Stewart concert?"

Have you ever had any issues with stage fright?

I did one show with the Jeff Beck Group—the first show I ever did in America, in 1969 at the Fillmore East—when I hid behind the amps and sung because I was so scared. And Jeff said, "The singer's going to come out in a minute . . . and stand *here*." And I did, and all was forgiven.

I have a routine of warming up my voice. I wouldn't be able to sing the way I sing unless I warmed up. It's like running. A reoccurring dream for me is being placed in Madison Square Garden, and someone says, "Rod! Did you do your warm-up?" And no—and then not being able to sing.

Which do you prefer: touring or recording?

Give me touring any day. The spontaneity of it all, the element of risk every night, you never know what's going to happen. Keeps you lively, keeps you young. ••••

ALBUMS

RAP

DEL THE FUNKY HOMOSAPIEN & TAME ONE

Parallel Uni-Verses
Producer: *Parallel Thought*
Gold Dust
Release Date: *Oct. 13*

There aren't any chart-topping guests on the new release from Oakland, Calif., hip-hop pioneer Del the Funky Homosapien and New Jersey underground stalwart Tame One. "Parallel Uni-Verses" is a true East Coast/West Coast dual team-up; every track a shared effort of like minds and tight handoffs. The song "Gaining Ground" revisits Del's past with futuristic ambient grooves, while "Teddy" is a hot metallic mix of crackly funk horns and space-age effects. Some may hear tracks like "The Franchise" as sour grapes for other rappers' current commercial success, but the duo backs up its devotion to classic sounds with rich layers of funk, soul, jazz, blues and rock sampling that honor the genre-bending experimentation prevalent in '80s and early-'90s hip-hop. It's a blending that the pair calls out in the song "Flashback," with references to Herbie Hancock and Hall & Oates alike.—*EN*

POP

BACKSTREET BOYS

This Is Us
Jive Records
Producers: *various*
Release Date: *Oct. 6*

Years removed from their teen-pop prominence, Backstreet Boys continue to produce pleasurable hooks and hummable vocal harmonies on "This Is Us," the group's seventh studio album and second as a foursome. Working with longtime producer Max Martin as well as in-demand dance maestro RedOne, Backstreet Boys offer standard bubble-gum fare while also taking a few intriguing forays into throbbing electronica. While "She's a Dream" and "Bigger" are expertly produced love songs, tracks like "Bye Bye Love" combine slick R&B and vibrant beats into commanding dance music. In any style, A.J., Nick, Brian and Howie can still slay high notes and whisper come-ons with equal aplomb. Although the lyrics never reach too far, the foursome simmers because the album's production keeps up with the singers' harmonizing. "This Is Us" may be a steppingstone in ushering Backstreet Boys away from their days on pop radio and firmly through the club door.—*JL*



THE SWELL SEASON



Strict Joy
Producers: *Glen Hansard, Peter Katis*
Anti-
Release Date: *Oct. 27*

The Swell Season's Glen Hansard and Marketa Irglova gained notoriety two years ago after starring in and releasing the soundtrack to the Academy Award-winning film "Once." With the arrival of its second album, "Strictly Joy," the duo proves itself as much a real-life band as believable characters onscreen. The lyrics continue to center on relationships, providing a raw and emotionally charged narrative to songs that are sonically more integrated and refined than on the group's debut. The Van Morrison-inspired "Low Rising" layers swaying bass, punchy horns and Hansard's soulful vocals, while "The Rain" should sound familiar to fans of "Once," drawing on more restrained versions of cinematic strings and Hansard's fast-paced guitar strumming. The duo works better together than apart on the album, best-exemplified by the '60s folk harmonies of Hansard and Irglova on "Love That Conquers" and the uplifting "Feeling the Pull." "Strict Joy" maintains the relatability and sincerity that made the soundtrack to "Once" so compelling.—*KS*



BRIAN McKNIGHT

Evolution of a Man
Producer: *Brian McKnight*
E1 Music
Release Date: *Oct. 27*

Since his last album, the 2006 "Ten," Brian McKnight has been busy moonlighting as a morning show personality (on smooth jazz KTWV Los Angeles) as well as host of a self-titled syndicated urban radio program and a new late-night TV talk show ("The Brian McKnight Show"). The singer/songwriter returns to his original bread-and-butter gig for his 11th album, "Evolution of a Man," and his E1 Music debut. Now an elder statesman in the R&B and pop arenas, McKnight offers another mood-setting mix of midtempo cuts and ballads. In addition to the lead single, "What I've Been Waiting For," McKnight more than holds his own on the midtempo numbers "WhenURlovinME" and "AlwaysbeMYbaby," whose catchy hooks and lush harmonies linger long after the last notes have sounded. But ballads remain his strong suit, especially the moving "Another You." It's signature McKnight: just him on the keyboards singing passionate, heartfelt lyrics. One quibble: two distracting interstitials at the beginning and midway through the set. While not groundbreaking, "Evolution of a Man" shows McKnight still has a way with the ladies.—*GM*

GOSPEL

BEBE & CECE WINANS

Still
Producers: *various*
B&C Records/Malaco Music Group
Release Date: *Oct. 6*

Reuniting after 15 years, BeBe & CeCe Winans offer definitive proof that things do indeed get better with time. On "Still" (the first release under their own label), the gospel duo settles right back into the inspirational groove that powered its earlier R&B crossover hits, including "Lost Without You" and "Addictive Love." The pair's smooth yet arresting blend of R&B, pop, soul and jazz carries a contemporary vibe that subtly underscores faith-based lyrics about strength, hope and love that are the Winans' stock in trade, as are their pristine vocals. The album's title track doubles as a reintroduction, cleverly weaving the titles of the duo's hits into the lyrics. They also get down to business on standouts like the God-is-love-themed "Close to You," the joyous "Reason to Dance" and the reflective "Never Thought." After all this time, BeBe & CeCe Winans haven't lost their touch.—*GM*

ELECTRONIC

TIËSTO

Kaleidoscope
Producers: *various*
Ultra Records
Release Date: *Oct. 6*

Only Timbaland could corral a guest list more impressive (or more eclectic) than the one on Dutch producer/DJ Tiësto's new studio album, "Kaleidoscope." Atop Tiësto's whooshing keyboards and pulsating beats, the new set features vocals from Nelly Furtado, Tegan & Sara, Bloc Party frontman Kele Okereke, Calvin Harris and Sigur Rós' Jónsi Birgisson, among others. Unlike Timbo, Tiësto isn't much of a songsmith—a lot of this is longer on groove than on tune, and it all hews pretty closely to one sonic template. The listener can't always tell why one track called for the folk-soul stylings of Priscilla Ahn ("I Am Strong"), for example, as opposed to Okereke's post-punk yelp ("It's Not the Things You Say"). Still, there's no denying the big-room throb of cuts like Furtado's "Who Wants to Be Alone" and "Knock You Out," with Met ric singer Emily Haines. An given the generally faceles nature of most trance a bums, "Kaleidoscope" repre sents a virtual avalanche c personality.—*MW*



LYLE LOVETT

Natural Forces
Producers: *Lyle Lovett, Billy Williams*
Curb/Lost Highway
Release Date: *Oct. 20*

Lyle Lovett's 12th album, "Natural Forces," should be hailed as an antidote to the absurd commercialism that permeates much of American popular music. That's not to say his previous albums were lacking in this—each stands as a testament to Lovett's peerless ability to seek out and illuminate the often hidden irony of the human condition. Considering that Lovett penned four of the songs on the new album (with the balance authored by such poets as Townes Van Zandt, David Ball, Don Sanders and Eric Taylor), one might expect a somewhat disjointed listening experience. But that's hardly the case, as Lovett deftly accomplishes the opposite and triumphs in taking the listener on a cohesive journey. "Whooping Crane" is clever wordplay devoted to the sometimes futile search for life's meaning, while "Loretta" is a man's wry concoction of a not-so-perfect imaginary lover. And the title track is a multi-act drama that zigzags between meandering individualism and social justice. From the blue double-entendre of the song "Farmer Brown/Chicken Reel" to the cautionary "It's Rock and Roll," "Natural Forces" satisfies from start to finish.—*WJ*

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THE BILLBOARD REVIEWS

SINGLES

LATIN

VICO C

Babilla

Producer: *Vico C*
EMI Televisa

Release Date: *Oct. 6*

Four years after his last studio album, one of Latin urban music's truly original artists shines once again. Former drug addict and born-again Christian Vivo C has little use for the monotonous sexual content most associated with the reggaetón of his native Puerto Rico. While some of the rhythms on "Babilla" approach the genre, the intricate production and evocative lyrics tell more finely nuanced street stories. "Agua" is an emotional law memory of arrest and jail time, the anthemic "Polvora" recounts violence wrought by the drug trade, the club track "Angelina" is about a single mother, and "Prueba de Fe-nacia" is a bluesy rock duet with Gustavo Laureano. Whether it's his confident, nimble delivery or clever layering of piano and organ over drum machines, Vico C shows that the devil—or the ange— is in the details.—*ABY*

ROCK

THE RAVEONETTES

n and Out of Control

Producers: *Thomas Troelsen, une Rose Wagner*
ice Music

elease Date: *Oct. 6*

he girl-group sound has always been about just that—ne sound and its evolution, ather than a strictly distaff onceit (think Blondie and olly & the Italians in the '70s nd '80s, Transvision Vamp nd the Primitives in the '90s nd Yeah Yeah Yeahs and the aveonettes today). "In and ut of Control," the newest lbum from the Danish duo the Raveonettes, may be the purest distillation in decades, thanks to a wall of sound production so draped in echo that it borders on the tactile. Raveonettes singer Sharin Foo provides sassy yet vulnerable come-ons, while guitarist Sune Rose Wagner lends unfurling twangy peals of psychedelic guitar. From the minor chords on the Yardbirds-styled "Heart of Stone" to the noisy, Jesus and Mary Chain-meets-Pink Floyd "Break Up Girls!," "In and Out of Control" is nonstop exhilaration.—*FM*

VITAL REISSUES

CHRIS BELL

I Am the Cosmos (Deluxe Edition)

Producer: *Chris Bell*
Rhino Handmade

Release Date: *Sept. 28*

"Children by the millions/Worship Alex Chilton," so goes the Replacements song, but only thousands know about Chris Bell, his bandmate in Big Star's first incarnation. Bell helped shape Big Star's take on British Invasion rock, then left after its first album to tackle personal demons and record as a solo artist. (He died in a car accident in 1978.) During the '80s and '90s, as Big Star gained critical respect as one of the greatest bands that never had a hit, Bell finally got props as its studio craftsman, the underappreciated artist in an underdog band. And his legend grows still. The album "I Am the Cosmos" wasn't released until 1992. Now, to mark the long-awaited release of its Big Star boxed set, Rhino is releasing a deluxe version with a second disc of early work and alternate versions. Almost all of it lives up to the legend.—*RL*

ROCK

THE BRAVERY

Slow Poison (3:30)

Producers: *John Hill, Sam Endicott*
Writer: *S. Endicott*
Publisher: *Chrysalis*
Island

The Bravery rode a wave of synthesizers and droning vocals to success in 2005, and the band's lead single from its upcoming third album, "Stir the Blood," is true to that blueprint. Harmonious guitar strums and a static drumbeat kick off "Slow Poison," as electronic loops crawl in and around the riffs. The song's quick tempo and happy-go-lucky melody work in opposition to frontman/songwriter Sam Endicott's bleak lyrics. "Burn burn the house on fire/I'm so sick and tired," Endicott wails. "I can still remember your sound/It's cut-cut-cutting me down." Only at the bridge does Endicott let his veil of apathy slip and inject some urgency into his vocal delivery. The Bravery's signature sound is in full force on "Slow Poison," and it pays off in dividends.—*ECJ*

POP

JUSTIN BIEBER

One Less Lonely Girl (3:49)

Producer: *Stargate*
Writers: *various*
Publishers: *Ezekiel Lewis Music/Universal (BMI), Jahque Joints/Universal Music (SESAC), ADRAWN Publishing/LA Reid Publishing (EMI)*
Island

Justin Bieber continues to croon his way into the hearts of tween girls everywhere with his sugary second single, "One Less Lonely Girl." Much as he did on his debut single, "One Time," Bieber makes a strong case for why he's the next pop/R&B heartthrob. "I'm gonna put you first, I'll show you what you're worth/If you let me inside your world," he sings. The stump speech is hard to resist, especially when set to an arrangement that follows the lineage of hit midtempo ballads "With You" and "Irreplaceable." Although the lyrics are rather generic, Bieber's smooth delivery is right on point, and his tender vocals blend well with the song's easy-flowing beat. With this latest effort, Bieber keeps building momentum for his Nov. 17 debut album—and young girls around the world couldn't be happier.—*CB*

RAP

JUVENILE

Gotta Get It (TK)

Producer: *Precise*
Writers: *Juvenile, L. Edwards*
Publishers: *Breka Music/EMI Blackwood Music (BMI) UTP/E1/Atlantic*

Juvenile is a pioneer in his own right. The New Orleans rapper enjoyed a slew of Southern bounce hits years before Lil Wayne sold his first millions. Unfortunately, his first official track in three years shows he hasn't evolved as much as one might hope. While the production on "Gotta Get It" has potential (thanks to its organ synths, double-speed drums and those famous "Nolia" claps), the track is missing the kind of infectious chorus Juvenile is known for on past favorites like "Slow Motion." Lyrically, the rapper is also a bit unoriginal, bragging about his "yellow Chevy thing with the door up" and "canaries in the grill," among other material things. Let's hope this is just a warm-up for Juvenile and, as he raps on "Ha," he'll "handle his biz" on the next one.—*MC*



THE BLACK EYED PEAS

Meet Me Halfway (4:44)

Producers: *Keith Harris, Will.i.am*
Writers: *various*
Publishers: *various*
Interscope

The third Black Eyed Peas single from "The E.N.D." is somewhat of a departure from previous hits "Boom Boom Pow" and "I Gotta Feeling," which collectively spent a record-breaking 26 weeks atop the Billboard Hot 100. While the Peas' circa-3008 production aesthetic is still at the forefront, "Meet Me Halfway" boasts a slightly breezier, more downtempo beat and a vintage Madonna-inspired chorus: "Can you meet me halfway/Right at the borderline/Is where I'm gonna wait for you." Fergie elongates each note for a sensual vocal and offers a nice complement to co-producer Will.i.am, who handles the majority of the rhymes over funk guitar, hand claps and distorted pulses. Already climbing the Hot 100 with their latest, the Peas are evidently on a quest to prove that their hit parade is far from over.—*MM*



MICHAEL JACKSON

This Is It (3:46)

Producers: *Michael Jackson, John McClain, Mervyn Warren*
Writers: *M. J. Jackson, P. Anka*
Publishers: *Mijac Music admin. by Warner-Tamerlane Publishing (BMI)*
Sony

The controversy over its origins aside, "This Is It"—released Oct. 12 on Michael Jackson's official Web site—is yet another testament to the fact that the King of Pop was very much full of life when he died. "I never heard a single word about you/Falling in love wasn't my plan/I never thought that I would be your lover/Come on please, dear, understand," Jackson belts in his high-pitched, vibrating tenor. His voice is boosted by a medley of gentle violins, jazzy guitar strokes, intermittent finger snaps and horns while a choir chants an escalating series of "oohs" in the background. "This Is It" will be included on the soundtrack to Jackson's movie of the same name. He will forever be missed, but releases like this will make his music live on.—*MC*



LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

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CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

PICK ▸: A new release predicted to hit the top half of the chart in the corresponding format.

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ROCK BY LAURA LEEBOVE

Public Exposure

Steel Panther 'Rawrs' On The Chart

Most of the lyrics by the hard rock/glam metal band Steel Panther are too vulgar for radio. And Michael Starr, the parody act's frontman, says MTV handed Steel Panther the longest edit sheet in the network's history in response to the group's first attempt at a music video.

But those roadblocks haven't kept the Los Angeles quartet from its ongoing mission: to bring heavy metal back to the masses. Through long-running West Coast residencies, grassroots marketing and—surprisingly—radio exposure, Steel Panther has secured an opening slot on ZZ Top's upcoming overseas tour and is filming a pilot for Comedy Central. In the meantime, thanks to the group's success overseas, the U.S. physical release of its debut album, "Feel the Steel" (Universal Republic), was moved up a month to Oct. 6.

Produced by Jay Ruston (the Donnas), "Feel the Steel" is No. 98 on the Billboard 200 this week, selling 6,000 copies, according to Nielsen SoundScan. Its earlier digital release netted debuts at No. 123 on the Billboard 200 and No. 3 on the Heatseekers Albums chart the week of Oct. 17.

"If you had told me that radio would have helped the launch of this album, I wouldn't have believed you," says Frank Arigo, senior director of marketing at Universal Republic. Although the first two singles, "Death to All but Metal" and "Community Property," had to be edited before airing, Steel Panther manager Glen Parrish says that having the band perform and do interviews on morning radio shows has been one of the best forms of exposure. "This isn't a traditional release because of the content of the record," Parrish says. "But everywhere they do a morning show, they sell out in that market."

According to the band members' tongue-in-cheek back story, Steel Panther was huge in the '80s, disappeared before the release of its debut and finally returned to the scene decades later. The four tattooed musicians are usually clad in Spandex, go only by their stage names (Starr, Satchel, Lexxi Foxxx and Stix Zadinia) and won't discuss their outside lives. Created in 2000, the potty-mouthed quartet—whose songs almost exclusively talk about women, one-night stands and heavy metal—has been playing frequently sold-out residencies for about a decade. These include stints in Las Vegas at Green Valley Ranch and the Aliante, as well as the Key Club in Los Angeles during which the band has been joined onstage by the likes of Kelly Clarkson and Pink.

"We're an organic, word-of-mouth kind of band because we're not really getting the radio airplay," says Starr, who appears with his bandmates in a videoclip on Billboard.com. "But that's the way this band has always been. We're kind of like herpes: We spread slowly but we're steady."



Metal mission: STEEL PANTHER

The band was known as Danger Kitty, Metal Shop and Metal Skool before adopting its current moniker. A few tracks from the group's self-released first album, "Hole Patrol," were rerecorded for "Feel the Steel," including "Stripper Girl" and "Fat Girl (Thar She Blows)."

In the weeks leading up to the album's release, CD samplers were distributed at various locales across the country, including strip clubs, tattoo parlors, bike shows and this year's Crüe Fest. Or as Arigo describes the advance legwork: "Anywhere you think metal lives."

Following the album's international release in June, the band has become popular in the United Kingdom and Japan. Comedy Centra caught wind of the band after comedian Sara Silverman made an appearance in the "Death t All but Metal" video. A pilot for a weekly scripte comedy show—about bringing heavy metal back naturally—is in the works for early 2010.

"Most people have never heard of thes guys," Arigo says with a laugh. "The initia reaction is, 'Aw, they're totally ripping of Metallica.' Well, yeah, that's what Steel Pan ther does. But even though they write lyric that are really funny, they're amazing musi cians who couldn't be more serious abou bringing metal back." ...

THREE TIMES THE CHARM

Britney Spears debuts at No. 1 on the Billboard Hot 100 with her new single, "3," marking only the 15th song to bow atop the chart in the tally's 51-year history. "3" is also the first title to debut at No. 1 since Taylor Hicks' "American Idol" victory song, "Do I Make You Proud," on the July 1, 2006, chart. ¶ The previous four songs to open at No. 1 were all "American Idol"-related. The last non-"Idol" song to open at No. 1 was Lauryn Hill's "Doo Wop (That Thing)" on the Nov. 14, 1998, chart. ¶ Of the 15 debuts at No. 1, 10 of them occurred between 1995 and 1998. Until the end of 1998, a song could only chart on the Hot 100 if it was available as a commercial single. The bevy of debuts was prompted by singles being withheld from the market in order to maximize chart position, which is based on combining airplay and sales data. At the end of 1998, the Hot 100 changed its formula, allowing airplay-only or noncommercially available songs to chart. ¶ "3" is Spears' third Hot 100 No. 1. Her debut single, " . . . Baby One More Time," spent two weeks at No. 1 in 1999. "Womanizer" claimed a sole week atop the Oct. 25, 2008, chart. *—Keith Caulfield*

THE 15 NO. 1 DEBUTS IN THE BILLBOARD HOT 100'S HISTORY

	DEBUT DATE	TITLE	ARTIST	LABEL
1.	9/2/95	"You Are Not Alone"	Michael Jackson	Epic
2.	9/30/95	"Fantasy"	Mariah Carey	Columbia
3.	11/25/95	"Exhale (Shoop Shoop)" (From "Waiting to Exhale")	Whitney Houston	Arista
4.	12/2/95	"One Sweet Day"	Mariah Carey & Boyz II Men	Columbia
5.	6/14/97	"I'll Be Missing You"	Puff Daddy & Faith Evans Featuring 112	Arista
6.	9/13/97	"Honey"	Mariah Carey	Columbia
7.	10/11/97	"Candle in the Wind 1997/Something About the Way You Look Tonight"	Elton John	A&M
8.	2/28/98	"My Heart Will Go On"	Celine Dion	550 Music
9.	9/5/98	"I Don't Want to Miss a Thing"	Aerosmith	Columbia
10.	11/14/98	"Doo Wop (That Thing)"	Lauryn Hill	Columbia
11.	6/28/03	"This Is the Night"	Clay Aiken	RMG
12.	7/10/04	"I Believe"	Fantasia	RMG
13.	7/2/05	"Inside Your Heaven"	Carrie Underwood	RMG
14.	7/1/06	"Do I Make You Proud"	Taylor Hicks	RMG
15.	10/24/09	"3"	BRITNEY SPEARS	JLG



Making history: BRITNEY SPEARS



Sisters in song: TEGAN & SARA

ROCK BY JASON LIPSHUTZ

To 'Hell' And Back

Tegan & Sara Hope To Entice Larger U.S. Fan Base With 'Sainthood'

Canadian indie-rock duo Tegan & Sara's snappy songwriting and intimate lyrics have found a steadily growing audience in the United States since the twin sisters started recording songs a decade ago. "The Con," the duo's 2007 album, debuted at No. 34 on the Billboard 200 and led to an opening slot on Death Cab for Cutie's 2008 U.S. tour.

"Sainthood," their sixth full-length due Oct. 27 on Vapor/Sire Records, is Tegan & Sara's most immediate album yet. The propulsive first single, "Hell," was released to iTunes Oct. 6, and with its bouncy bassline and anthemic chorus, the track may be the key to growing the pair's fan base.

"It's less of a goal to get on radio and more of a goal to not resist radio as much as we have in the past," Sara Quin says. "We've had a really comfortable arc in our career, but at this point we recognize there is a fan base we have yet to entice. With this album, I know we have a shot at it."

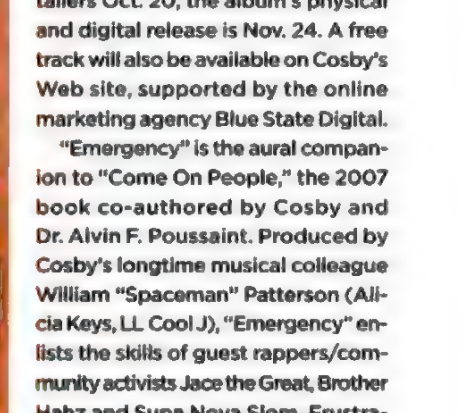
After writing separately throughout their careers, Tegan & Sara penned lyrics together for the first time during a writing trip to New Orleans in fall 2008. They used the concept of sainthood, inspired by a Leonard Cohen song, as a thesis for piercing songs of devotion and emotional longing.

The duo began recording in May with Howard Redekopp and Death Cab for Cutie's Chris Walla, who advised the girls to shake up their well-worn recording process by playing each song with a full band in the studio instead of relying on overdubbing. "The nature of what Tegan and I did had always been solitary," Quin says. "I felt terrified playing the songs live because, honestly, I didn't know if I could do it. But the songs just sounded more fleshed-out . . . and I think they'll be stronger, especially live."

In conjunction with the album release, Tegan & Sara are issuing "On," "In" and "At," a three-book set that chronicles the sisters' past year through writings and photographs. The self-published books were the vision of Tegan, whose goal was to "make something that fans could hold in their hands—not something to re-create on their computer screens," Quin says.

After a Nov. 2 performance on "The Tonight Show With Conan O'Brien," Tegan & Sara will play select dates in Europe throughout November and launch a two-month U.S. headlining tour in February. While the duo is currently spending six to seven hours per day rehearsing for the shows, the experience of recording "Sainthood" with a full band was great practice for its biggest tour yet.

"We've become a really good live band, and I say that in the most humble way possible," Quin says with a laugh. "We usually dread rehearsals, but this year they've been a breeze." ••••



SOUNDING BOARD

Comedian/actor/educator/author Bill Cosby is ready to unveil his latest project, "Bill Cosby Presents the Cosnarati: State of Emergency." A socially conscious hip-hop CD that focuses on the critical issues affecting young people, the independent project will be launched Oct. 19 during a virtual town hall meeting in New York.

Presented in association with Ustream, the town hall (7 p.m. ET/4 p.m. PT) will air on urban radio station Web sites across the country, on Cosby's Facebook page (facebook.com/billcosby) and BillCosby.com, which will simultaneously relaunch that evening.

Hosted by Cosby and the Cosnarati Band, the event will include the band's first public performance of several songs from "Emergency." Those songs will be available at digital retailers Oct. 20; the album's physical and digital release is Nov. 24. A free track will also be available on Cosby's Web site, supported by the online marketing agency Blue State Digital.

"Emergency" is the aural companion to "Come On People," the 2007 book co-authored by Cosby and Dr. Alvin F. Poussaint. Produced by Cosby's longtime musical colleague William "Spaceman" Patterson (Alicia Keys, LL Cool J), "Emergency" enlists the skills of guest rappers/community activists Jace the Great, Brother Hahz and Supa Nova Slom. Frustration, incarceration and respect for females are among the tracks' themes.

Cosby, who conceived the songs' story concepts but doesn't rap or sing, says the artists' writings hit upon much of the anger and frustration many people feel. "I came up with ideas and asked them to think deeper, but I didn't have to push. It was like, 'Thank you, Dr. Cosby. We want to do this.' "

Supa Nova Slom adds, "Dr. Cosby offered his elder wisdom, then we brought our young swag and interpreted it into hip-hop. Our generation and society at large are at a real crossroads for survival; the times demand that we reopen this chapter of hip-hop."

Noting the backlash he's received for controversial comments about African-American life, Cosby stands by the album. "People who don't want it to succeed will say I'm a curmudgeon who doesn't like poor or young people," he says. "But these rappers are young males running down the truth about the urban side of life. It's time for a change." —*Gail Mitchell*

HAMMOND UNSTOPPABLE

A hit single, an increasingly savvy Internet fan base and key release-week appearances have helped gospel veteran Fred Hammond score on the charts. His latest project, "Love Unstoppable," debuted at No. 1 on Billboard's Top Gospel Albums chart, making it his sixth chart-topper and third No. 1 debut. Released Sept. 29 on Verity Records, the set bowed at No. 26 on the Billboard 200. The album also spun off a top five gospel hit with the lead single, "They That Wait," featuring John P. Kee.

Hammond says the music's "simplicity" resonates with listeners. "People want it more simple and less complicated right now," he says. "They want to be able to sing it with you."

The album's theme also came easily to him. "Even before we started writing, I said, 'It's going to be something about love.' I just love love. I love what love does."

On the album's release date, Hammond was the featured artist at the Music Experience with Chicago retailer Dedry Jones. The live event consists of a 45-minute interview and 15-minute performance. "It's 'Inside the Actors Studio' for musicians," says Verity Gospel Music Group senior director of marketing Cheryl Marks. "He attracted a huge turnout, with people also buying the album at the event." Additional release-week appearances included an in-store performance at Stonecrest Mall in Atlanta.



Powerful love: FRED HAMMOND

Adding more fuel to Hammond's gospel fire were appearances as himself in J.D. Lawrence's play "The Clean Up Woman." Hammond has performed during stopovers in New York, Houston and Dallas. "It's hilarious," he says. "I'll probably do a couple more."

Rounding out Verity's marketing strategy was an iTunes campaign supplemented by messages from Hammond on Facebook, Twitter and other social networks.

"I started Twitter three weeks ago," the singer says, "and have almost 4,000 followers so far. People who support what I do in the gospel audience have become more computer- and Internet-savvy."

However, as Marks notes, there's no denying that church remains a strong vehicle for new music exposure. "We're facing the same challenges everyone else is," she says. "We don't have as many outlets when it comes to consumer publications so we rely more on the Web. But what we do have are built-in marketing and touring opportunities through the church. That's a fan base we definitely tap into." —*Deborah Evans Price*

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The Department of Music at Northeastern University invites applications for a tenure-track Assistant Professor or Associate Professor in the field of Music Industry to begin fall 2010. The successful candidate will have a background in music business/entertainment, commitment to entrepreneurial and interdisciplinary thinking, and possess a wide range of professional skills and interests. Applicants will be able to demonstrate an established and ongoing research profile and a strong track record of teaching at the university level. All candidates will teach existing courses and develop new courses at the undergraduate level in areas such as (but not limited to): new media and communications, music technology, e-business, management, history of popular music, concert promotion, music publishing, international music business, artist management (including touring), and national and international licensing. Qualifications include a doctoral degree or equivalent terminal degree.

To ensure full consideration, applications should be received by November 30, 2009. Applicants should submit a cover letter and curriculum vitae online. To apply, please visit the College of Arts and Sciences website, http://www.northeastern.edu/cas/, and click on Faculty Positions. In addition, applicants must have at least three confidential letters of reference sent directly to: Hilary Poriss, Chair, Music Industry Faculty Search, 351 Ryder Hall, Boston, MA 02115. No other materials should be sent directly to Professor Poriss.

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Billboard CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



...ckstreet's back, alright. ...treet Boys' new "This Is ...ebuts at No. 9 on the ...oard 200, making the act ...rst to have its first seven ...ing albums all reach the ...0 since Sade did so ...een 1985 and 2002. (Sade ...roup, fronted by singer ...Adu.)

...CASH!
...anne Cash nets her ...st-charting album on the ...oard 200 as "The List"— ...ed by a list of essential ...try songs her father ...y Cash gave her—bows at ...2. Her previous high came ...1, when her third set, ...n Year Ache," hit No. 26.



...LONG RUN
...is Young achieves his first ...ountry Songs No. 1, as ...in' You Home (The Black ...Song)" dominates in its ...hart week. It's the longest ...climb since Tracy ..."Find Out Who Your ...s Are" needed 41 weeks ...k in June 2007.

CHART BEAT

...unching at the summit of the ...oard Hot 100, Britney Spears' ... the song with the shortest ...o top the chart. The song ... seven three-letter No. 1 ...: Frankie Avalon's "Why," ...ackson 5's "ABC," Edwin ...'s "War," Michael Jackson's ..." and "Bad," Rihanna's ..." and Flo Rida's "Low."

...th two more debuts upping ...tal to nine this year, the ..." cast passes Rascal Flatts ...e most charted titles on the ...00 in 2009 among groups. ...ng all acts, the only ones ...more entries in 2009 are Lil ...e (17), Kanye West (13), ... Cyrus (11) and T-Pain (10). ...nsemble's cover of Bon ... "It's My Life" at No. 30 ... the original version's No. ...ak in 2000.

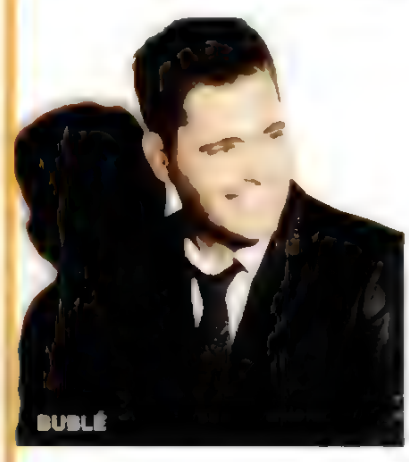
Read Chart Beat every week at billboard.com/chartbeat.

Bublé Bests Kiss To Earn Second No. 1

This week's biggest debuts on the Billboard 200 are brought to you by **Oprah Winfrey** and Wal-Mart.

The power of Winfrey's influence can be seen at the top of the chart, where **Michael Bublé's** "Crazy Love" enters at No. 1 with 132,000 copies sold, according to Nielsen SoundScan, after only three days of availability.

Meanwhile, **Kiss** claims its highest-charting album with the Wal-Mart-exclusive "Sonic Boom" at No. 2 with 108,000 sold.



"Crazy" was pushed up from its original Oct. 13 release date to an off-cycle release on Friday, Oct. 9—likely to capitalize on Bublé's chat and performance on that day's "Oprah" episode. Because SoundScan's tracking week ends at the close of business on Sunday evening, Bublé's opening week is all the more impressive, since it comprises three days of sales.

Bublé's last set, the 2007 "Call Me Irresponsible," debuted with 212,000 sold at No. 2 before moving to No. 1 the following week. "Crazy" is the artist's third top 10 album, as his second studio set, "It's Time," debuted and peaked at No. 7 in 2005.



Had Bublé appeared on "Oprah" without having already released "Crazy," the impact would've been lessened. There's something about seeing Winfrey say to the camera, while holding a CD, about how so-and-so's new album was released "today." There's an urgency and immediacy there that connects with viewers.

Bublé follows **Barbra Streisand's** "Love Is the Answer" in the Billboard 200 penthouse, giving the chart back-to-back No. 1s aided by Winfrey. Streisand, however, appeared on "Oprah" the Friday before her album hit retail on Tuesday, Sept. 29.

Bublé becomes just the second artist this year—after **Chrisette Michele**—to reach No. 1 on the Billboard 200 without ever having had a top 40 single on the Billboard Hot 100. His best rank on the tally so far is the 2007 song "Everything," which hit No. 46.

Bublé's Hot 100 fortunes have been hampered by his lack of radio airplay outside of the adult contemporary format, where he's a cornerstone. The new album's lead single, "Haven't Met You Yet," bullets at No. 8 on the tally this week, becoming his sixth top 10. The tune has yet to reach any other Billboard airplay chart.

Yet, his "Crazy" debut at No. 1 on the Billboard 200 proves that one doesn't always need multiformat radio airplay to prompt strong sales. Especially when Winfrey's in your corner.

"Crazy" may continue to reign at No. 1 next week, although one of the most anticipated soundtracks of the year could bump Bublé from the top slot. The "New Moon" soundtrack—moved up to a Friday, Oct. 16 release from Oct. 20—may rule the roost with just three days of sales. Sound familiar?

YOU WANTED THE BEST: **Kiss'** arrival at No. 2 on the Billboard 200 with "Sonic Boom" gives the band its highest-charting album, but its 108,000-copy opener is also the group's second-best sales week since Nielsen SoundScan began tracking data in 1991. The act's previous chart high came with the 1998 album "Psycho-Circus," which debuted and peaked at No. 3 with 110,000 sold. That album's opening week is the group's best SoundScan sales week.

Some industry prognosticators had projected the new album's first-week sales figure to be much higher—as much as 180,000 copies. However, those early forecasts were based on how well the set sold on its first day of release. But as the week progressed, the album's sales tapered off sharper than expected, thus making the initial projections much too high.

"Sonic Boom" is Kiss' first studio album since "Psycho-Circus" and is a multidisc set. The first CD features the "Sonic Boom" album, while the second disc features live versions of some of the band's biggest hits. The third disc is a DVD with six live performances. The set carries a list price of $14.98 at Wal-Mart but was sale-priced for $12.

All told, "Sonic Boom" is Kiss' eighth top 10 album. Its first, "Alive!," reached No. 9 in 1975. The band had three more top 10s in the '70s and another three in the '90s. ....

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,278,000	1,422,000	19,336,000
Last Week	6,876,000	1,567,000	19,410,000
Change	-8.7%	-9.3%	-0.4%
This Week Last Year	6,419,000	1,161,000	18,237,000
Change	-2.2%	22.5%	6.0%

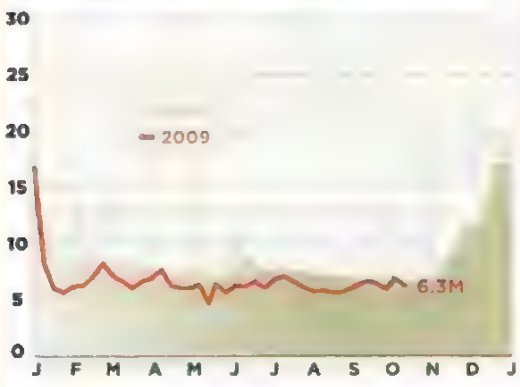
*Data also include track equivalent albums (TEA) and bundles. See...

Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	311,791,000	269,710,000	-13.5%
Digital Tracks	832,764,000	922,918,000	10.8%
Store Singles	1,332,000	1,411,000	5.9%
Total	**1,145,887,000**	**1,194,039,000**	**4.2%**
Albums w/TEA*	395,067,400	362,001,800	-8.4%

*Data also include track equivalent albums (TEA) and bundles. See...

Weekly Album Sales (Million Units)



DIGITAL TRACKS SALES

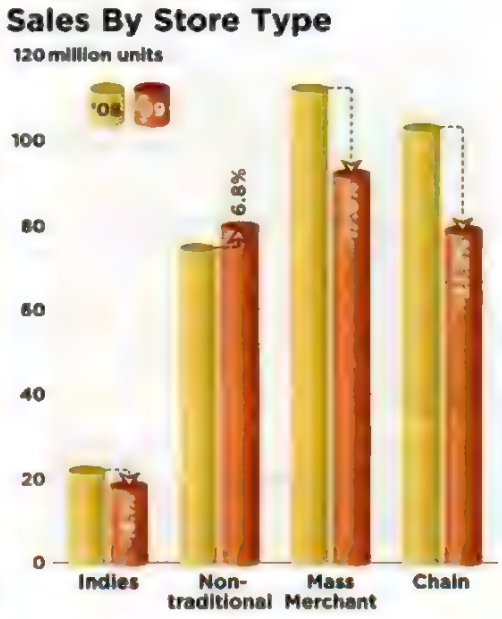


SALES BY ALBUM FORMAT

CD	260,607,000	209,312,000	-19.7%
Digital	49,722,000	58,441,000	17.5%
Vinyl	1,354,000	1,911,000	41.1%
Other	107,000	46,000	-57.0%

For week ending Oct. 11, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by nielsen SoundScan

Year-To-Date Album Sales By Store Type



THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	NOT SHOWN		1	#1 1 WK MICHAEL BUBLE 143 REPRISE 525733 WARNER BROS. (18.98) ◆	Crazy Love		1
2	NEW		1	KISS [illegible] (14.98) (2 LPs) ◆	Sonic Boom		2
3	NEW		1	TOBY KEITH [illegible]	American Ride		3
4	1	-	2	BARBRA STREISAND [illegible]	Love Is The Answer		1
5	6	2	3	JAY-Z [illegible] ◆	The Blueprint 3		1
6	NEW		1	LUKE BRYAN [illegible]	Doin' My Thing		6
7	3	-	2	MARIAH CAREY [illegible]	Memoirs Of An Imperfect Angel		1
8	11	5	3	MILEY CYRUS [illegible]	The Time Of Our Lives (EP)		2
9	NEW		1	BACKSTREET BOYS [illegible] ◆	This Is Us		9
10	4	-	2	BREAKING BENJAMIN [illegible]	Dear Agony		4
11	2	-	2	PARAMORE [illegible]	Brand New Eyes		2
12	5	-	2	ALICE IN CHAINS [illegible]	Black Gives Way To Blue		5
13	13	4	3	WHITNEY HOUSTON [illegible]	I Look To You	●	1
14	NEW		1	BEBE & CECE WINANS [illegible]	Still		14
15	NEW		1	RELIENT K [illegible]	Forget And Not Slow Down		14
16	10	1	2	PEARL JAM [illegible]	Backspacer		1
17	19	13	3	TAYLOR SWIFT [illegible] ◆	Fearless	■	1
18	14	8	3	HARRY CONNICK, JR. [illegible]	Your Songs		8
19	8	-	2	MIRANDA LAMBERT [illegible]	Revolution		8
20	7	-	2	MADONNA [illegible]	Celebration		7
21	21	14	4	KINGS OF LEON [illegible]	Only By The Night	■	1
22	NEW		1	ROSANNE CASH [illegible]	The List		22
23	22	16	4	THE BLACK EYED PEAS [illegible]	The E.N.D	■	1
24	23	18	3	ZAC BROWN BAND [illegible]	The Foundation	■	11
25	9	-	2	SELENA GOMEZ & THE SCENE [illegible] ◆	Kiss And Tell		9
26	NEW		1	BRANDI CARLILE [illegible]	Give Up The Ghost		26
27	24	20	3	LADY GAGA [illegible]	The Fame	■	1
28	20	9	2	DRAKE [illegible]	So Far Gone (EP)		6
29	17	3	2	THREE DAYS GRACE [illegible]	Life Starts Now		3
30	18	-	2	LYNYRD SKYNYRD [illegible]	God & Guns		18
31	NEW		1	MAYDAY PARADE [illegible]	Anywhere But Here		31
32	35	35	3	OWL CITY [illegible]	Ocean Eyes		27
33	25	10	3	MUSE [illegible] ◆	The Resistance		1
34	86	3	15	GREATEST GAINER THE BEATLES [illegible]	The Beatles In Stereo		15
35	NEW		1	TOKIO HOTEL [illegible] ◆	Humanoid		35
36	15	-	2	DETHKLOK [illegible]	Metalocalypse: Dethalbum II (Soundtrack)		15
37	33	22	3	SOUNDTRACK [illegible]	Hannah Montana: The Movie	■	1
38	34	26	3	JASON ALDEAN [illegible]	Wide Open	●	4
39	41	RE	2	LADY ANTEBELLUM [illegible]	Lady Antebellum	■	4
40	32	21	3	TREY SONGZ [illegible]	Ready		3
41	27	27	3	MAXWELL [illegible] ◆	BLACKsummers'night	●	1
42	16	-	2	THE AVETT BROTHERS [illegible]	I and Love and You		16
43	NEW		1	VARIOUS ARTISTS [illegible]	WOW Hits 2010		43
44	38	25	3	VARIOUS ARTISTS [illegible]	NOW 31	●	1
45	39	24	3	COLBIE CAILLAT [illegible] ◆	Breakthrough		1
46	31	17	3	KID CUDI [illegible] ◆	Man On The Moon: The End Of Day		4
47	43	29	3	PINK [illegible]	Funhouse	■	1
RE	40	23	3	BROOKS & DUNN [illegible]	#1s ... And Then Some		5
49	30	7	3	FIVE FINGER DEATH PUNCH [illegible] ◆	War Is The Answer		5
50	NEW		1	BUILT TO SPILL [illegible]	There Is No Enemy		50



In a Teutonic twist on retailer-specific exclusive packages, a Best Buy deluxe version includes a bonus disc with German versions of the set's songs. (Naturally, since the quartet hails from Germany.)



After the band appeared on "The "Oprah Winfrey Show" Oct. 5—and performed "Don't Stop Believin' " and "Faithfully"—this set re-enters with 10,000 sold (up 681%) and its best sales week since October 2008.

81

The album, first released in October 2008, was reissued last week with four bonus live tracks. In turn, the set re-enters with a 285% gain and jumps 39-19 on Top Country Albums.



After the physical version of the album came out Oct. 6, following a week of digital exclusivity, the set jumps with a 31% gain. It also earns Heatseeker Graduate honors, prompting its removal from the Heatseekers Albums chart.



The fourth charting set for the French duo starts with 6,000 copies and enters at No. 5 on Top Dance/Electronic Albums, giving the act its fourth top 10 on the latter chart.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
51	42	28	3	DAUGHTRY [illegible] ◆	Leave This Town		1
52	29	-	2	FOREIGNER [illegible] ◆	Can't Slow Down		1
53	46	39	3	NICKELBACK [illegible]	Dark Horse	■	1
54	26	-	2	FRED HAMMOND [illegible]	Love Unstoppable		1
55	47	32	3	GEORGE STRAIT [illegible]	Twang	●	1
56	NEW		1	BLESSTHEFALL [illegible]	Witness		56
57	52	34	3	SKILLET [illegible]	Awake		1
58	NEW		1	VARIOUS ARTISTS [illegible]	Songs 4 Worship 50 50 Greatest Praise And Worship Songs		58
59	NEW		1	TIESTO [illegible]	Kaleidoscope		59
60	12	-	2	AFI [illegible]	Crash Love		1
61	50	45	3	EMINEM [illegible]	Relapse		1
62	36	-	2	KAREN O AND THE KIDS [illegible]	Where The Wild Things Are (Soundtrack)		36
63	RE-ENTRY		2	JOURNEY [illegible] 14.98 CD/DVD ◆	Revelation	■	63
64	54	44	3	BEYONCE [illegible]	I Am...Sasha Fierce	■	1
65	51	38	3	NEHA [illegible] ◆	Keep On Loving You		65
66	45	15	3	MONSTERS OF FOLK [illegible]	Monsters Of Folk		1
67	49	11	3	DAVID CROWDER BAND [illegible]	Church Music		67
68	62	42	3	DARIUS RUCKER [illegible]	Learn To Live	■	1
69	60	50	3	SHINEDOWN [illegible]	The Sound Of Madness	●	1
70	59	41	3	VARIOUS ARTISTS [illegible]	NOW That's What I Call Country Vol. 2		1
71	67	53	3	TAYLOR SWIFT [illegible] ◆	Taylor Swift	■	3
72	66	52	3	CHRIS YOUNG [illegible]	The Man I Want To Be		1
73	NEW		1	FAT JOE [illegible]	Jealous One's Still Envy (J.O.S.E. 2)		73
74	63	58	3	SUGARLAND [illegible]	Love On The Inside	■	1
75	53	30	3	LIL' BOOSIE [illegible]	SuperBad: The Return Of Boosie Bad Azz		1
76	73	55	3	KEITH URBAN [illegible]	Defying Gravity		1
77	75	62	3	SOUNDTRACK [illegible] ◆	Twilight	■	1
78	48	12	3	DAVID GRAY [illegible]	Draw The Line		1
79	NEW		1	CHRIS TOMLIN [illegible]	Glory In The Highest: Christmas Songs Of Worship		79
80	64	118	3	PETE YORN & SCARLETT JOHANSSON [illegible]	Break Up		1
81	RE-ENTRY		2	RASCAL FLATTS [illegible]	Greatest Hits Volume 1		1
82	28	-	2	GHOSTFACE KILLAH [illegible]	Ghostdini: Wizard Of Poetry In Emerald City		82
83	44	6	3	BRAND NEW [illegible]	Daisy		1
84	78	66	3	PHOENIX [illegible]	Wolfgang Amadeus Phoenix		1
85	61	40	3	RAEKWON [illegible]	Only Built 4 Cuban Linx... Pt. II		1
86	72	48	3	PITBULL [illegible]	Rebelution		1
87	56	46	3	MARK KNOPFLER [illegible]	Get Lucky		1
88	114	60	3	RASCAL FLATTS [illegible]	Unstoppable	■	1
89	71	51	3	CHEVELLE [illegible]	Sci-Fi Crimes		1
90	70	49	3	BOYS LIKE GIRLS [illegible]	Love Drunk		1
91	57	43	3	SOUNDTRACK [illegible]	Fame		1
92	58	31	3	VARIOUS ARTISTS [illegible]	Now That's What I Call Club Hits		1
93	76	47	3	DAVE MATTHEWS BAND [illegible] ◆	Big Whiskey And The GrooGrux King	■	1
94	100	79	3	KELLY CLARKSON [illegible] ◆	All I Ever Wanted		1
95	85	68	3	KENNY CHESNEY [illegible]	Greatest Hits II		1
96	69	57	3	GREEN DAY [illegible]	21st Century Breakdown	●	1
97	79	63	3	FABOLOUS [illegible] ◆	Loso's Way (Soundtrack)		1
98	123	-	2	HEATSEEKER GRADUATE STEEL PANTHER [illegible]	Feel The Steel		98
99	92	85	3	RODRIGO Y GABRIELA [illegible] ◆	11 11		1
100	NEW		1	AIR [illegible]	Love 2		100

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST (IMPRINT & NUMBER · DISTRIBUTING LABEL (PRICE))	Title	CERT	PEAK POSITION
01	88	64	4	JASON MRAZ	We Sing. We Dance. We Steal Things.	■	3
02	193	174	16	PACE SETTER REGINA SPEKTOR (15.98) ◆	Far		3
03	80	61	4	SOUNDTRACK	Hannah Montana 3		1
04	82	67	3	BRAD PAISLEY	American Saturday Night		2
05	68	36	3	MEGADETH	Endgame		1
06	93	72	3	THEORY OF A DEADMAN	Scars & Souvenirs	●	2
07	94	65	8	JUSTIN MOORE	Justin Moore		17
08	87	59	3	SOUNDTRACK	Disney: Phineas And Ferb		5
09	NEW		1	FEE	Hope Rising		134
10	NEW		1	THE MOUNTAIN GOATS	The Life Of The World To Come		119
11	90	69	3	U2	No Line On The Horizon		1
12	98	95	3	JEREMIH	Jeremih		6
13	37	–	2	HATEBREED	Hatebreed		1
14	NEW		1	LUCERO	1372 Overton Park		114
15	97	73	2	DEMI LOVATO	Here We Go Again		1
16	131	84	3	PHISH	Joy		1
17	RE-ENTRY		3	CELTIC THUNDER	Act Two		1
18	99	78	3	THE FRAY	The Fray	●	1
19	61	–	2	SOUNDTRACK	More Than A Game		11
20	101	86	3	SUGARLAND	LIVE On The Inside		1
21	106	77	3	LMFAO	Party Rock		22
22	111	96	3	BILLY CURRINGTON	Little Bit Of Everything		15
23	NEW		1	THE FALL OF TROY	In The Unlikely Event		133
24	109	88	3	HOLLYWOOD UNDEAD	Swan Songs	●	2
25	108	121	11	CHRISETTE MICHELE	Epiphany		1
26	NEW		1	THE RAVEONETTES	In And Out Of Control		175
27	124	100	15	ROB THOMAS	Cradlesong		1
28	104	90	3	K'JON	I Get Around		11
29	NEW		1	LIGHTS	The Listening		199
30	55	–	2	VARIOUS ARTISTS	The Mountain 103.7 FM: Live From The Mountain Music Lounge Volume 15		30
31	107	75	3	NEIL DIAMOND	Hot August Night NYC		3
32	134	123	3	AVENTURA	The Last	[2]	6
33	117	103	3	LIL WAYNE	Tha Carter III	■	1
34	112	94	3	SICK PUPPIES	Tri-Polar		21
35	NEW		1	BLAKE LEWIS	Heartbreak On Vinyl		199
36	127	102	3	JAMEY JOHNSON	That Lonesome Song	●	24
37	91	–	2	PATTY LOVELESS	Mountain Soul II		31
38	NEW		1	MIKE DOUGHTY	Sad Man Happy Man		134
39	110	74	4	NEW BOYZ	Skinny Jeanz And A Mic		39
40	84	37	3	SEAN KINGSTON	Tomorrow		31
41	77	19	3	MIKA	The Boy Who Knew Too Much		11
42	116	93	3	3OH!3	Want		41
43	125	99	3	KIDZ BOP KIDS	Kidz Bop 16		8
44	113	–	2	SOUNDTRACK	Whip It		111
45	133	114	7	JONAS BROTHERS	Lines, Vines And Trying Times		1
46	NEW		1	VEDERA	Stages		141
47	128	116	3	CAGE THE ELEPHANT	Cage The Elephant		47
48	150	83	3	ACE FREHLEY	Anomaly		21
49	119	–	2	BUILDING 429	Building 429		199
50	166	171	11	MICHAEL FRANTI & SPEARHEAD (600 BOD WAX ANTI 86906* EPITAPH (16.98) ◆)	All Rebel Rockers		41



102

The singer/songwriter performed two songs from this album on the Oct. 13 edition of NBC's "Saturday Night Live," sparking a 113% increase and her highest chart rank since early September.



155

The runner-up from the sixth season of "American Idol" returns with his second album and a label change from J to Tommy Boy. The electronic pop set also starts at No. 7 on Top Dance/Electronic Albums.



164

Though the digital edition of this album has been available since June, the CD only became widely available Oct. 6. All told, the set is up 637%. The band also played "Jimmy Kimmel Live!" Oct. 6.



178

The 32-song set was the Oct. 10 daily deal at Amazon's MP3 store for $1.99. It also debuts on Top Jazz Albums at No. 3.

185

The singer/songwriter's eighth studio album enters with 3,000 sold, and it's her first for Downtown Records. All her prior sets reached the Billboard 200, except the 2005 jazz album "The Spirit Music Jamia," which went to No. 4 on the Contemporary Jazz list.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST (IMPRINT & NUMBER · DISTRIBUTING LABEL (PRICE))	Title	CERT	PEAK POSITION
151	115	70	4	UNCLE KRACKER (TOP DOG ATLANTIC 519817-A (16.98))	Happy Hour		3
152	120	87	7	MICHAEL JACKSON (MOTOWN 013297-UME (13.98))	The Definitive Collection		3
153	RE-ENTRY		3	ZAC BROWN BAND	The Foundation		1
154	135	108	3	IMOGEN HEAP	Ellipse		6
155	118	–	2	JOSHUA BELL	At Home With Friends		11
156	129	76	3	SOUNDTRACK	Wizards Of Waverly Place		2
157	102	–	2	VARIOUS ARTISTS (BRANTERA 6165 (13.98))	Silky Soul Music... An All-Star Tribute To Maze Feat. Frankie Beverly		1
158	136	134	3	KERI HILSON	In A Perfect World...		4
159	NEW		1	BILL ENGVALL	Aged And Confused		13
160	121	82	3	JOHN FOGERTY/THE BLUE RIDGE RANGERS	Rides Again		2
161	122	109	7	LETOYA	Lady Love		11
162	NEW		1	IMMORTAL	All Shall Fall		11
163	112		4	THEY MIGHT BE GIANTS	Here Comes Science		1
164	NEW		1	THE GOSSIP	Music For Men		1
165	137	106	3	GLORIANA	Gloriana		1
166	149	142	3	VARIOUS ARTISTS	NOW 30	●	1
167	132	80	3	LOS TIGRES DEL NORTE	La Granja	□	4
168	161	166	13	RISE AGAINST (DGC INTERSCOPE 011904* (13.98))	Appeal To Reason		3
169	RE-ENTRY		5	CHRIS TOMLIN (SIXSTEPS 12359-SPARROW (9.98))	Hello Love		1
170	NEW		1	SAIGON	Warning Shots 2		17
171	153	127	60	COLDPLAY (CAPITOL 16686* (18.98))	Viva La Vida or Death And All His Friends	E	1
172	192	98	3	NOISETTES	Wild Young Hearts		14
173	169	189	7	INGRID MICHAELSON	Everybody		11
174	RE-ENTRY		3	PHILLIPS, CRAIG & DEAN	Fearless		4
175	RE-ENTRY		3	COLT FORD	Ride Through The Country		11
176	154	135	3	HALESTORM	Halestorm		4
177	65	–	2	MARQUES HOUSTON (MUSICWORKS-001/TLG (17.98))	Mr. Houston		3
178	NEW		1	ELLA FITZGERALD	Golden Voices		11
179	74	–	2	PLAYAZ CIRCLE	Flight 360 the Takeoff		11
180	138	104	4	THE USED	Artwork		1
181	162	149	11	MARY MARY	The Sound		7
182	180	177	3	KELLIE PICKLER	Kellie Pickler		6
183	141	–	2	MACK 10 (HOO BANGIN 06509-1 (9.98))	Soft White		3
184	139	119	3	CHICKENFOOT	Chickenfoot	●	4
185	NEW		1	MESHELL NDEGEOCELLO	Devil's Halo		13
186	RE-ENTRY		3	T.I. (GRAND HUSTLE ATLANTIC 512267* (16.98) ◆)	Paper Trail	E	1
187	151	113	3	INSANE CLOWN POSSE	Bang! Pow! Boom!		4
188	RE-ENTRY		3	STEVE MARTIN	The Crow: New Songs For The Five-String Banjo		11
189	143	111	3	THE BLACK CROWES	Before The Frost...Until The Freeze		11
190	RE-ENTRY		3	THIRD DAY	Revelation		6
191	184	199	74	FRANK SINATRA (REPRISE 438652-WARNER BROS. (18.98))	Nothing But The Best	●	1
192	152	54	3	HAWK NELSON	Live Life Loud!		5
193	187	187	3	EARNEST PUGH	LIVE. Rain On Us		6
194	145	130	3	LEDISI	Turn Me Loose		11
195	NEW		1	THE CAJO FAMILY	Kingdom Business Pt 2		13
196	148	–	2	BIG & RICH	Greatest Hits		14
197	RE-ENTRY		3	PASSION PIT	Manners		6
198	163	168	3	TWISTA	Category F5		8
199	190	196	3	TOBY KEITH	35 Biggest Hits	■	2
200	RE-ENTRY		7	KARI JOBE	Kari Jobe		4

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OCT 24 2009

ALBUMS

Billboard.

EXCLUSIVE CHARTS FROM BILLBOARD ONLINE

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TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST	Title	CERT.
1	1	131	#1 1 WK / GREATEST GAINER MICHAEL JACKSON	Number Ones	■
2	4	277	MICHAEL JACKSON	Thriller	◆
3	2	36	THE BEATLES	Abbey Road	◆
4	3	258	THE BEATLES	The Beatles	◆
5	5	309	THE BEATLES	Sgt. Pepper's Lonely Hearts Club Band	◆
6	6	29	MICHAEL JACKSON	The Essential Michael Jackson	
7	RE-ENTRY		MICHAEL JACKSON	The Ultimate Collection	
8	41	202	CREED	Greatest Hits	■
9	HOT SHOT DEBUT		MICHAEL JACKSON	7 CD Album Mega Bundle	
10	18	631	JOURNEY	Journey's Greatest Hits	◆
11	7	9	THE BEATLES	Rubber Soul	■
12	8	115	THE BEATLES	Revolver	■
13	9	5	THE BEATLES	Past Masters	
14	10	116	THE BEATLES	Magical Mystery Tour (Soundtrack)	■
15	11	89	THE BEATLES	A Hard Day's Night (Soundtrack)	■
16	13	57	THE BEATLES	Help! (Soundtrack)	■
17	12	8	THE BEATLES	Let It Be (Soundtrack)	■
18	16	127	MICHAEL JACKSON	Bad	■
19	21	1015	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	◆
20	15	7	THE BEATLES	Please Please Me	
21	20	126	MICHAEL JACKSON	Dangerous	■
22	37	238	MICHAEL BUBLE	It's Time	■
23	22	135	ORIGINAL BROADWAY CAST RECORDING	Jersey Boys	■
24	19	5	THE BEATLES	Beatles For Sale	■
25	25	290	GUNS N' ROSES	Greatest Hits	■
26	27	655	CREEDENCE CLEARWATER REVIVAL	Chronicle: The 20 Greatest Hits	■
27	28	35	KINGS OF LEON	Because Of The Times	
28	17	5	THE BEATLES	With The Beatles	
29	26	179	JACKSON 5	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	●
30	RE-ENTRY		MICHAEL BUBLE	Call Me Irresponsible	■
31	23	70	ADELE	19	●
32	RE-ENTRY		KISS	The Very Best Of Kiss	
33	30	207	MICHAEL JACKSON	Off The Wall	■
34	31	232	ORIGINAL BROADWAY CAST RECORDING	Wicked	■
35	32	867	ABBA	Gold - Greatest Hits	■
36	24	442	THE BEATLES	1	◆
37	36	1619	PINK FLOYD	Dark Side Of The Moon	◆
38	35	771	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	■
39	39	41	MUSE	Black Holes And Revelations	●
40	43	99	LED ZEPPELIN	Mothership	■
41	29	121	PARAMORE	RIOT!	■
42	RE-ENTRY		MICHAEL BUBLE	Michael Buble	■
43	38	125	LINKIN PARK	Minutes To Midnight	■
44	40	210	NICKELBACK	All The Right Reasons	■
45	48	84	MGMT	Oracular Spectacular	
46	NEW		NORAH JONES	Not Too Late	■
47	34	48	MICHAEL JACKSON	Greatest Hits: HiStory - Volume 1	●
48	42	151	DAUGHTRY	Daughtry	■
49	47	81	ALAN JACKSON	Good Time	●
50	31	30	THE BEATLES	Yellow Submarine Soundtrack	

"Anywhere But Here," the second studio album from Mayday Parade, debuts at No. 31 on the Billboard 200. The band's debut, "A Lesson In Romantics," peaked at No. 9 on Heatseekers Albums in 2007. On Top Pop Catalog, a DVC Download of seven Michael Jackson albums enters at No. 9 with 9,000 copies sold, while the network and boots set of "Number Ones" at No. 1 (45,000, up 33%) and "Thriller" at No. 2 (21,000, up 33%).



Top Digital Albums

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW		#1 1 WK MICHAEL BUBLE	Crazy Love	1	
2	NEW		RELIENT K	Forget And Not Slow Down	15	
3	5	5	JAY-Z	The Blueprint 3	5	
4	NEW		BRANDI CARLILE	Give Up The Ghost	26	
5	1	2	PARAMORE	Brand New Eyes	11	
6	2	2	BREAKING BENJAMIN	Dear Agony	10	
7	12	3	OWL CITY	Ocean Eyes	32	
8	NEW		ROSANNE CASH	The List	22	
9	NEW		BACKSTREET BOYS	This Is Us	9	
10	NEW		TOBY KEITH	American Ride	3	
11	NEW		LUKE BRYAN	Doin' My Thing	6	
12	NEW		MAYDAY PARADE	Anywhere But Here	31	
13	3	2	ALICE IN CHAINS	Black Gives Way To Blue	12	
14	NEW		TIESTO	Kaleidoscope	69	
15	RE-ENTRY		CREED	Greatest Hits	—	■
16	18	48	LADY GAGA	The Fame	27	■
17	9	3	PEARL JAM	Backspacer	16	
18	17	52	KINGS OF LEON	Only By The Night	21	■
19	16	4	MUSE	The Resistance	33	
20	13	3	THREE DAYS GRACE	Life Starts Now	29	
21	7	2	MIRANDA LAMBERT	Revolution	19	
22	20	18	THE BLACK EYED PEAS	The E.N.D.	23	■
23	8	2	THE AVETT BROTHERS	I and Love and You	42	
24	19	4	KID CUDI	Man On The Moon: The End Of Day	46	
25	4	2	MARIAH CAREY	Memoirs Of An Imperfect Angel	7	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST	Title	BB 200 RANKING	CERT.
1	12	3	#1 2 WKS THE BEATLES	The Beatles In Stereo	31	
2	1	2	BARBRA STREISAND	Love Is The Answer	4	
3	NEW		LUKE BRYAN	Doin' My Thing	6	
4	NEW		TOBY KEITH	American Ride	3	
5	NEW		KISS	Sonic Boom	2	
6	NEW		BRANDI CARLILE	Give Up The Ghost	26	
7	NEW		ROSANNE CASH	The List	22	
8	10	3	HARRY CONNICK, JR.	Your Songs	18	
9	4	4	MARK KNOPFLER	Get Lucky	87	
10	NEW		TOKIO HOTEL	Humanoid	35	
11	NEW		MICHAEL BUBLE	Crazy Love	1	
12	3	2	ALICE IN CHAINS	Black Gives Way To Blue	12	
13	5	2	MARIAH CAREY	Memoirs Of An Imperfect Angel	7	
14	NEW		LUCERO	1372 Overton Park	114	
15	RE-ENTRY		PHISH	Joy	116	
16	9	2	MADONNA	Celebration	20	
17	8	2	BREAKING BENJAMIN	Dear Agony	10	
18	7	2	DETHKLOK	Metalocalypse: Dethalbum II (Soundtrack)	36	
19	1	6	WHITNEY HOUSTON	I Look To You	13	●
20	2	2	PARAMORE	Brand New Eyes	11	
21	14	4	MUSE	The Resistance	33	
22	21	5	JAY-Z	The Blueprint 3	5	
23	16	5	THEY MIGHT BE GIANTS	Here Comes Science	163	
24	NEW		MAYDAY PARADE	Anywhere But Here	31	
25	17	5	THE BEATLES	Abbey Road	—	◆

ILIKE PROFILES: MOST ADDED .com

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE
1	2	13	#1 1 WK PAPARAZZI — LADY GAGA (STREAMLINE KONLIVE CHERRYTREE INTERSCOPE)
2	1	18	I GOTTA FEELING — THE BLACK EYED PEAS
3	-	1	LETTERS FROM THE SKY — CIVIL TWILIGHT
4	25	5	FIREFLIES — OWL CITY
5	6	6	EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS
6	7	17	USE SOMEBODY — KINGS OF LEON
7	3	3	IGNORANCE — PARAMORE
8	5	5	UPRISING — MUSE
9	16	39	POKER FACE — LADY GAGA
10	-	1	3 — BRITNEY SPEARS
11	22	9	SWEET DREAMS — BEYONCE
12	14	14	YOU BELONG WITH ME — TAYLOR SWIFT
13	20	28	BOOM BOOM POW — THE BLACK EYED PEAS
14	23	7	DOWN — JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL)
15		2	MEET ME HALFWAY — THE BLACK EYED PEAS

LALA SONGS .com

The week's most purchased songs via Lala's digital music website with an extensive catalog of songs available to play, buy and share online.

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE
1	1	10	#1 4 WKS DOWN — JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	4	14	I GOTTA FEELING — THE BLACK EYED PEAS
3	2	14	YOU BELONG WITH ME — TAYLOR SWIFT
4	3	8	RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST
■	9	13	BREAK UP — MARIO FEATURING GUCCI MANE & SEAN GARRETT
6	8	13	USE SOMEBODY — KINGS OF LEON
7	6	9	SHE WOLF — SHAKIRA
8	7	11	GOOD GIRLS GO BAD — CEDRA STARSHIP FEAT LEIGHTON MEESTER
9	–	5	WHATCHA SAY — JASON DERULO
10	10	14	KNOCK YOU DOWN — KERI HILSON FEATURING KANYE WEST & NE-YO
11	11	14	BOOM BOOM POW — THE BLACK EYED PEAS
12	16	2	HEARTLESS — KANYE WEST
13	-	3	PAPARAZZI — LADY GAGA (STREAMLINE KONLIVE CHEARYTREE INTERSCOPE)
14	17	8	HOTEL ROOM SERVICE — PITBULL
15	13	4	EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS

TOP HARD ROCK ALBUMS .biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	-	-	#1 1 WK SONIC BOOM — KISS
■	1	2	DEAR AGONY — BREAKING BENJAMIN
3	2	2	BLACK GIVES WAY TO BLUE — ALICE IN CHAINS
4	3	3	BACKSPACER — PEARL JAM
■	6	3	LIFE STARTS NOW — THREE DAYS GRACE
6	5	2	METALOCALYPSE: DETHALBUM II (SOUNDTRACK) — DETHKLOK
7	7	3	WAR IS THE ANSWER — FIVE FINGER DEATH PUNCH
8	9	47	DARK HORSE — NICKELBACK
9		1	WITNESS — BLESSTHEFALL
■	1	2	CRASH LOVE — AFI
11	24	28	GREATEST HITS — CREED
12	10	68	THE SOUND OF MADNESS — SHINEDOWN
13	12	6	SCI-FI CRIMES — CHEVELLE
14	16	2	FEEL THE STEEL — STEEL PANTHER
15	11	4	ENDGAME — MEGADETH

HEATSEEKERS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
1		1	#1 THE MOUNTAIN GOATS	The Life Of The World To Come
2			LUCERO	1372 Overton Park
3			THE RAVEONETTES	In And Out Of Control
4			LIGHTS	The Listening
5			VEDERA	Stages
6	7	2	JOSHUA BELL	At Home With Friends
7			IMMORTAL	All Shall Fall
8			THE GOSSIP	Music For Men
9			SAIGON	Warning Shots 2
10	13	33	COLT FORD	Ride Through The Country
11			DEAD MAN'S BONES	Dead Man's Bones
12	1	2	AUSTRIAN DEATH MACHINE	Double Brutal
13	11	46	RANDY HOUSER	Anything Goes
14	25	7	GREATEST GAINER THE XX (XL 450* (14.98)	xx
15			COLT FORD	Country Is As Country Does
16			CIVIL TWILIGHT	Civil Twilight
17	7	3	GIRLS	Album
18			ANVIL	This Is Thirteen
19			NOAH AND THE WHALE	The First Days Of Spring
20			CALIFONE	All My Friends Are Funeral Singers
21			STRIKE ANYWHERE	Iron Front
22	41	25	MATT & KIM	Grand
23			MISSION OF BURMA	The Sound The Speed The Light
24	15	59	THE AIRBORNE TOXIC EVENT	The Airborne Toxic Event
25			HORSE THE BAND	Desperate Living
26			THE CLIENTELE	Bonfires On The Heath
27	6	2	HOPE SANDOVAL & THE WARM INVENTIONS	Through The Devil Softly
28		2	BOB SCHNEIDER	Lovely Creatures
29			HOCKEY	Mind Chaos
30	18	16	TRAILER CHOIR	Off The Hillbilly Hook (EP)
31			N'DAMBI	Pink Elephant
32	12	3	LA ROUX	La Roux
33	4	2	SKYZOO	The Salvation
34	30	3	DESPISED ICON	Day Of Mourning
35	8	2	LANDON PIGG	The Boy Who Never
36			GOGOL BORDELLO	Live From Axis Mundi
37	17		EVERGREEN TERRACE	Almost Home
38			GREG LASWELL	Covers (EP)
39			JESSE COOK	The Rumba Foundation
40			THE VERY BEST	Warm Heart Of Africa
41	29	3	KJ-52	Five Two Television
42	20	4	KSM	ReadBetweenTheLines
43	48	5	PETER WHITE	Good Day
44	46	7	TERCER CIELO	Gente Comun, Suenos Extraordinarios
45	32	3	DEADMAU5	For Lack Of A Better Name
46	22	3	THE BIG PINK	A Brief History Of Love
47			LOU BARLOW	Goodnight Unknown
48	19	3	BILLY TALENT	III
49			SIDEWALK PROPHETS	These Simple Truths
50			A PLACE TO BURY STRANGERS	Exploding Head

14

The physical version of the album was released to all retailers Oct. 6, following six weeks of near digital exclusivity. With slightly more than 2,000, the set bounds with a 42% increase.

15

As his studio album bullets at No. 10, this new Wal-Mart-exclusive six-song EP, enhanced with a DVD, enters at No. 16 with 3,000 copies sold.



31

The singer's fourth album, her first to chart, also enters at No. 60 on Top R&B/Hip-Hop Albums. Its lead single, "Can't Hardly Wait," is No. 32 on Adult R&B and debuts on R&B/Hip-Hop Songs.

HEATSEEKERS SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	14	#1 DO I / LUKE BRYAN (CAPITOL NASHVILLE)
2	1	14	LA LA LA / LMFAO (INTERSCOPE)
3	4	15	RUNAWAY / LOVE AND THEFT (CAPITOL NASHVILLE)
4	24	3	TIK TOK / KE$HA (RCA)
5	6	12	RED LIGHT / DAVID NAIL (MCA NASHVILLE)
6	3	15	LOVE YOUR LOVE THE MOST / ERIC CHURCH (CAPITOL NASHVILLE)
7	7	15	I'M IN MIAMI TRICK / LMFAO (INTERSCOPE)
8	9	9	SHOTS / LMFAO FEATURING LIL JOB (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
9	8	15	BOOTS ON / RANDY HOUSER (UNIVERSAL SOUTH)
10	10	2	WHITE LIAR / MIRANDA LAMBERT (COLUMBIA)
11	5	7	FALLING DOWN / SELENA GOMEZ & THE SCENE (HOLLYWOOD)
12	12	13	YOU'RE GOING DOWN / SICK PUPPIES (EMI/VIRGIN/CAPITOL)
13	14	7	CITY ON OUR KNEES / TOBYMAC (FOREFRONT/ME)
14	15	14	JARS / CHEVELLE (EPIC)
15	13	11	5 STAR CHICK / YO GOTTI (POOR BOY/MOGUL/RMG)
16	17	4	1901 / PHOENIX (VIRGIN/ATLANTIC)
17	23	7	TE IRA MEJOR SIN MI / JOAN SEBASTIAN (MCA)
18	21	6	EIGHT SECOND RIDE / JAKE OWEN (RCA NASHVILLE)
19	18	11	SAVIOR / RISE AGAINST (DGC/INTERSCOPE)
20	22	2	SATELLITE HEART / ANYA MARINA (SHOP ATLANTIC)
21	30	5	CLOSE TO YOU / BEBE & CECE WINANS (BNA/MALACO)
22	19	15	AIN'T NO REST FOR THE WICKED / CAGE THE ELEPHANT (RELENTLESS/EPIC)
23	20	11	CAN'T LIVE WITHOUT YOU / CHARLIE WILSON (BIG GIANT/VERVE)
24	16	15	ON THE OCEAN / JON [illegible] (PALP/DEM TYME/UNIVERSAL REPUBLIC)
25	26	4	SU VENENO / AVENTURA ([illegible])

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Vedera, "Stages"

The band's third album gives the act its first appearances on Billboard's charts as it arrives at No. 5 on Heatseekers Albums and at No. 146 on the Billboard 200. The debut was aided by the group's guest spot on the Oct. 6 episode of MTV's "The Hills."



MID ATLANTIC

1. Mission Of Burma — *The Sound The Speed The Light*
2. The Mountain Goats — *The Life Of The World To Come*
3. The Raveonettes — *In And Out Of Control*
4. Matt & Kim — *Grand*
5. Immortal — *All Shall Fall*
6. Lucero — *1372 Overton Park*
7. Saigon — *Warning Shots 2*
8. Joshua Bell — *At Home With Friends*
9. Eric Hutchinson — *Sounds Like This*
10. LIGHTS — *The Listening*

WEST NORTH CENTRAL

1. Vedera — *Stages*
2. Lucero — *1372 Overton Park*
3. The Mountain Goats — *The Life Of The World To Come*
4. The Raveonettes — *In And Out Of Control*
5. LIGHTS — *The Listening*
6. The Gossip — *Music For Men*
7. Randy Houser — *Anything Goes*
8. Trailer Choir — *Off The Hillbilly Hook (EP)*
9. Joshua Bell — *At Home With Friends*
10. Mason Jennings — *Blood Of Man*

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER / SONGWRITER	Artist / IMPRINT / PROMOTION LABEL	CERT	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 1 WK. 3 / M. MARTIN, SHELLBACK, A. S. MARTIN, SHELLBACK, T. AMBER	Britney Spears / JIVE		1
2	1	2		DOWN / [illegible]	Jay Sean Featuring Lil Wayne / CASH MONEY/UNIVERSAL REPUBLIC		1
3	3	3		PARTY IN THE U.S.A. / [illegible]	Miley Cyrus / HOLLYWOOD		2
4	4	5		WHATCHA SAY / [illegible]	Jason DeRulo / BEVERLY HILLS MUSIC/WARNER BROS.		4
5	3	4		RUN THIS TOWN / [illegible]	Jay-Z, Rihanna & Kanye West / ROC NATION	●	2
6	5	1		I GOTTA FEELING / [illegible]	The Black Eyed Peas / A&M/INTERSCOPE		1
7	6	7	7	GREATEST GAINER/AIRPLAY — PAPARAZZI / [illegible]	Lady Gaga / STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		6
8	7	6		YOU BELONG WITH ME / [illegible]	Taylor Swift / BIG MACHINE/UNIVERSAL REPUBLIC		2
9	11	24		FIREFLIES / [illegible]	Owl City / UNIVERSAL REPUBLIC		9
10	9	8		USE SOMEBODY / [illegible]	Kings Of Leon / RCA/RCA	■	4
11	8	9		OBSESSED / [illegible]	Mariah Carey / ISLAND/IDJMG		7
12	12	15		SWEET DREAMS / [illegible]	Beyonce / MUSIC WORLD/COLUMBIA		12
13	10	10		EMPIRE STATE OF MIND / [illegible]	Jay-Z + Alicia Keys / ROC NATION		5
14	24	51	8	GREATEST GAINER/DIGITAL — REPLAY / [illegible]	Iyaz / [illegible]		14
15	13	12		FOREVER / [illegible]	Drake Featuring Kanye West, Lil Wayne & Eminem / YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN		5
16	NEW			ONE LESS LONELY GIRL / [illegible]	Justin Bieber / ISLAND/IDJMG		16
17	32	47		MEET ME HALFWAY / [illegible]	The Black Eyed Peas / A&M/INTERSCOPE		17
18	18	22		SAY HEY (I LOVE YOU) / [illegible]	Michael Franti & Spearhead Feat. Cherine Anderson / BIG BOG/ANTI/EPIC		18
19	23	27		ALREADY GONE / [illegible]	Kelly Clarkson / RCA/RCA		19
20	14	11		COWBOY CASANOVA / [illegible]	Carrie Underwood / ARISTA NASHVILLE		11
21	26	26		ONE TIME / [illegible]	Justin Bieber / ISLAND/IDJMG		21
22	15	14		HOTEL ROOM SERVICE / [illegible]	Pitbull / [illegible]		8
23	16	20		BREAK UP / [illegible]	Mario Featuring Gucci Mane & Sean Garrett / [illegible]		14
24	30	37		NEED YOU NOW / [illegible]	Lady Antebellum / CAPITOL NASHVILLE		24
25	34	45		SEXY CHICK / [illegible]	David Guetta Featuring Akon / SUM/ASTRALWERKS/CAPITOL		25
26	19	18		THROW IT IN THE BAG / [illegible]	Fabolous Featuring The-Dream / DEF JAM/IDJMG		14
27	29	28		LOVE DRUNK / [illegible]	Boys Like Girls / EPIC/EPIC	●	22
28	31	33		FALLIN' FOR YOU / [illegible]	Colbie Caillat / UNIVERSAL REPUBLIC		12
29	33	32		TOES / [illegible]	Zac Brown Band / HOME GROWN/ATLANTIC/ATLANTIC		29
30	NEW			IT'S MY LIFE / CONFESSIONS PART II / [illegible]	Glee Cast / FOX/FOX		30
31	17	13		SHE WOLF / [illegible]	Shakira / SONY MUSIC LATIN/EPIC	●	11
32	22	17		GOOD GIRLS GO BAD / [illegible]	Cobra Starship Featuring Leighton Meester / DECAYDANCE/ELEKTRA/FUELED BY RAMEN/ATLANTIC/WMG	■	7
33	20	23		BE ON YOU / [illegible]	Flo Rida Featuring Ne-Yo / POE/ATLANTIC		19
34	27	21		SUCCESSFUL / [illegible]	Drake Featuring Trey Songz & Lil Wayne / YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN		17
35	40	39		AMERICAN RIDE / [illegible]	Toby Keith / SHOW DOG/NASHVILLE		35
36	25	19		KNOCK YOU DOWN / [illegible]	Keri Hilson Featuring Kanye West & Ne-Yo / MOSLEY/JIVE/INTERSCOPE		3
37	21	16		BEST I EVER HAD / [illegible]	Drake / YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN		2
38	39	43		GETTIN' YOU HOME (THE BLACK DRESS SONG) / [illegible]	Chris Young / RCA NASHVILLE		III
39	42	46		EVACUATE THE DANCEFLOOR / [illegible]	Cascada / ROBBINS		39
40	NEW			HALO / WALKING ON SUNSHINE / [illegible]	Glee Cast / FOX/RMG		40
41	36	36		NEVER SAY NEVER / [illegible]	The Fray / EPIC	●	32
42	45	42		ONLY YOU CAN LOVE ME THIS WAY / [illegible]	Keith Urban / CAPITOL NASHVILLE		42
43	37	29		BIG GREEN TRACTOR / [illegible]	Jason Aldean / BROKEN BOW	●	18
44	35	25		BATTLEFIELD / [illegible]	Jordin Sparks / RCA/RCA		18
45	38	30		BOOM BOOM POW / [illegible]	The Black Eyed Peas / A&M/INTERSCOPE		1
46	41	34		NO SURPRISE / [illegible]	Daughtry / RCA/RCA		15
47	49	50		WASTED / [illegible]	Gucci Mane Featuring Plies Or OJ Da Juiceman / 1017/ATLANTIC/WARNER BROS.		47
48	44	35		I KNOW YOU WANT ME (CALLE OCHO) / [illegible]	Pitbull / [illegible]		2
49	46	49		DROP IT LOW / [illegible]	Ester Dean Featuring Chris Brown / HARVEY MASON JR/INTERSCOPE		48
50	48	41		PLEASE DON'T LEAVE ME / [illegible]	Pink / LAFACE/LAFACE		17
51	43	31		21 GUNS / [illegible]	Green Day / REPRISE/REPRISE	●	22
52	NEW			I CAN TRANSFORM YA / [illegible]	Chris Brown Featuring Lil Wayne & Swizz Beatz / [illegible]		52
53	59	65		DO I / [illegible]	Luke Bryan / CAPITOL NASHVILLE		53
54	NEW			HELL OF A LIFE / [illegible]	T.I. / GRAND HUSTLE/ATLANTIC		54
55	52	54		IMMA STAR (EVERYWHERE WE ARE) / [illegible]	Jeremih / MICK SHULT/ISLAND/IDJMG		51
	53	62		WELCOME TO THE FUTURE / [illegible]	Brad Paisley / ARISTA NASHVILLE		8
57	55	64		I'M ALIVE / [illegible]	Kenny Chesney With Dave Matthews / BNA		5
58	NEW			ALL THE RIGHT MOVES / [illegible]	OneRepublic / MOSLEY/INTERSCOPE		58
59	58	63		LOL :-) / [illegible]	Trey Songz Featuring Gucci Mane & Soulja Boy Tell em / ATLANTIC/ATLANTIC		59
60	57	52		ICE CREAM PAINT JOB / [illegible]	Dorrough / [illegible]		2
61	64	70		FACE DROP / [illegible]	Sean Kingston / [illegible]		61
62	62	59		SMILE / [illegible]	Uncle Kracker / [illegible]		4
63	54	53		SMALL TOWN USA / [illegible]	Justin Moore / [illegible]		4
64	56	55		LA LA LA / [illegible]	LMFAO / PARTY ROCK/AM/CHERRYTREE/INTERSCOPE		8
65	65	61		DOESN'T MEAN ANYTHING / [illegible]	Alicia Keys / MRC/J		6
66	74	97		FUNHOUSE / [illegible]	Pink / LAFACE/LAFACE		6
67	60	75		I WANT TO KNOW WHAT LOVE IS / [illegible]	Mariah Carey / ISLAND/IDJMG		6
68	72	80		NUMBER ONE / [illegible]	R. Kelly Featuring Keri Hilson / RCA/RCA		8
69	70	68		GOD IN ME / [illegible]	Mary Mary Featuring Kierra "KiKi" Sheard / COLUMBIA/COLUMBIA		8
70	67	66		UPRISING / [illegible]	Muse / HELIUM-3/WARNER BROS.		2
71	RE-ENTRY			BODY LANGUAGE / [illegible]	Jesse McCartney Featuring T-Pain / [illegible]		3
72	69	73		[illegible] / [illegible]	3OH!3 Featuring Katy Perry / [illegible]	●	6
73	77	67		I WILL NOT BOW / [illegible]	Breaking Benjamin / [illegible]		4
74	68	60		I'M GOING IN / [illegible]	Drake Featuring Lil Wayne & Young Jeezy / YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN		6
75	75	79		RUNAWAY / [illegible]	Love And Theft / [illegible]		6
76	28	85		SOMEBODY TO LOVE / [illegible]	Glee Cast / FOX/RMG		3
77	[illegible]	89		FIFTEEN / [illegible]	Taylor Swift / BIG MACHINE		6
78	79	82		UNDER / [illegible]	Pleasure P / [illegible]		3
79	NEW			TIK TOK / [illegible]	Ke$ha / RCA/RCA		2
80	98	–		HEY, SOUL SISTER / [illegible]	Train / [illegible]		6
81	73	–		WHEELS / [illegible]	Foo Fighters / [illegible]		3
82	[illegible]	88		RED LIGHT / [illegible]	David Nail / MCA NASHVILLE		6
83	91	–		I WANNA MAKE YOU CLOSE YOUR EYES / [illegible]	Dierks Bentley / CAPITOL NASHVILLE		6
84	80	77		YOU'RE A JERK / [illegible]	New Boyz / SIDETEK/WARNER BROS.	●	6
85	71	69		LOVE YOUR LOVE THE MOST / [illegible]	Eric Church / CAPITOL NASHVILLE		4
86	96	–		CONSIDER ME GONE / [illegible]	Reba / STARSTRUCK/VALORY		8
87	90	98		BONFIRE / [illegible]	Craig Morgan / [illegible]		6
88	94	96		BAD HABITS / [illegible]	Maxwell / [illegible]		6
89	86	93		BREAK / [illegible]	Three Days Grace / [illegible]		6
90	RE-ENTRY			HAVEN'T MET YOU YET / [illegible]	Michael Buble / [illegible]		1
91	NEW			RAIN / [illegible]	Creed / WIND-UP		6
[illegible]	84	84		SOUNDS LIKE LIFE TO ME / [illegible]	Darryl Worley / STRAIT COUNTRY		6
93	66	57		THE FIXER / [illegible]	Pearl Jam / MONKEY WRENCH		3
94	83	72		YOUNG FOREVER / [illegible]	Jay-Z + Mr. Hudson / ROC NATION		6
95	76	–		DON'T STOP BELIEVIN' / [illegible]	Glee Cast / FOX/RMG	●	3
96	87	81		I'M IN MIAMI TRICK / [illegible]	LMFAO / PARTY ROCK/INTERSCOPE		6
97	NEW			HONKY TONK STOMP / [illegible]	Brooks & Dunn Featuring Billy Gibbons / ARISTA NASHVILLE		6
98	NEW			SHOTS / [illegible]	LMFAO Featuring Lil Jon / PARTY ROCK/WILLIAM/INTERSCOPE		6
99	92	94		CHECK MY BRAIN / [illegible]	Alice In Chains / [illegible]		1
100	NEW			MONEY TO BLOW / [illegible]	Birdman Featuring Lil Wayne & Drake / CASH MONEY/UNIVERSAL MOTOWN		1



The act's debut single flies into the top 10 with 138,000 downloads and a 40% audience increase (to 20 million impressions).



The song moves 11-8 on Hot 100 Airplay, extending her lead for most top 10s on that chart by a female this decade to 13. Among all artists, only T-Pain (16) has more.

14

The title hits the top 10 of Hot Digital Songs (12-10) with 106,000 downloads, up 57% from last week.



This 15-year-old Canadian's debut at No. 16 also opens at No. 7 on Hot Digital Songs (113,000), which surpasses the rank on both charts of "One Time," his current radio single. "Time," meanwhile, has its best sales week yet with 60,000.



With his legal issues fading from the spotlight, he makes his first chart appearance as a lead vocalist since "Dreamer" debuted in August 2008.

BETWEEN THE BULLETS

SPEARS STARTS AT SUMMIT



Fueled by 255,000 first-week downloads, Britney Spears' "3" is the first song to debut at No. 1 on the Billboard Hot 100 in more than three years (see story, page 34). The track is Spears' third Hot 100 No. 1, following her 1999 debut single, "... Baby One More Time," and "Womanizer," which topped the list for a single week one year ago in the Oct. 25, 2008, issue. Spears' download total for "3" is also the largest first-week sum by a female artist since "Womanizer" debuted with 286,000 last October. At radio, "3" jumps 38-25 on the Mainstream Top 40 chart and debuts at No. 49 on Hot 100 Airplay with 24.7 million listener impressions. —*Silvio Pietroluongo*

Billboard HOT 100

OCT 24 2009

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	12	**#1 2 WEEKS** DOWN / JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	3	12	RUN THIS TOWN / JAY Z, RIHANNA & KANYE WEST (ROC NATION)
3	2	24	YOU BELONG WITH ME / TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	4	18	I GOTTA FEELING / THE BLACK EYED PEAS (INTERSCOPE)
5	5	21	USE SOMEBODY / KINGS OF LEON (RCA/RMG)
6	7	8	WHATCHA SAY / JASON DERULO (BEVERLY HEIGHTS/WARNER BROS.)
7	10	6	PAPARAZZI / LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	11	6	SWEET DREAMS / BEYONCE (MUSIC WORLD/COLUMBIA)
9	6	15	OBSESSED / MARIAH CAREY (ISLAND/IDJMG)
10	9	8	PARTY IN THE U.S.A. / MILEY CYRUS (HOLLYWOOD)
11	8	16	BREAK UP / MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
12	12	15	THROW IT IN THE BAG / FABOLOUS FEAT. THE-DREAM (DEF JAM/IDJMG)
13	13	27	KNOCK YOU DOWN / KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
14	24	5	FOREVER / DRAKE (CASH MONEY/MASON/ZONE 4/STREAMLINE/INTERSCOPE)
15	31	3	EMPIRE STATE OF MIND / JAY Z + ALICIA KEYS (ROC NATION)
16	15	14	SUCCESSFUL / DRAKE FEAT. TREY SONGZ (CASH MONEY/UNIVERSAL MOTOWN)
17	14	23	BEST I EVER HAD / DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
18	20	10	GETTIN' YOU HOME (THE BLACK DRESS SONG) / CHRIS YOUNG (RCA NASHVILLE)
19	16	12	BE ON YOU / FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
20	25	8	TOES / ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
21	37	5	ALREADY GONE / KELLY CLARKSON (19/RCA/RMG)
22	21	11	ONLY YOU CAN LOVE ME THIS WAY / KEITH URBAN (CAPITOL NASHVILLE)
23	18	16	HOTEL ROOM SERVICE / PITBULL (MR. 305/SPUNDISC/RMG)
24	27	9	FALLIN' FOR YOU / COLBIE CAILLAT (UNIVERSAL REPUBLIC)
25	19	12	AMERICAN RIDE / TOBY KEITH (SHOW DOG NASHVILLE)
26	40	4	MEET ME HALFWAY / THE BLACK EYED PEAS (INTERSCOPE)
27	22	19	NO SURPRISE / DAUGHTRY (19/RCA/RMG)
28	28	11	WELCOME TO THE FUTURE / BRAD PAISLEY (ARISTA NASHVILLE)
29	36	5	COWBOY CASANOVA / CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
30	29	25	PLEASE DON'T LEAVE ME / P!NK (LAFACE/LGG)
31	32	9	WASTED / GUCCI MANE FEAT. PLIES (MAYBACH/BAD BOY/WARNER BROS.)
32	38	▮	LOVE DRUNK / BOYS LIKE GIRLS (COLUMBIA)
33	26	13	NEVER SAY NEVER / THE FRAY (EPIC)
34	39	9	SAY HEY (I LOVE YOU) / MICHAEL FRANTI & SPEARHEAD (50 ADC/WA ANTI-/UNIVERSAL REPUBLIC)
35	23	▮	BATTLEFIELD / JORDIN SPARKS (19/JIVE/LGG)
36	35	16	GOD IN ME / MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
37	41	32	I KNOW YOU WANT ME (CALLE OCHO) / PITBULL (ULTRA)
38	49	▮	NEED YOU NOW / LADY ANTEBELLUM (CAPITOL NASHVILLE)
39	42	14	GOOD GIRLS GO BAD / CEDRIC STORMY FEAT. LEIGHTON MEESTER (THE DANCE FLOOR/ATLANTIC/ANGEL/INTERFU)
40	45	▮	DOESN'T MEAN ANYTHING / ALICIA KEYS (MRC/RMG)
41	47	8	UNDER / PLEASURE P (ATLANTIC)
42	▪	16	BIG GREEN TRACTOR / JASON ALDEAN (BROKEN BOW)
43	30	18	SMALL TOWN USA / JUSTIN MOORE (VALORY)
44	43	7	LOL :-) / TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY (NEW/ASYLUM/ATLANTIC)
45	55	▮	DO I / LUKE BRYAN (CAPITOL NASHVILLE)
46	48	7	I'M ALIVE / KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
47	51	7	NUMBER ONE / R. KELLY FEAT. KEITH MILSON (JIVE/LGG)
48	–	1	I CAN TRANSFORM YA / CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/LGG)
49	▪	1	3 / BRITNEY SPEARS (JIVE/LGG)
50	57	6	EVACUATE THE DANCEFLOOR / CASCADA (ROBBINS)
51	56	4	FIFTEEN / TAYLOR SWIFT (BIG MACHINE)
52	59	3	ONE TIME / JUSTIN BIEBER (ISLAND/IDJMG)
53	58	8	RUNAWAY / LOVE AND THEFT (CAROLWOOD)
54	50	32	BOOM BOOM POW / THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
55	46	13	SHE WOLF / SHAKIRA (SONY MUSIC LATIN/EPIC)
56	65	▮	SEXY CHICK / DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
57	60	4	BAD HABITS / MAXWELL (COLUMBIA)
58	▪	5	DROP IT LOW / ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
59	▪	3	BONFIRE / CRAIG MORGAN (BNA)
▪	53	11	SOUNDS LIKE LIFE TO ME / DARRYL WORLEY (TROUBADA/RCD)
61	–	1	FIREFLIES / OWL CITY (UNIVERSAL REPUBLIC)
62	▪	13	21 GUNS / GREEN DAY (REPRISE)
63	68	2	RED LIGHT / DAVID NAIL (MCA NASHVILLE)
64	70	2	I WANNA MAKE YOU CLOSE YOUR EYES / DIERKS BENTLEY (CAPITOL NASHVILLE)
65	–	1	CONSIDER ME GONE / REBA (T-BOY/VALORY)
66	75	2	I INVENTED SEX / TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
67	67	3	REGRET / LETOYA FEAT. LUDACRIS (CAPITOL)
68	–	▮	REPLAY / IYAZ (T.M.I./MONEY BE/UMG/NEIGHBORS/REPRISE)
69	54	11	LOVE YOUR LOVE THE MOST / ERIC CHURCH (CAPITOL NASHVILLE)
70	73	2	HONKY TONK STOMP / BROOKS & DUNN FEAT. BILLY GIBBONS (ARISTA NASHVILLE)
71	72	3	I WANT TO KNOW WHAT LOVE IS / MARIAH CAREY (ISLAND/IDJMG)
72	–	1	PAPERS / USHER (LAFACE/JLG)
73	71	7	IMMA STAR (EVERYWHERE WE ARE) / JEREMIH (MRC/RMG)
74	74	3	CHECK MY BRAIN / ALICE IN CHAINS (VIRGIN/CAPITOL)
75	69	21	BOOTS ON / RANDY HOUSER (UNIVERSAL SOUTH)

110 stations, composed of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	–	1	**#1 1 WEEK** 3 / BRITNEY SPEARS (JIVE/LGG)	
2	1	9	PARTY IN THE U.S.A. / MILEY CYRUS (HOLLYWOOD)	
3	2	9	WHATCHA SAY / JASON DERULO (BEVERLY HEIGHTS/WARNER BROS.)	
4	5	▮	FIREFLIES / OWL CITY (UNIVERSAL REPUBLIC)	
5	6	7	PAPARAZZI / LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
6	3	14	DOWN / JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
7	–	1	ONE LESS LONELY GIRL / JUSTIN BIEBER (IDJMG)	
▪	7	9	RUN THIS TOWN / JAY Z, RIHANNA & KANYE WEST (ROC NATION)	●
9	4	18	I GOTTA FEELING / THE BLACK EYED PEAS (INTERSCOPE)	
10	12	8	REPLAY / IYAZ (T.M.I./MONEY BE/UMG/NEIGHBORS/REPRISE)	
11	▮	5	EMPIRE STATE OF MIND / JAY Z + ALICIA KEYS (ROC NATION)	
12	–	1	IT'S MY LIFE CONFESSIONS PART II / GLEE CAST (FOX/COLUMBIA)	
13	11	4	FOREVER / DRAKE (CASH MONEY/MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
14	9	14	OBSESSED / MARIAH CAREY (ISLAND/IDJMG)	
15	–	1	HALO/WALKING ON SUNSHINE / GLEE CAST (FOX/COLUMBIA)	
16	18	11	ONE TIME / JUSTIN BIEBER (ISLAND/IDJMG)	
17	26	3	MEET ME HALFWAY / THE BLACK EYED PEAS (INTERSCOPE)	
18	21	11	SEXY BITCH / DAVID GUETTA FEAT. AKON (JUM/ASTRALWERKS/CAPITOL)	
19	19	11	SAY HEY (I LOVE YOU) / MICHAEL FRANTI & SPEARHEAD (50 ADC/WA ANTI-/UNIVERSAL REPUBLIC)	
20	17	10	SWEET DREAMS / BEYONCE (MUSIC WORLD/COLUMBIA)	
21	14	24	YOU BELONG WITH ME / TAYLOR SWIFT (BIG MACHINE)	
22	13	▮	COWBOY CASANOVA / CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
23	23	8	NEED YOU NOW / LADY ANTEBELLUM (CAPITOL NASHVILLE)	
24	15	35	USE SOMEBODY / KINGS OF LEON (RCA/RMG)	■
25	–	1	HELL OF A LIFE / T.I. (GRAND HUSTLE/ATLANTIC)	
26	25	11	ALREADY GONE / KELLY CLARKSON (19/RCA/RMG)	
27	16	▪	SHE WOLF / SHAKIRA (SONY MUSIC LATIN/EPIC)	●
28	▪	15	HOTEL ROOM SERVICE / PITBULL (MR. 305/SPUNDISC/RMG)	
29	27	15	LOVE DRUNK / BOYS LIKE GIRLS (COLUMBIA)	●
30	24	19	GOOD GIRLS GO BAD / CEDRIC STORMY FEAT. LEIGHTON MEESTER (THE DANCE FLOOR/ATLANTIC/ANGEL/INTERFU)	■
31	–	1	ALL THE RIGHT MOVES / ONEREPUBLIC (MERCURY/INTERSCOPE)	
32	30	▮	EVACUATE THE DANCE FLOOR / CASCADA (ROBBINS)	
33	32	11	TOES / ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
34	10	3	SOMEBODY TO LOVE / GLEE CAST (FOX/COLUMBIA)	
35	33	4	DROP IT LOW / ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
36	29	28	BOOM BOOM POW / THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
37	▪	16	21 GUNS / GREEN DAY (REPRISE)	●
38	35	15	FALLING FOR YOU / COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
39	▪	41	FOREVER / CHRIS BROWN (JIVE/LGG)	
40	43	9	IMMA STAR (EVERYWHERE WE ARE) / JEREMIH (MRC/RMG)	
41	Jo	17	BIG GREEN TRACTOR / JASON ALDEAN (BROKEN BOW)	●
42	42	4	FACE DROP / SEAN KINGSTON (BEVERLY HEIGHTS/EPIC)	
43	31	31	SINGLE LADIES (PUT A RING ON IT) / BEYONCE (MUSIC WORLD/COLUMBIA)	■
44	34	8	BE ON YOU / FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)	
45	▪	2	FUNHOUSE / P!NK (LAFACE/LGG)	
46	71	8	AMERICAN RIDE / TOBY KEITH (SHOW DOG NASHVILLE)	
47	–	1	TIK TOK / KE$HA (RAINMAKER/MONEY/RCA/RMG)	
48	–	1	I CAN TRANSFORM YA / CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/LGG)	
49	45	10	SMILE / UNCLE KRACKER (TOP DOG/ATLANTIC)	
50	54	11	THROW IT IN THE BAG / FABOLOUS FEAT. THE-DREAM (DEF JAM/IDJMG)	
51	39	23	FIRE BURNING / SEAN KINGSTON (BEVERLY HEIGHTS/EPIC)	
52	37	6	DON'T STOP BELIEVIN' / GLEE CAST (FOX/COLUMBIA)	●
▪	44	5	YOUNG FOREVER / JAY-Z + MR. HUDSON (ROC NATION)	
54	53	42	POKER FACE / LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
55	–	▮	BODY LANGUAGE / JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)	
56	47	33	I KNOW YOU WANT ME (CALLE OCHO) / PITBULL (ULTRA)	
57	48	4	SUCCESSFUL / DRAKE FEAT. TREY SONGZ & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
58	51	4	I'M GOING IN / DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (CASH MONEY/UNIVERSAL MOTOWN)	
59	56	8	STARSTRUKK / 3OH!3 FEAT. KATY PERRY (FINGER/ATLANTIC/RRP)	●
60	59	12	BREAK UP / MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)	
61	52	13	ICE CREAM PAINT JOB / DORROUGH (MYEGO)	
62	–	1	HEY, SOUL SISTER / TRAIN (COLUMBIA)	
63	57	17	YOU'RE A JERK / NEW BOYZ (HOTTY ASYLUM/WARNER BROS.)	●
64	40	4	LA LA LA / LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)	
65	61	5	UPRISING / MUSE (HELL.M.S./WARNER BROS.)	
66	55	▪	NEVER SAY NEVER / THE FRAY (EPIC)	●
67	–	1	RAIN / CREED (WIND-UP)	
68	50	21	BATTLEFIELD / JORDIN SPARKS (19/JIVE/LGG)	
69	68	3	GETTIN' YOU HOME (THE BLACK DRESS SONG) / CHRIS YOUNG (RCA NASHVILLE)	
70	–	3	DO I / LUKE BRYAN (CAPITOL NASHVILLE)	
71	–	73	DON'T STOP BELIEVIN' / JOURNEY (COLUMBIA/LEGACY)	
72	66	2	BETCHA GON' KNOW (THE PROLOGUE) / MARIAH CAREY (ISLAND/IDJMG)	
73	46	18	BEST I EVER HAD / DRAKE (MAJOR/CASH MONEY/UNIVERSAL MOTOWN)	
74	▪	21	NEW DIVIDE / LINKIN PARK (MACHINE SHOP/WARNER BROS.)	■
75	70	4	WASTED / GUCCI MANE FEAT. PLIES (BE/DJ DA JUICEMAN/MAYBACH/BAD BOY/WARNER BROS.)	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER — Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE — Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓓ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓓ DualDisc available. Ⓟ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Alternative, Active Rock, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Triple A, Heritage Rock, Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

CONFIGURATIONS

Ⓒ CD single available. Ⓓ Digital Download available. Ⓥ DVD single available. ▮ Vinyl Maxi-Single available. ● Vinyl single available. Ⓜ CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

POWER HOUR — This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ▽ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▣ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

POP/ADULT/ROCK

Billboard

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	12	**DOWN** (#1 2 WKS) JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	3	10	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
3	2	16	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
4	4	18	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	5	19	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
6	6	9	**WHATCHA SAY** JASON DERULO (BEVERLY GRASS/ATLANTIC/WARNER BROS.)
7	7	7	GREATEST GAINER **PAPARAZZI** LADY GAGA (KONLIVE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	10	12	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
9	8	14	**LOVE DRUNK** BOYS LIKE GIRLS (COLUMBIA)
10	9	11	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)
11	13	7	**RUN THIS TOWN** JAY Z RIHANNA & KANYE WEST (ROC NATION)
12	11	20	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
13	19	8	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
14	12	17	**GOOD GIRLS GO BAD** COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECAYED/ELEKTRA/ATLANTIC/RRP)
15	14	20	**NEVER SAY NEVER** THE FRAY (EPIC)
16	23	4	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
17	15	21	**KNOCK YOU DOWN** KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY ZONE 4/INTERSCOPE)
18	21	11	**ONE TIME** JUSTIN BIEBER (ISLAND/IDJMG)
19	17	10	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (HOLLYWEIRD/ANTHEM/ATLANTIC/UNIVERSAL REPUBLIC)
20	25	5	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
21	18	8	**BE ON YOU** FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
22	24	7	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
23	22	13	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/J RMG)
24	26	16	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
25	2	2	**3** BRITNEY SPEARS (JIVE/JLG)
26	27	7	**STARSTRUKK** 3OH!3 FEAT. KATY PERRY (PHOTO FINISH/ATLANTIC/RRP)
27	28	7	**EVACUATE THE DANCEFLOOR** CASCADA (ROBBINS)
28	33	4	**REPLAY** IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
29	29	5	**FACE DROP** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
30	31	4	**FUNHOUSE** P!NK (LAFACE/JLG)
31	35	3	**SEXY CHICK** DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
32	20	20	**NOT MEANT TO BE** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
33	36	5	**DROP IT LOW** ESTELLE FEAT. CHRIS BROWN (DARK WAX/ROMANCE A LA MODE/WARNER BROS./INTERSCOPE)
34	34	5	**THROW IT IN THE BAG** FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/IDJMG)
35			**BODY LANGUAGE** JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)
36	40	2	**DOLLHOUSE** PRISCILLA RENEA (CAPITOL)
37			**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
38	32	9	**I WANNA** THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
39			**MIDNIGHT ROMEO** PUSH PLAY (WIND-UP)
40			**HAPPY** LEONA LEWIS (SYCO/RMG)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	31	**THE CLIMB** (#1 15 WKS) MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	2	13	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	4		**HER DIAMONDS** ROB THOMAS (EMBLEM/ATLANTIC)
4	5	35	**COME ON GET HIGHER** MATT NATHANSON (VANGUARD/CAPITOL)
5	3	38	**YOU FOUND ME** THE FRAY (EPIC)
6	6	10	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	7	16	**PLEASE DON'T LEAVE ME** P!NK (LAFACE/JLG)
8	8	6	**HAVEN'T MET YOU YET** MICHAEL BUBLÉ (143/REPRISE)
9	9	51	**LOVE STORY** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	10	52	**BETTER IN TIME** LEONA LEWIS (SYCO/RMG)
11	13		**NO SURPRISE** DAUGHTRY (19/RCA/RMG)
12	12	25	**1, 2, 3, 4** PLAIN WHITE T'S (HOLLYWOOD)
13	15	4	GREATEST GAINER **I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (ISLAND/IDJMG)
14	14		**KISS A GIRL** KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
15	18	6	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
16	17	13	**CLOSER TO LOVE** MAT KEARNEY (AWARE/COLUMBIA)
17	19	6	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
18	21	10	**BEAUTIFUL WORLD (WE'RE ALL HERE)** JIM BRICKMAN & ADAM CROSSLEY (LAKESIDE/BRICKHOUSE DIRECT)
19	20	19	**SECOND CHANCE** SHINEDOWN (ATLANTIC)
20	22	13	**SHE IS LOVE** PARACHUTE (MERCURY/IDJMG)
21	25	4	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
22	23	10	**I LOOK TO YOU** WHITNEY HOUSTON (ARISTA/RMG)
23	24	9	**I DON'T WANT TO HEAR ANYMORE** EAGLES (ERG)
24			**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
25	27	10	**THEN** BRAD PAISLEY (ARISTA NASHVILLE/RMG)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	24	**USE SOMEBODY** (#1 6 WKS) KINGS OF LEON (RCA/RMG)
2	3	17	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3		23	**NO SURPRISE** DAUGHTRY (19/RCA/RMG)
4		15	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
5	5	18	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	8	14	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (HOLLYWEIRD/ANTHEM/ATLANTIC/UNIVERSAL REPUBLIC)
7	7	23	**NEVER SAY NEVER** THE FRAY (EPIC)
8	6	26	**PLEASE DON'T LEAVE ME** P!NK (LAFACE/JLG)
9	9	19	**21 GUNS** GREEN DAY (REPRISE)
10	13	10	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
11	12	12	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
12	10	25	**HER DIAMONDS** ROB THOMAS (EMBLEM/ATLANTIC)
13	11	22	**WAKING UP IN VEGAS** KATY PERRY (CAPITOL)
14	17	4	GREATEST GAINER **SOMEDAY** ROB THOMAS (EMBLEM/ATLANTIC)
15	15	8	**WE WEREN'T BORN TO FOLLOW** BON JOVI (MERCURY/IDJMG)
16	19	8	**HEY, SOUL SISTER** TRAIN (COLUMBIA)
17	18	10	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
18	16	15	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
19	20	7	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
20	21	3	**NEVER GONNA BE ALONE** NICKELBACK (ROADRUNNER/RRP)
21	22	7	**MAYBE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
22		17	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
23	24	10	**I WANNA** THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
24		16	**BE THERE** HOWIE DAY (EPIC)
25	25	11	**GOOD GIRLS GO BAD** COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECAYED/ELEKTRA/ATLANTIC/RRP)

Kelly Clarkson notches her seventh top 10 on the **Adult Top 40** chart, as "Already Gone" rises 13-10. The advance pushes Clarkson past Avril Lavigne for most top 10s among women this decade.

Trailing Clarkson's and Lavigne's top 10 totals are Michelle Branch, Sheryl Crow and Pink with five each. Goo Goo Dolls lead all acts with 10 top 10s on the chart in that span.

"Already Gone" concurrently debuts on **Adult Contemporary** at No. 24, marking Clarkson's highest career entrance on the chart; "My Grown Up Christmas List" opened at No. 26 in 2003.

On **Mainstream Top 40**, Clarkson's RCA labelmate Leona Lewis returns at No. 40 with "Happy," the lead single from the latter's second album, "Echo," due Nov. 17. Lewis spent nine weeks atop the tally last year with her debut smash, "Bleeding Love."



ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	9	**CHECK MY BRAIN** (#1 4 WKS) ALICE IN CHAINS (VIRGIN/CAPITOL)
2	2	3	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
3	3	16	**JARS** CHEVELLE (EPIC)
4	5	9	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
5	6	12	**THE FIXER** PEARL JAM (MONKEYWRENCH)
6	4	10	**UPRISING** MUSE (HELIUM-3/WARNER BROS.)
7	7	6	**BREAK** THREE DAYS GRACE (JIVE/JLG)
8	11	8	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO** WEEZER (DGC/INTERSCOPE)
9	9	19	**YOU'RE GOING DOWN** SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10	8	8	**OVERCOME** CREED (WIND-UP)
11	10	19	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
12	12	19	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
13	13	19	**PANIC SWITCH** SILVERSUN PICKUPS (DANGERBIRD)
14	14	17	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
15	15	19	**SOUND OF MADNESS** SHINEDOWN (ATLANTIC)
16	16		**NOTION** KINGS OF LEON (RCA/RMG)
17	17	7	**MEDICATE** AFI (DGC/INTERSCOPE)
18	19		**BURN IT TO THE GROUND** NICKELBACK (ROADRUNNER/RRP)
19	23	5	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
20	20	19	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (DSP/JIVE/JLG)
21	18		**WHISKEY HANGOVER** GODSMACK (UNIVERSAL REPUBLIC)
22	24		**CHAMPAGNE** CAVO (REPRISE)
23	21	14	**IGNORANCE** PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
24			GREATEST GAINER **KINGS AND QUEENS** 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
25	22	19	**21 GUNS** GREEN DAY (REPRISE)
26	25	4	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
27		8	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
28	31	10	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
29	30	14	**1901** PHOENIX (LOYAUTE/GLASSNOTE)
30	28	19	**NO YOU GIRLS** FRANZ FERDINAND (DOMINO/EPIC)
31		8	**BACK AGAINST THE WALL** CAGE THE ELEPHANT (DSP/JIVE/JLG)
32	27	19	**I GET OFF** HALESTORM (ATLANTIC)
33	34	3	**EAST JESUS NOWHERE** GREEN DAY (REPRISE)
34	36	7	**AGAIN** FLYLEAF (A&M/OCTONE/INTERSCOPE)
35	29	15	**SHE'S A GENIUS** JET (REAL HORRORSHOW/FIVE SEVEN/CAPITOL)
36	35	7	**FUGITIVE** DAVID GRAY (MERCER STREET/DOWNTOWN)
37	33	13	**I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT** U2 (ISLAND/INTERSCOPE)
38	40		**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)
39		4	**MONSTER** SKILLET (ARDENT/IND/ATLANTIC)
40	38	11	**ONE DAY** MATISYAHU (JOUB/OR/EPIC)
41		10	**WHY I AM** DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
42	42	9	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
43	48	4	**BLOOD ON MY HANDS** THE USED (REPRISE)
44	37	8	**BREAKING** ANBERLIN (UNIVERSAL REPUBLIC)
45	41	10	**BY THE WAY** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
46	46	7	**FOREVER IN YOUR HANDS** ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
47	47	5	**MAYBE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
48	45	6	**TALK TO ME** BUCKCHERRY (ELEVEN SEVEN)
49	49	2	**SLOW POISON** THE BRAVERY (ISLAND/IDJMG)
50	50	3	**MODERN DAY DELILAH** KISS (-)

30 Seconds to Mars, fronted by actor Jared Leto, rockets onto **Alternative** at No. 20 and **Rock Songs** at No. 24. The band releases its third album, "This Is War," Dec. 8. The act's five Alternative chart entries include the 2007 No. 1 "From Yesterday."



ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	10	**UPRISING** (#1 4 WKS) MUSE (HELIUM-3/WARNER BROS.)
2	3	8	**(IF YOU RE WONDERING IF I WANT YOU TO) I WANT YOU** WEEZER (DGC/INTERSCOPE)
3	5	3	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
4	2	9	**CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
5	4	17	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
6	6	16	**JARS** CHEVELLE (EPIC)
7	7	7	**MEDICATE** AFI (DGC/INTERSCOPE)
8	10	9	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
9	13	6	**BREAK** THREE DAYS GRACE (JIVE/JLG)
10	11	12	**THE FIXER** PEARL JAM (MONKEYWRENCH)
11	9	14	**IGNORANCE** PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
12	12	31	**PANIC SWITCH** SILVERSUN PICKUPS (DANGERBIRD)
13	8	20	**NOTION** KINGS OF LEON (RCA/RMG)
14	14	39	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
15	18	4	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
16	19	10	**BACK AGAINST THE WALL** CAGE THE ELEPHANT (DSP/JIVE/JLG)
17	17	30	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (DSP/JIVE/JLG)
18	16	21	**YOU'RE GOING DOWN** SICK PUPPIES (RMR/VIRGIN/CAPITOL)
19	15	21	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
20			**KINGS AND QUEENS** 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
21	23	14	**1901** PHOENIX (LOYAUTE/GLASSNOTE)
22	26	4	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
23	24	13	**BREAKING** ANBERLIN (UNIVERSAL REPUBLIC)
24	25	8	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
25	28	7	**AGAIN** FLYLEAF (A&M/OCTONE/INTERSCOPE)

TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	13	**FUGITIVE** (#1 7 WKS) DAVID GRAY (MERCER STREET/DOWNTOWN)
2	2	14	**MAYBE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
3		13	**WHY I AM** DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
4	7	8	**HEY, SOUL SISTER** TRAIN (COLUMBIA)
5	5	17	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	4	16	**I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT** U2 (ISLAND/INTERSCOPE)
7	6	12	**THE FIXER** PEARL JAM (MONKEYWRENCH)
8	17	2	GREATEST GAINER **WHO SAYS** JOHN MAYER (COLUMBIA)
9	8	36	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
10	11	7	**DREAMS** BRANDI CARLILE (COLUMBIA)
11	9	8	**BACKWARDS DOWN THE NUMBER LINE** PHISH (EMP)
12	10	21	**21 GUNS** GREEN DAY (REPRISE)
13	13	8	**SOMETHING BEAUTIFUL** NEEDTOBREATHE (ATLANTIC)
14			**JUST SAY YES** SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
15	16	10	**STARING DOWN** COLLECTIVE SOUL (EL LOJO & PROUD ROADRUNNER/RRP)
16	22	5	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU** WEEZER (DGC/INTERSCOPE)
17			**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
18	14	18	**LITTLE BRIBES** DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
19	24	2	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
20	21	17	**NEVER SAY NEVER** THE FRAY (EPIC)
21			**SAY PLEASE** MONSTERS OF FOLK (SHANGRI LA)
22	28	4	**40 DOGS** BOB SCHNEIDER (SHOCKORAMA/KIRTLAND)
23	26		**I AND LOVE AND YOU** THE AVETT BROTHERS (AMERICAN/COLUMBIA)
24	23		**PRECIOUS LOVE** JAMES MORRISON (POLYDOR/INTERSCOPE)
25		19	**BE THERE** HOWIE DAY (EPIC)

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	3	35	#1 1 WK **GETTIN' YOU HOME (THE BLACK DRESS SONG)** (TROY C. DUNG C. BATTEN A. BLAZY)	Chris Young / RCA		1
2	1	1		**AMERICAN RIDE** (T. KEITH W. T. HAVENS)	Toby Keith / SHOW DOG NASHVILLE		1
3	3	4		**ONLY YOU CAN LOVE ME THIS WAY** (K. URBAN M. A. WAY)	Keith Urban / CAPITOL NASHVILLE		3
4	4	7	16	GREATEST GAINER **TOES** (ZAC BROWN / WOODY BROWN / WOOTTEN / HOPKINS / MILLER)	Zac Brown Band / HOME GROWN / ATLANTIC / BIGGER PICTURE		4
5	6	6		**WELCOME TO THE FUTURE** (B. PAISLEY / D. HUFF)	Brad Paisley / ARISTA NASHVILLE		5
6	11	11		**COWBOY CASANOVA** (C. UNDERWOOD / B. MCELVOY / B. JAMES)	Carrie Underwood / ARISTA NASHVILLE		6
7	10	15		**NEED YOU NOW** (C. KELLEY / D. HAYWOOD / C. KELLEY / H. SCOTT / A. FAR...)	Lady Antebellum / CAPITOL NASHVILLE		7
8	9	13		**I'M ALIVE** (B. CANNON / K. CHESNEY / D. DALTON / M. TAMPOSINO)	Kenny Chesney With Dave Matthews / BNA		8
9	14	17		**DO I** (L. STEPHENS / L. BRYAN / J. KELLEY / D. HAYWOOD)	Luke Bryan / CAPITOL NASHVILLE		9
10	12	14		**RUNAWAY** (J. ...AN / E. ...BRA / J. S...BIRES / C. SMITH / B. BLACKBURN)	Love And Theft / EMI NASHVILLE		10
11	13	16		**FIFTEEN** (T. SWIFT / L. SWIFT)	Taylor Swift / BIG MACHINE		11
12	15	18		**BONFIRE** (C. MORGAN / T. BUTLER / K. DEARMAN / C. MORGAN / M. ROGERS)	Craig Morgan / BNA		12
13	16	19		**RED LIGHT** (C. DEPEW / M. WRUCKE / J. SINGLETON / M. PEIRCE / D. MATKOSKY)	David Nail / MCA NASHVILLE		13
14	18	21		**I WANNA MAKE YOU CLOSE YOUR EYES** (B. BEAVERS / D. BENTLEY)	Dierks Bentley / CAPITOL NASHVILLE		14
15	19	23		**CONSIDER ME GONE** (R. MONTGOMERY / M. POSEY / ...AM NUM GREEN)	Reba / STARSTRUCK / VALORY		15
16	17	20		**HONKY TONK STOMP** (R. CLINE / M. WRIDE / K. DUNN / T. MCBRIDE / B. PINSON)	Brooks & Dunn Featuring Billy Gibbons / ARISTA NASHVILLE		16
17	20	22		**ALL I ASK FOR ANYMORE** (...ATHA / ...AMS)	Trace Adkins / ...A NASHVILLE		17
18	23	28	5	AIR POWER **SOUTHERN VOICE** (...GAN / R. TIMS / SHAW / D. SMITH / T. DOUGLAS / B. D. PIERO)	Tim McGraw / CURB		18
19	21	24	24	AIR POWER **I JUST CALL YOU MINE** (...H E. M...ENNOX / J. CATES / T. ...AS / D. MATKOSKY)	Martina McBride / RCA		19
20	22	26	6	AIR POWER **HISTORY IN THE MAKING** (R. ROGERS / D. RUCKER / R. ROGERS / C. MILLS)	Darius Rucker / CAPITOL NASHVILLE		20
21	26	31		**WHITE LIAR** (...TEEL / M. WRUCKE / M. LAMBERT / N. HEMBY)	Miranda Lambert / COLUMBIA		21
22	28	44		**WHY** (TOM DEE / RASCAL FLATTS / S. A. SHAMBLIN / R. MATHIS)	Rascal Flatts / LYRIC STREET		22
23	24	25		**LONG LINE OF LOSERS** (B. CHANCEY / K. FOWLER / K. TRIBBETT)	Montgomery Gentry / ...MED		23
24	25	27		**EIGHT SECOND RIDE** (...RITCHEY / J. OWEN / E. DURRANCE)	Jake Owen / ...		24
25	27	29		**HURRY HOME** (...MAN / ...WILLIAMS)	Jason Michael Carroll / ...		25
26	33	42		**THE TRUTH** (M. ...NDER / ...WES A. MURPHEE)	Jason Aldean / BROKEN BOW		26
27	32	33		**THAT'S HOW COUNTRY BOYS ROLL** (...HAMBERLAIN / ...D POYTHRESS / R. L. FEEK / W. VARBLE)	Billy Currington / MCA NASHVILLE		27
28	29	34		**WHY DON'T WE JUST DANCE** (J. ...BEMERS / J. ...GTON / C. BROWN)	Josh Turner / MCA NASHVILLE		28
29	31	32		**TODAY** (M. WRIGHT / G. ALLAN / B. LONG / T. L. JAMES)	Gary Allan / MCA NASHVILLE		29
30	30	30		**OUTSIDE MY WINDOW** (...BUXTON / S. BUXTON / V. SHAW / M. J. HUDSON / G. BURR)	Sarah Buxton / ...		30
31	36	38		**A LITTLE MORE COUNTRY THAN THAT** (...HAMBERLAIN / D. POYTHRESS / R. L. FEEK / W. VARBLE)	Easton Corbin / MERCURY		31
32	34	37		**BEER ON THE TABLE** (M. ...D / ...THOMPSON / ...A / ...A ZALEAK)	Josh Thompson / ...		32
33	37	RE		**DIDN'T YOU KNOW HOW MUCH I LOVED YOU** (...NDSEY / C. LINDSEY / A. MAYO / T. VERGES)	Kellie Pickler / ...		33
34	45	-		**TWANG** (...THAN BROWN / ...ANDERDALE / K. MARVEL / ...RITCHEY)	George Strait / MCA NASHVILLE		34
35	35	35		**RADIO WAVES** (M. WRUCKE / B. SANDERS / M. ELI)	Eli Young Band / REPRISE / WARNER BROS.		35
36	42	46		**SARA SMILE** (...HALL / ...OATES)	Jimmy Wayne Featuring Daryl Hall & John Oates / VALORY		36
37	38	39		**COUNTRY FOLKS (LIVIN' LOUD)** (...ON / ...WELL / ...MAN / ...EY)	The Lost Trailers / BNA		37
38	41	47		**KEEP ON LOVIN' YOU** (...OFF / J. STAMPFLI / ...WELL / ...MON)	Steel Magnolia / BIG MACHINE		38
39	40	43		**LONG AFTER I'M GONE** (...NEY / ...LINE / ...WELL / A. ...N / M. BEESON / R. SUPA)	Big Kenny / ...OVE EVERYBODY G.TOWN / BIGGER PICTURE		39
40	46	49		**EVERYWHERE I GO** (...VAN / ...HEVASSAR / ...TEELE)	Phil Vassar / UNIVERSAL ...		40
41	43	45		**LOVE LIKE CRAZY** (...HAMPION / ...ANES)	Lee Brice / CURB		41
42	39	41		**MOO LA MOO** (...AM / ...NEHAM / AZARIA / MANTER / ...EMMUD)	Steve Azar / RIDE		39
43	47	52		**19 AND CRAZY** (W. ...KINS / ...ANDA MONROE / M. BROWN / ...LEAH K. D'MONROE / A. SHEPARD)	Bomshel / CURB		43
44	44	48		**LOVE LIVES ON** (...EASON / M. ...HOPE / ...STEVENS / M. WEST)	Mallary Hope / MCA NASHVILLE		44
45	48	50		**STUCK** (J. ...AMES / ...E. MYERS / B. M. NIANA)	Ash Bowers / STONE PEAK		45
46	52	56		**HOW FAR DO YOU WANNA GO?** (M. ...R / T. M...GRETE / ...TEELE / D. MORRIS)	Gloriana / EMI / REPRISE / WARNER BROS.		46
47	49	51		**SOONER OR LATER** (J. ...HAM / M. ...PARKER / D. ...S / ...M. SHANKS)	Michelle Branch / REPRISE / WARNER BROS.		47
48	50	55		**SKINNY DIPPIN'** (M. ...HT / A. DUNCAN / C. TOMPKINS)	Whitney Duncan / WARNER BROS.		48
49	■	-		**THE CALL** (J. ...D / M. KENNON / N. GORDON / J. CAMPBELL)	Matt Kennon / BAMAJAM / STROUDAVARI		49
50	54	53		**IT DID** (...MON / M. ...OWEN / ...NS)	Blaine Larsen / ...		50



The third consecutive top five single from "The Foundation" gets the Greatest Gainer (up 4.3 million impressions). The album is No. 6 on Top Country Albums (25,000 copies) while the exclusive customized version sold by Cracker Barrel Old Country Stores is the Pacesetter at No. 28 (3,500 copies, up 76%).



The rookie trio's debut single becomes its first top 10 and the first for the upstart imprint Carolwood. The label is a sister imprint of Disney's Nashville-based Lyric Street. The group is touring with Jason Aldean through mid-November.

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	NOT SHOT		1	#1 1 WK **TOBY KEITH** (...W DOG / NASHVILLE 027 (18.98)	American Ride		1
2	NEW			**LUKE BRYAN** (...5853 / 18.98)	Doin' My Thing		2
3	2	1		**TAYLOR SWIFT** (...98 ●)	Fearless	4	1
4	1	-		**MIRANDA LAMBERT** (...98)	Revolution		1
5	NEW			**ROSANNE CASH** (...98)	The List		5
6	3	2		**ZAC BROWN BAND** (...)	The Foundation	■	2
7	4	3		**SOUNDTRACK** (WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	■	1
8	5	5		**JASON ALDEAN** (...98)	Wide Open	●	2
9	7	7		**LADY ANTEBELLUM** (...12.98)	Lady Antebellum	■	1
10	6	4		**BROOKS & DUNN** (...13.98)	#1s ... And Then Some		1
11	8	6		**GEORGE STRAIT** (...MCA NASHVILLE 0...73* / ...MCA (13.98	Twang	●	1
12	9	8		**REBA** (...BLICK MMG/VAL (18.98) ●	Keep On Loving You		1
13	11	10		**DARIUS RUCKER** (...98)	Learn To Live	■	1
14	10	9		**VARIOUS ARTISTS** (...MCA / ...MCA (13.98)	NOW That's What I Call Country Vol. 2		4
15	14	12		**TAYLOR SWIFT** (...15.98 ●)	Taylor Swift	4	1
16	13	11		**CHRIS YOUNG** (...98)	The Man I Want To Be		6
17	12	14		**SUGARLAND** (...MCA / ...98)	Love On The Inside	■	1
18	15	13		**KEITH URBAN** (...751* (18.98)	Defying Gravity		1
19	39	28	58	GREATEST GAINER **RASCAL FLATTS** (...G / 0...3450...98)	Greatest Hits Volume 1		2
20	23	15		**RASCAL FLATTS** (...STREET / ...98)	Unstoppable	■	1
21	18	18		**KENNY CHESNEY** (...)	Greatest Hits II		1
22	16	17		**BRAD PAISLEY** (...98)	American Saturday Night		1
23	■	16		**JUSTIN MOORE** (...)	Justin Moore		3
24	21	20		**SUGARLAND** (...CD/DVD ●)	LIVE On The Inside		1
25	22	21		**BILLY CURRINGTON** (...98)	Little Bit Of Everything		2
26	24	22		**JAMEY JOHNSON** (...MRY 011237* / ...MMN (13.98)	That Lonesome Song	●	6
27	19	-		**PATTY LOVELESS** (...ORD ROAD 21976 (17.98)	Mountain Soul II		19
28	38	36	5	PACE SETTER **ZAC BROWN BAND** (...)	The Foundation		28
29	NEW			**BILL ENGVALL** (...SUGGESTED PRICE: 51970/WRN (13.98)	Aged And Confused		29
30	25	23		**GLORIANA** (EMI/EMI REPRISE/WARNER BROS. 51978/WRN (13.98)	Gloriana		2
31	36	33		**COLT FORD** (AVERAGE JOE'S 1001 (18.98)	Ride Through The Country		24
32	31	30		**KELLIE PICKLER** (...EMA 225*1 / ...MN (17.98) ●)	Kellie Pickler		1
33	27			**BIG & RICH** (WARNER BR... 51970/WRN (18.98)	Greatest Hits		27
34	32	35		**TOBY KEITH** (...98 / ...NASHVILLE 0101...UM / ...98)	35 Biggest Hits	■	1
35	28	26		**ERIC CHURCH** (...CAPITOL NASHVILLE 2...10* (...98)	Carolina		4
36	17	-		**ROBERT EARL KEEN** (LOST HIGHWAY 013332* /UMGN (13.98)	The Rose Hotel		17
37	33	24		**GEORGE JONES** (...SONY MUSIC...ERSTONE (...98)	A Collection Of My Best Recollection		22
38	35	32		**RANDY HOUSER** (UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		21
39	26	19		**LARRY THE CABLE GUY** (...WARNER BROS. 519711/WRN (15.98	Tailgate Party		19
40	■	25		**WILLIE NELSON** (...LABLE MTE 67197 BLG (17.98)	American Classic		14
41	NEW			**COLT FORD** (AVERAGE JOE'S 1...0 CD/DVD ●)	Country Is As Country Does		41
42	37	31		**DIERKS BENTLEY** (...CAPITOL NASHVILLE 2...155 (...98)	Feel That Fire		1
43	29	-		**KRIS KRISTOFFERSON** (...NEW WEST 6471* (...98)	Closer To The Bone		29
44	34	29		**LOVE AND THEFT** (CAROLWOOD 007*3519/EMI STREET (14.98)	World Wide Open		10
45	41	40		**KENNY CHESNEY** (BLUE CHAIR BNA 34553/SMN (18.98)	Lucky Old Sun		1
46	42	43		**TIM MCGRAW** (...)	Greatest Hits: Limited Edition		1
47	51	■		**TRACE ADKINS** (...ARISTA NASHVILLE 2...981 (...98	X: Ten		7
48	40	37		**TRAILER CHOIR** (SHOWDOG NASHVILLE 005 (17.98)	Off The Hillbilly Hook (EP)		38
49	■	45		**MARTINA MCBRIDE** (...)	Shine		1
50	46	39		**JAKE OWEN** (RCA ...CAMA / ...98)	Easy Does It		2

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.
1	1	2	#1 2 WKS **PATTY LOVELESS** (...ROAD 21976)	Mountain Soul II	
2	2	34	**STEVE MARTIN** (...)	The Crow: New Songs For The Five-String Banjo	
3	3	5	**THE ISAACS** (...ZONDervan 3...9011)	The Isaacs: Naturally: An Almost A Cappella Collection	
4	4	4	**RICKY SKAGGS** (...MCA / CAM ...)	Solo: Songs My Dad Loved	
5	5	55	**OLD CROW MEDICINE SHOW** (...)	Tennessee Pusher	
6	NEW		**STEEP CANYON RANGERS** (...REBEL ...)	Deep In The Shade	
7	6	16	**SARAH JAROSZ** (...SF ...)	Song Up In Her Head	
8	7	6	**YONDER MOUNTAIN STRING BAND** (...ROUNDER ...)	The Show	
9	10	50	**STEVE IVEY** (...MARAVY / ...SUGAR MAPLE)	Ultimate Bluegrass	
10	11	9	**THE WAILIN' JENNYS** (...)	Live At The Mauch Chunk Opera House	

BETWEEN THE BULLETS

KEITH'S EIGHTH NO. 1



Toby Keith snares his eighth No. 1 on Top Country Albums with "American Ride," his 17th consecutive top 10 on that list. With more than 90,000 copies sold, "Ride" is also the Oklahoman's 10th top 10 on the Billboard 200, where it starts at No. 3. Each of Keith's eight No. 1s debuted at the summit on Top Country Albums, including seven studio sets and one hits package. Elsewhere on the country chart, Luke Bryan lands his second top five start and biggest sales week (58,000 sold) with his second album, "Doin' My Thing" (No. 2). His debut album, "I'll Stay Me," opened at No. 2 in September 2007. —*Wade Jessen*

R&B/HIP-HOP

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT / DISTRIBUTING LABEL
1	2	5	#1 4 WKS **JAY-Z** THE BLUEPRINT 3 ROC NATION 520856 AG
2	60	2	GREATEST GAINER **BEBE & CECE WINANS** STILL B&C 31105/MALACO
3	1	3	**MARIAH CAREY** MEMOIRS OF AN IMPERFECT ANGEL ISLAND 013226/IDJMG
4	3	6	**WHITNEY HOUSTON** I LOOK TO YOU ARISTA 10033 RMG
5	4	5	**DRAKE** SO FAR GONE EP YOUNG MONEY/CASH MONEY/UMRSA, MOTOWN 013[illegible]
6	7	6	**TREY SONGZ** READY SONG BOOK/ATLANTIC 516794 AG
7	5	14	**MAXWELL** BLACKSUMMER'SNIGHT COLUMBIA 89142/SONY MUSIC +
8	8	4	**LIL' BOOSIE** SUPERMAN: THE RETURN OF BOOSIE BAD AZZ THE [illegible]
9	MOST EXTENDED LAYAWAY		**FAT JOE** JEALOUS ONE'S STILL ENVY (J.O.S.E. 2) TERROR SQUAD 97371
10	6	2	**GHOSTFACE KILLAH** GHOSTDINI: WIZARD OF POETRY IN EMERALD CITY DEF JAM 01 [illegible]
11	10	5	**RAEKWON** ONLY BUILT 4 CUBAN LINX... PT. II ICE H2O 68794
12	13	18	**THE BLACK EYED PEAS** THE E.N.D. INTERSCOPE 012887* IGA
13	9	4	**KID CUDI** MAN ON THE MOON: THE END OF DAY [illegible]
14	17	2	**MACK 10** SOFT WHITE HOO BANGIN' 082509
15	15	10	**K'JON** I GET AROUND UP&UP/UNIVERSAL REPUBLIC 013162/UMRG
16	19	23	**CHRISETTE MICHELE** EPIPHANY DEF JAM 012 [illegible] IDJMG +
17	14	5	**VARIOUS ARTISTS** SILKY SOUL MUSIC: AN ALL STAR TRIBUTE TO MAZE FEATURING FRANKIE BEVERLY [illegible]
18	16	11	**FABOLOUS** LOSO'S WAY (SOUNDTRACK) DESERT STORM/DEF JAM 01 [illegible]
19	21	21	**EMINEM** RELAPSE WEB/SHADY AFTERMATH/INTERSCOPE 012863* IGA
20	20	7	**LETOYA** LADY LOVE CAPITOL 97259
21	18	2	**SOUNDTRACK** MORE THAN A GAME [illegible]
22	24	15	**JEREMIH** JEREMIH MICK SCHULTZ DEF JAM 013095* IDJMG
23	22	48	**BEYONCE** I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA 19192/SONY MUSIC
24	26	8	**LEDISI** TURN ME LOOSE VERVE FORECAST 012677 VG +
25	23	6	**PITBULL** REBELUTION MR. 305/POLO GROUNDS J 51991/RMG
26	11	2	**PLAYAZ CIRCLE** FLIGHT 360 THE TAKEOFF DTP/DEF JAM 012679 IDJMG
27	28	30	**KERI HILSON** IN A PERFECT WORLD... [illegible]
28	27	34	**CHARLIE WILSON** UNCLE CHARLIE P.M.-S.C./JIVE 23389 JLG
29	12	2	**MARQUES HOUSTON** MR. HOUSTON MUSICWORKS 001 T.U.G
30	29	4	**NEW BOYZ** SKINNY JEANZ AND A MIC SHOTTY ASYLUM 520425/WARNER BROS.
31	30	51	**MARY MARY** THE SOUND MY BLOCK/COLUMBIA 28087* SONY MUSIC +
32	25	4	**TRICK DADDY** FINALLY FAMOUS: BORN A THUG, STILL A THUG [illegible]
33	NEW		**JIM JONES PRESENTS WEBSTAR** THE ROOFTOP SCRILLA MILL 2042/E1
34	31	43	**ANTHONY HAMILTON** THE POINT OF IT ALL MISTER'S MUSIC SO SO DEF 23387 JLG
35	NEW		**SAIGON** WARNING SHOTS 2 AMALGAM DIGITAL AMALGAM 51306 E1
36	32	71	**LIL WAYNE** THA CARTER III CASH MONEY/UNIVERSAL MOTOWN 011971 UMRG
37	33	13	**TWISTA** CATEGORY F5 GMG 96412
38	34	15	**VARIOUS ARTISTS** NOW 31 EMI UNIVERSAL/ZOMBA 28617 SONY MUSIC
39	39	31	**THE-DREAM** LOVE V.S. MONEY RADIO KILLA/DEF JAM 012579* IDJMG
40	36	3	**PLEASURE P** THE INTRODUCTION OF MARCUS COOPER ATLANTIC 51609 AG +
41	43	43	**KEYSHIA COLE** A DIFFERENT ME IMAN/GEFFEN 012395 IGA
42	38	17	**LAURA IZIBOR** LET THE TRUTH BE TOLD ATLANTIC 512240 AG
43	40	8	**SEAN PAUL** IMPERIAL BLAZE VP/ATLANTIC 520847 AG +
44	47	43	**JAMIE FOXX** INTUITION J 41294 RMG
45	37	13	**JOE** SIGNATURE 563 00005 KEDAR
46	45	26	**RICK ROSS** DEEPER THAN RAP [illegible]
47	NEW		**JOE BUDDEN** ESCAPE ROUTE AMALGAM DIGITAL AMALGAM 51331 E1
48	56	59	**YOUNG JEEZY** THE RECESSION [illegible]
49	69	55	PACE SETTER **T.I.** PAPER TRAIL GRAND HUSTLE/ATLANTIC 517287* AG + 2
50	35	16	**GINUWINE** A MAN'S THOUGHTS NOTE/ASYLUM 519147/WARNER BROS.



At No. 9 on Top R&B/Hip-Hop Albums, Fat Joe steers "Jealous One's Still Envy (J.O.S.E. 2)" to his fourth consecutive top 10 and sixth career bow in the upper tier. Meanwhile, Belle & CeCe Winans (60-Z) earn their highest chart mark—either as a group or solo—since the duo's "Different Lifestyles" spent two weeks at No. 1 in 1991.

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	3	14	#1 1 WK **UNDER** PLEASURE P (ATLANTIC)
2	4	11	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
3	5	12	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MAYBACH/ICE/WARNER BROS.)
4	1	15	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	2	19	**BREAK UP** MARIO FEAT. GUCCI MANE & SEAN GARRETT (J RMG)
6	6	20	**PRETTY WINGS** MAXWELL (COLUMBIA)
7	10	6	**FOREVER** DRAKE (HARVEY MASON, ZONE 4/STREAMLINE/INTERSCOPE)
8	7	11	**NUMBER ONE** R. KELLY FEAT. KERI HILSON (JIVE/JLG)
9	8	11	**LOL :-)** TREY SONGZ FEAT. GUCCI MANE & BOULIA BOY TELL'EM (SONG BOOK/ATLANTIC)
10	RE		**REGRET** LETOYA FEAT. LUDACRIS (CAPITOL)
11	12	16	**5 STAR CHICK** YO GOTTI (POLO GROUNDS J RMG)
12	15	RE	**DOESN'T MEAN ANYTHING** ALICIA KEYS (MBK J RMG)
13	11	19	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
14	14	24	**GOD IN ME** MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
15	20	6	**I INVENTED SEX** TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
16	25	2	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
17	17	9	**I'M GOOD** CLIPSE FEAT. PHARRELL WILLIAMS (RE-UP/COLUMBIA)
18	36	RE	**I CAN TRANSFORM YA** CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
19	13	16	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)
20	16	24	**TRUST** KEYSHIA COLE DUET WITH MONICA (IMAN/GEFFEN/INTERSCOPE)
21	19	19	**ICE CREAM PAINT JOB** DORROUGH (NGENIUS/E1)
22	21	8	**SWEAT IT OUT** THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
23	27	7	**DROP IT LOW** ESTER DEAN FEAT. CHRIS BROWN [illegible]
24	NEW		GREATEST GAINER **PAPERS** USHER (LAFACE/JLG)
25	32	3	**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
26	35	RE	**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
27	29	RE	**BAD HABITS** MAXWELL (COLUMBIA)
28	24	16	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
29	23	10	**BETTER BELIEVE IT** LIL BOOSIE FEAT. YOUNG JEEZY & WEBBIE (THE ASYLUM/WARNER BROS.)
30	22	11	**BECKY** PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
31	31	3	**EVERYTHING, EVERYDAY, EVERYWHERE** FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
32	28	11	**THE ONE** MARY J. BLIGE FEAT. DRAKE (MATRIARCH/GEFFEN/INTERSCOPE)
33	30	2	**VIDEO PHONE** BEYONCE (MUSIC WORLD/COLUMBIA)
34	NEW		**THINKIN' ABOUT YOU** MARIO (J RMG)
35	37	4	**FRESH** 6 TRE G (MOONSTONE/JIVE/BATTERY)
36	39	3	**BODY** MARQUES HOUSTON (MUSICWORKS/T.U.G.)
37	33	9	**BUY YOU A ROUND (UP AND DOWN)** VERSE SIMMONDS (DARKCHILD/INTERSCOPE)
38	NEW		**I LOOK GOOD** CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)
39	NEW		**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (ISLAND/IDJMG)
40	38	6	**TROUBLE** GINUWINE FEAT. BUN B (NOTE/ASYLUM/WARNER BROS.)

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 2 WKS **RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	2	15	**DOWN** JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	6	9	**WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
4	3	15	**BE ON YOU** FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
5	5	13	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
6	7	13	**BREAK UP** MARIO FEAT. GUCCI MANE & SEAN GARRETT (J RMG)
7	4	16	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)
8	13	5	**FOREVER** DRAKE (HARVEY MASON, ZONE 4/STREAMLINE/INTERSCOPE)
9	8	23	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	11	13	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	9	18	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
12	10	RE	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS J RMG)
13	17	RE	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
14	16	15	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
15	14	6	**LOL :-)** TREY SONGZ FEAT. GUCCI MANE & BOULIA BOY TELL'EM (SONG BOOK/ATLANTIC)
16	12	27	**KNOCK YOU DOWN** KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY ZONE 4/INTERSCOPE)
17	15	7	**DROP IT LOW** ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON, ZONE 4/STREAMLINE/INTERSCOPE)
18	19	RE	**DOESN'T MEAN ANYTHING** ALICIA KEYS (MBK J RMG)
19	21	4	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
20	26	3	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
21	23	4	**SEXY CHICK** DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
22	18	8	**SHAKE MY** THREE 6 MAFIA FEAT. KALENNA (HYPNOTIZE MINDS/COLUMBIA)
23	32	2	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
24	25	5	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MAYBACH/ICE/WARNER BROS.)
25	24	5	**TIE ME DOWN** NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
26	28	6	**ONE TIME** JUSTIN BIEBER (IS/AND/IDJMG)
27	NEW		GREATEST GAINER **I CAN TRANSFORM YA** CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
28	33	3	**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
29	20	8	**WRITTEN ON HER** BIRDMAN FEAT. JAY SEAN (CASH MONEY/UNIVERSAL MOTOWN)
30	22	14	**OUTTA CONTROL** BABY BASH FEAT. PITBULL (ARISTA/RMG)
31	27	7	**FACE DROP** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
32	31	3	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (ISLAND/IDJMG)
33	29	10	**LA LA LA** LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
34	35	2	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
35	36	5	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
36	37	RE	**NUMBER ONE** R. KELLY FEAT. KERI HILSON (JIVE/JLG)
37	30	10	**BECKY** PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
38	NEW		**REPLAY** IYAZ (T.I. & MONEY/BELUGA HEIGHTS/REPRISE)
39	NEW		**EVERYTHING, EVERYDAY, EVERYWHERE** FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
40	40	2	**GIVE IT ALL U GOT** LIL JON FEAT. KEE (BME/UNIVERSAL REPUBLIC)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 3 WKS **BAD HABITS** MAXWELL (COLUMBIA)
2	3	24	**CAN'T LIVE WITHOUT YOU** CHARLIE WILSON (P MUSIC/JIVE/JLG)
3	2	24	**PRETTY WINGS** MAXWELL (COLUMBIA)
4	RE	12	**I LOOK TO YOU** WHITNEY HOUSTON (ARISTA/RMG)
5	5	34	**ON THE OCEAN** K'JON (UP&UP/DEN TYME/UNIVERSAL REPUBLIC)
6	6	29	**THE POINT OF IT ALL** ANTHONY HAMILTON (MISTER'S MUSIC/JIVE/JLG)
7	10	21	**BLAME IT ON ME** CHRISETTE MICHELE (DEF JAM/IDJMG)
8	8	31	**GOD IN ME** MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
9	7	RE	**LAST CHANCE** GINUWINE (NOTE/ASYLUM/WARNER BROS.)
10	13	7	**WHAT I'VE BEEN WAITING FOR** BRIAN MCKNIGHT (HARD WORK/E1)
11	9	21	**IN LOVE WITH ANOTHER MAN** JAZMINE SULLIVAN (J RMG)
12	11	22	**CLOSE TO YOU** BEBE & CECE WINANS (B&C/MALACO)
13	16	RE	**DOESN'T MEAN ANYTHING** ALICIA KEYS (MBK J RMG)
14	14	9	**OH** KEVON EDMONDS (MAKE)
15	12	40	**SOBEAUTIFUL** MUSIQ SOULCHILD (ATLANTIC)
16	22	RE	**MILLION DOLLAR BILL** WHITNEY HOUSTON (ARISTA/RMG)
17	RE	21	**GIVE IT TO ME RIGHT** MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
18	21	4	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (ISLAND/IDJMG)
19	17	14	**GOIN' THRU CHANGES** LEDISI (VERVE FORECAST/VERVE)
20	24	11	**THIS TIME** K'JON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ (UP&UP/UNIVERSAL REPUBLIC)
21	RE	12	**DON'T STAY** LAURA IZIBOR (ATLANTIC)
22	23	13	**TRUST** KEYSHIA COLE DUET WITH MONICA (IMAN/GEFFEN/INTERSCOPE)
23	RE	9	**MY CHILD** ALL-4-ONE (FREAK/CMG)
24	28	3	**YESTERDAY** TONI BRAXTON (ATLANTIC)
25	25	7	**BETTER WITH TIME** PRINCE (NPG)

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 5 WKS **RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	3	18	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
3	2	16	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	RE	7	**FOREVER** DRAKE (HARVEY MASON, ZONE 4/STREAMLINE/INTERSCOPE)
5	6	11	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MAYBACH/ICE/WARNER BROS.)
6	8	5	GREATEST GAINER **EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
7	5	25	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	7	14	**BE ON YOU** FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
9	RE	17	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS J RMG)
10	10	26	**ICE CREAM PAINT JOB** DORROUGH (NGENIUS/E1)
11	14	RE	**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
12	11	26	**EVERY GIRL** YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	12	12	**5 STAR CHICK** YO GOTTI (POLO GROUNDS J RMG)
14	16	7	**I'M GOOD** CLIPSE FEAT. PHARRELL WILLIAMS (RE-UP/COLUMBIA)
15	15	6	**I'M GOING IN** DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	13	23	**WETTER (CALLING YOU DADDY)** TWISTA FEAT. ERIKA SHEVON (GET MONEY GANG/CAPITOL)
17	18	4	**EVERYTHING, EVERYDAY, EVERYWHERE** FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
18	17	RE	**BECKY** PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
19	25	2	**TIE ME DOWN** NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
20	24	6	**I LOOK GOOD** CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)
21	NEW		**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
22	21	12	**TRICK'N** MULLAGE (FROM THE GROUND UP/JIVE/JLG)
23	23	2	**BETTER BELIEVE IT** LIL BOOSIE FEAT. YOUNG JEEZY & WEBBIE (THE ASYLUM/WARNER BROS.)
24	RE-ENTRY		**LA LA LA** LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
25	NEW		**SHOTS** LMFAO FEAT. LIL JON (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)

BETWEEN THE BULLETS

PLEASURE IS ALL HIS AT NO. 1



Pleasure P scores his first No. 1 on Mainstream R&B/Hip-Hop either as a solo artist or with his former group Pretty Ricky as "Under" rises 3-1. His previous solo attempts, "Did You Wrong" and "Boyfriend #2," peaked at No. 15 (in November 2008) and No. 2 (in May), respectively. As a member of Pretty Ricky he charted six times, including two No. 2 singles.

Elsewhere, Brian McKnight logs his 16th top 10 on Adult R&B with the 13-10 rise of "What I've Been Waiting For." He remains in third place for the most top 10s but inches closer to the second-place holder, Luther Vandross, who has 18. Gerald Levert leads the top 10 tally with 21 since the chart's launch in 1993.

Also on Adult R&B, Usher logs his 20th and highest debut as "Papers" enters at No. 30. His prior best, "Here I Stand," bowed at No. 31 in September 2008 and later became his first No. 1 on the chart.

—Raphael George

HOT R&B/HIP-HOP SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT · PROMOTION LABEL	CERT.	PEAK POS.
1	1	1	24	#1 IN 11 WKS. **PRETTY WINGS** (DAVID MUSZE) (H DAVID MUSZE)	**Maxwell** COLUMBIA		1
2	2	2		**BREAK UP** (GARRETT S CRAWFORD D JS GARRETT S CRAWFORD R DAVIS)	**Mario Featuring Gucci Mane & Sean Garrett** RMG		2
3	4	4		**RUN THIS TOWN** (K WEST M DOT JS C CARTER K WEST E WILSON R FENTY A ALATAS)	**Jay-Z, Rihanna & Kanye West** ROC NATION	●	3
4	5	6		**WASTED** (FATBOY DOUGLAS R DAVIS A WASHINGTON)	**Gucci Mane Featuring Plies Or OJ Da Juiceman** WIZAY SO ICEY WARNER BROS		4
5	6	7		**UNDER** (TANK TANK A DIXON L BEREAL R NEWS J FRANKLIN T JONES K STEPHENSON M COOPER)	**Pleasure P** ATLANTIC		5
6	3	3		**SUCCESSFUL** (K SHEARD J GRAHAM J SHEBIB T NEVERSON D CARTER)	**Drake Featuring Trey Songz & Lil Wayne** YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN		3
7	7	5		**GOD IN ME** (W CAMPBELL JW CAMPBELL E ATKINS CAMPBELL T ATKINS CAMPBE)	**Mary Mary Featuring Kierra "KiKi" Sheard** MY BLOCK COLUMBIA		5
8	9	16		**FOREVER** (DJ KHALED M MARIELS A GRAHAM K WEST D CARTER M MATHERS)	**Drake Featuring Kanye West, Lil Wayne & Eminem** CASH MONEY/ABOVE THE INFLUENCE/UNIVERSAL MOTOWN		8
9	10	10		**NUMBER ONE** (R KELLY R HAMILTON R HAMILTON R KELLY R HAMILTON R HAMILTON A L HILSON)	**R. Kelly Featuring Keri Hilson** JIVE		6
10	10	9		**BAD HABITS** (H DAVID MUSZE H DAVID MUSZE)	**Maxwell** COLUMBIA		9
11	18	27		**EMPIRE STATE OF MIND** (JAY-Z ALICIA KEYS ANGEL LOPEZ A HUNTE A KEYS B KEYS S MOTA)	**Jay-Z + Alicia Keys** ROC NATION		11
12	11	13		**REGRET** (TANK FRANKLIN TANK K STEPHENSON J VALENTINE L LOCKETT R NEWS R FRANKLIN C HARRIS)	**LeToya Featuring Ludacris** CAPITOL		11
13	15	20		**I INVENTED SEX** (LOS DAMYSTRO JL MCKINNEY T SCALES T NEVERSON A GRAHAM)	**Trey Songz Featuring Drake** SONG BOOK ATLANTIC		12
14	12	12		**LOL :-)** (FISHA & PRICE T NEVERSON T TAYLOR T SCALES D WAY R DAVIS)	**Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em** SONG BOOK ATLANTIC		12
15	RE	19		**DOESN'T MEAN ANYTHING** (K BROTHERS A KEYS J KEYS K BROTHERS JR)	**Alicia Keys** MKA RMG		15
16	13	8		**TRUST** (D A BEREAL K COLE T TAYLOR D L ALFORD)	**Keyshia Cole Duet With Monica** MANDEVILLE/A&M/INTERSCOPE		5
17	60	–	2	**GREATEST GAINER/AIRPLAY** **PAPERS** (J GARRETT ZAYTOVEN U RAYMOND S GARRETT X DOTSON A MATHIS)	**Usher** LAFACE RMG		17
18	26	92		**I CAN TRANSFORM YA** (SWIZZ BEATZ L RHODEN J BROWN A DEAN T BEREAL D CARTER)	**Chris Brown Featuring Lil Wayne & Swizz Beatz** JIVE RMG		18
19	14	11		**THROW IT IN THE BAG** (S STEWART T NASH D JACKSON C A STEWART T NASH)	**Fabolous Featuring The-Dream** DESERT STORM/DEF JAM RMG		4
20	17	17		**LAST CHANCE** (B M COX B M COX A THROPSHIRE W WELLS)	**Ginuwine** NOTIFI ASYLUM/WARNER BROS		3
21	21	14		**EGO** (F WILLIAMS H LILLY B KNOWLES E WILLIAMS H LILLY JR B KNOWLES)	**Beyonce** MUSIC WORLD/COLUMBIA		3
22	19	22		**CAN'T LIVE WITHOUT YOU** (THE UNDERDOGS H MASON JR D E THOMAS J FAUNTLEROY II S L RUSSELL)	**Charlie Wilson** PMC/LOVE RMG		19
23	22	21		**5 STAR CHICK** (HOT ROD JM MUNNS T TATE JR)	**Yo Gotti** POLO GROUNDS/J RMG		19
24	23	24		**ON THE OCEAN** (K JONES P MEEKS K J MASON)	**K'Jon** UP&UP/EH TYME/UNIVERSAL REPUBLIC		12
25	24	29		**THE POINT OF IT ALL** (J AVILA B R AVILA J WRIGHT (A HAMILTON J J AVILA B R AVILA J Q WRIGHT)	**Anthony Hamilton** MISTER S MUSIC/JIVE/LG		19
26	25	25		**I LOOK TO YOU** (C STEWART E KIRIAKOU H MASON JR (R KELLY)	**Whitney Houston** ARISTA RMG		19
27	29	RE		**I'M GOOD** (THE NEPTUNES P WILLIAMS G THORNTON T THORNTON)	**Clipse Featuring Pharrell Williams** RE/IP/COLUMBIA		27
28	31	31		**BLAME IT ON ME** (HARMONY D PARKS J HARMON C KELLY)	**Chrisette Michele** DEF JAM/IDJMG		28
29	27	RE		**BEST I EVER HAD** (POLOW DA DON A GRAHAM M S JAMES D HAMILTON A COLEMAN D CARTER)	**Drake** YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN		1
30	20	15		**OBSESSED** (M CAREY T NASH C STEWART (M CAREY T NASH C A STEWART)	**Mariah Carey** EPIC/IDJMG		12
31	35	53		**MILLION DOLLAR BILL** (WAVE BEATZ A KEYS A KEYS K DEAN N HARRIS A W FELDER R TYSON)	**Whitney Houston** ARISTA RMG		31
32	28	RE		**ICE CREAM PAINT JOB** (M SCH D DORROUGH R A PROCTOR)	**Dorrough** REPUBLIC/IDJ		10
33	34	38		**DROP IT LOW** (POLOW DA DON C JONES E DEAN C BROWN)	**Ester Dean Featuring Chris Brown** HARVEY MASON/ZONE 5 STREAMLINE/INTERSCOPE		33
34	30	30		**SOBEAUTIFUL** (MUSIQ SOULCHILD L HUTSON JR (T JOHNSON L HUTSON JR)	**Musiq Soulchild** ATLANTIC		8
35	52	57		**MONEY TO BLOW** (BIRDMAN MANNY BOY B WILLIAMS A GRAHAM D CARTER C GIBSON)	**Birdman Featuring Lil Wayne & Drake** CASH MONEY/UNIVERSAL MOTOWN		35
36	49	51		**BABY BY ME** (POLOW DA DON C J JACKSON JR J JONES S SMITH)	**50 Cent Featuring Ne-Yo** SHADY/AFTERMATH/INTERSCOPE		11
37	42	49		**EVERYTHING, EVERYDAY, EVERYWHERE** (R LESLIE J JACKSON R LESLIE K L HILSON)	**Fabolous Featuring Keri Hilson** DESERT STORM/DEF JAM/IDJMG		37
38	50	54		**CLOSE TO YOU** (K THOMAS B WINANS)	**BeBe & CeCe Winans** B&C MALACO		38
39	32	35		**SWEAT IT OUT** (SHAUN C STEWART SHAUN C A STEWART)	**The-Dream** RADIO KILL/A DEF JAM/IDJMG		32
40	64	84		**I GET IT IN** (NOT LISTED NOT LISTED)	**Omarion** STARWORLD/MUSICWORKS/TUG APEX		40
41	43	40		**I WANT TO KNOW WHAT LOVE IS** (M CAREY J WRIGHT (M JONES)	**Mariah Carey** ISLAND/IDJMG		40
42	56	RE		**WHAT I'VE BEEN WAITING FOR** (B MCKNIGHT (B MCKNIGHT)	**Brian McKnight** HARD WORK/EPIC		42
43	MOST GAINED AGAIN	1		**THIS IS IT** (M JACKSON J MCCLAIN M WARREN (M JACKSON P ANKA)	**Michael Jackson Featuring The Jacksons** MJJ/EPIC/COLUMBIA		43
44	39	37		**THE ONE** (R JERKINS M J BLIGE R JERKINS E DEAN A GRAHAM)	**Mary J. Blige Featuring Drake** MATCHBOX/SEFFEN/INTERSCOPE		32
45	RE	34		**KNOCK YOU DOWN** (NANJA (FN HILLS,K L HILSON,K COSSOM,S SMITH M ARAICA,K WEST)	**Keri Hilson Featuring Kanye West & Ne-Yo** MOSLEY ZONE 5/INTERSCOPE		1
46	46	42		**EPIPHANY (I'M LEAVING)** (HARMONY S SMITH C HARMON)	**Chrisette Michele** DEF JAM/IDJMG		14
47	38	32		**EVERY GIRL** (THERION C CARTER A GRAHAM J MILLS J PREYAL C LILLY HENDERSON C WHITACRE)	**Young Money** YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN		2
48	41	39		**BLAME IT** (HENDERSON JEROD C HENDERSON N L WALKER J T BROWN B R MELANCHON L CONTE JR T PAIN B P ESCOTT T NASH)	**Jamie Foxx Featuring T-Pain** DOWNTOWN/RCA		1
49	44	44		**IN LOVE WITH ANOTHER MAN** (A BELL J SULLIVAN J SULLIVAN A BELL)	**Jazmine Sullivan** RMG		37
50	53	48		**I LOOK GOOD** (KRAYZ WILLIAMS)	**Chalie Boy** DIRTY 3RD/JIVE/BATTERY		48
51	36	33		**IMMA STAR (EVERYWHERE WE ARE)** (M SCHULTZ FELTON A JAMES M SCHULTZ)	**Jeremih** MICA SCHULTZ/DEF JAM/IDJMG		23
52	40	47		**BETTER BELIEVE IT** (MOUSE ON THA TRACK T HATCH W GRADNEY JR J W JENKINS W WILLIAMS)	**Lil Boosie Featuring Young Jeezy & Webbie** TRILL ASYLUM/WARNER BROS		40
53	54	56		**THINKIN' ABOUT YOU** (THE RUNNERS RICO LOVE RICO LOVE A HARR J JACKSON A DAVIDSON S DAVIDSON K RAMSEY)	**Mario** RMG		33
54	47	43		**I'M GOING IN** (NEEDLZ K CAIN (A GRAHAM D CARTER J W JENKINS)	**Drake Featuring Lil Wayne & Young Jeezy** YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN		43
55	51	66		**VIDEO PHONE** (S CRAWFORD S GARRETT B KNOWLES (B KNOWLES S CRAWFORD S GARRETT A BEYONCE)	**Beyonce** MUSIC WORLD/COLUMBIA		51



This 5 Mario's 10th consecutive, and perhaps final, week as the runner-up behind Maxwell's "Pretty Wings." His lead over the upward-moving Jay-Z and friends at No. 3 is a slim 306,000 impressions.

17

The song posts the year's best audience increase (up 10.6 million impressions), surpassing the 10.1 million earned by Jamie Foxx's "Blame It" in February.



How I Got It," which seems to be settling into consistent airplay. With its surge of 2.1 million impressions last week and 1.5 million this week, the track has its best back-to-back audience gains.

40

A spray from 27 new stations aids Omarion's second straight 20-plus-position leap. In all, the track has 6.6 million impressions among all chart reporters.



The rapper's latest hit keeps growing outside of its Southern roots. Three of the song's top five stations are in Cincinnati, Chicago and Detroit.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT · PROMOTION LABEL	CERT.	PEAK POS.
56	48	36		**BECKY** (ROTEM A WASHINGTON J ROTEM)	**Plies** BIG GATES SLIP N SLIDE/ATLANTIC		32
57	61	71		**IT KILLS ME** (MELANIE FIONA A MARTIN R J TT JOHN JR C CARRIE SHEEMAN)	**Melanie Fiona** SRC/UNIVERSAL MOTOWN		57
58	71	77		**SWEET DREAMS** (M LOVE W WILKINS R T LOVE (B KNOWLES G S SHEFFER W WILKINS HICO LOVE)	**Beyoncé** MUSIC WORLD/COLUMBIA		58
59	62	69		**WE BE STEADY MOBBIN'** NOT LISTED (NOT LISTED)	**Lil Wayne Featuring Gucci Mane** NOT LISTED		59
60	67	67		**OH** (G G CURTIS SR G G CURTIS SR K EDMONDS J NETTLESBEY)	**Kevon Edmonds** MANE		60
61	58	65		**MY CHILD** (THE HEAVYWEIGHTS (D KENNEDY J JONES J PENNOCK J KUGELL T M MCCARTHY K MARTIN)	**All-4-One** PEARLMG		58
62	66	75		**FRESH** (CHRIS KEYS P (B HUGHES K D PATTON D DAVIS R WALTERS)	**6 Tre G** MOONSTONE/JIVE/BATTERY		62
63	57	58		**BUY YOU A ROUND (UP AND DOWN)** (B THOMAS JM SIMMONDS)	**Verse Simmonds** DARKHORSE/INTERSCOPE		56
64	55	52		**TRY IT OUT** (ZAYTOVEN K BURRISS X DOTSON)	**Big Bank Black Featuring Kandi** BOOT TAPE		52
65	63	62		**GOIN' THRU CHANGES** (YOUNG R RIDEOUT YOUNG R RIDEOUT)	**Ledisi** VERVE FORECAST/VERVE		54
66	70	61		**SLOW DANCE** (K WILLIAMS K WILSON J TIMBERLAKE J BEANZ J HARMON S LOGAN D SEVERY)	**Keri Hilson** MOSLEY ZONE/INTERSCOPE		44
67	65	73		**I GET CRAZY** (NICKI MINAJ O MARA D CARTER)	**Nicki Minaj Featuring Lil Wayne** YOUNG MONEY		66
68	73	74		**BODY** (DETAIL (M HOUSTON N C FISHER C STOKES)	**Marques Houston** MUSIC WORKS/T-N		68
69	79	72		**YESTERDAY** (FRANK E H MARTIN JR J FRANKS J ARMSTRONG M WHITE T BATTLE T BRAXTON)	**Toni Braxton** ATLANTIC		69
70	68	76		**WHAT YOU DO** (HARMONY NE L HARMON S SMITH)	**Chrisette Michele Featuring Ne-Yo** DEF JAM/IDJMG		57
71	92	97		**HEADBOARD** (THE DREAM C CARPENTER ELLIOTT MOLLINES MOLLINES C A STEWART WASHINGTON)	**Hurricane Chris Featuring Mario + Plies** POLO GROUNDS/J RMG		71
72	72	70		**NOVEMBER 18TH** NOT LISTED (NOT LISTED)	**Drake** YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN		58
73	78	82		**GOTTA GET IT** (FREDDIE JR JUVENILE J EDWARDS)	**Juvenile** UP&UP/ATLANTIC		73
74	76	68		**THIS TIME** (K JON PRODUCER UNKNOWN)	**K'Jon Featuring Lee England Jr. & Augustine Alvarez** UP&UP/UNIVERSAL REPUBLIC		68
75	69	63		**TROUBLE** (D JACKSON D JACKSON T WHITE R VINCENTE LUMPKIN B FREEMAN)	**Ginuwine Featuring Bun B** NOTIFI ASYLUM/WARNER BROS		63
76	77	89		**SO GOOD** (KASE B M COX C HOLMES A D CLARKE B M COX)	**DAY26** BAD BOY/ATLANTIC		70
77	74	60		**TIPSY IN DIS CLUB** (J B SMITH (D B SMITH S B SMITH C MATHIS E DLANDA J SMITH	**Pretty Ricky** BLUESTAR/BIG CAT/TOMMY BOY		52
78	88	RE		**TIE ME DOWN** (AYANNA H BENJAMIN D A THOMAS)	**New Boyz Featuring Ray J** SHOTTY/ASYLUM/WARNER BROS		78
79				**CAN'T GET OVER YOU** (H BEVERLY BEVERLY)	**Joe** BRANTLEY		61
80				**GANGSTA LUV** (J STEWART NASH NASH C A STEWART C L BROADUS JR)	**Snoop Dogg Featuring The-Dream** DOGGYSTYLE/PRIORITY/APEX		80
81	81	80		**MR. HIT DAT HOE** (REE M LEE R T HARRIS)	**Treal Lee & Prince Rick Featuring Wideframe** OFF THA MUSCLE		65
82	86	98		**SAY AAH** (DONNY ORELL T TAYLOR R M FERGUSON JR T NEVERSON T SCALES N WALKA D CORELL)	**Trey Songz** SONG BOOK ATLANTIC		82
83	84	99		**OH NO** (C DEBARGE THOMAS C DEBARGE THOMAS A BEST)	**Chico DeBarge** REAL TALENT/EP		59
84	80	85		**SO SHARP** (RAN AT KEYEZ O ROLISON W ROBERTS II D CARTER PA ALEXANDER R RICHARD A O LAMOYD)	**Mack 10 Featuring Jim Jones & Lil Wayne** HIP HANGAR		20
85	99	–		**LOVE COME DOWN** (NOT LISTED NOT LISTED)	**Dirty Money** BAD BOY/INTERSCOPE		65
86	82	86		**DON'T STAY** (LONNIE IZIBOR IL IZIBOR)	**Laura Izibor** ATLANTIC		58
87	RE	45		**JUST A KISS** (DA INTERNZ H MASON JR M PALACIOS E CLARK PLAWRENCE B MARS)	**Mishon** DYNASTY ZONE 4/STREAMLINE/INTERSCOPE		36
88		94	–	**BIG BOI STUNTIN** (A HENDERSON A HENDERSON)	**Young Black** RICHMOND		84
89	RE-ENTRY			**GO** (JEFF SCHAFER JR MORALES K BELNAVIS LEWIS O ZAYAS W ROBERTS II B WILLIAMS J WILLIAMS)	**Triple C's Featuring Rick Ross & Birdman** MAYBACH/DEF JAM/IDJMG		88
90		95	–	**RAMPING SHOP** NOT LISTED (NOT LISTED)	**Vybz Kartel & Spice** ADIJAHEIM		78
91	89	87		**WALK WIT A DIP** (KANYE LINES S M RIVANT JONES)	**Louisiana Ca$h** ISO/JIVE/BATTERY		67
92	97	95		**THEY JUST DON'T KNOW** (M METCALFE (M SPEARS)	**Gyft** VOCA		92
93	83	64		**DIGITAL GIRL** (JEFFREY STARR C A STEWART T NASH K WEST,T-PAIN,D BALFOUR)	**Jamie Foxx Featuring Drake, Kanye West + The-Dream** J/RMG		37
94				**O LET'S DO IT** (TAY BEATZ J MALPHORS)	**Waka Flocka Flame** SO ICEY ASYLUM/WARNER BROS		94
95				**RELIGIOUS** (THE PENTAGON R KELLY E DAWKINS A DIXON)	**R. Kelly** JIVE/		95
96				**LIL' FREAK (UGH UGH UGH)** (K WILLIAMS J PREAKNESS HOUSTON A GRADNEY JR)	**Three 6 Mafia Featuring Webbie** HYPNOTIZE MINDS/D3/UMRA		96
97	87	79		**YOU'RE NOT MY GIRL** (RYAN LESLIE R LESLIE)	**Ryan Leslie** NEXT ELECTION/CASABLANCA/UNIVERSAL MOTOWN		72
98	98	96		**FLEX** (NOT LISTED NOT LISTED)	**DJ Mr. Rogers Featuring The Party Boyz** DJ		84
99				**CAN'T HARDLY WAIT** (CHRISTOPHER WILLIAMS H BUTLER JR R L BREAUX S M ELMENDORF C SYLVERS III)	**N'Dambi** COCO BEAN/TAKE ME		99
100				**YOU BABY** (T MARIE (T MARIE	**Teena Marie** STAX/CMG		100

BETWEEN THE BULLETS

JACKSON'S 'THIS IS IT' DEBUTS



With radio's swift reaction to Michael Jackson's posthumously released "This Is It," the song earns its first Billboard ink as it debuts at No. 43 on Hot R&B/Hip-Hop Songs. From its release to radio Oct. 12 and the chart's closing the following day, R&B radio contributed 5.9 million in audience. In all, it has 12.2 million from 1,300 stations monitored by Nielsen BDS. However, even with strong interest in the song, Epic says there aren't any plans for a digital single and it will be available only on the same-titled album due Oct. 27. Without the digital component, Jackson's potential for a high rank on the Billboard Hot 100 is limited. —*Raphael George*

CHRISTIAN/GOSPEL

Billboard

CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	9	#1 1 WK **CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
2	1	24	**REVELATION SONG** PHILLIPS, CRAIG & DEAN INO
3	3	27	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
4	4	21	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
5	7	7	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS FRONT STREET REUNION PLG
6	5	20	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL PLG
7	6	46	**THE MOTIONS** MATTHEW WEST SPARROW EMI CMG
8	8	14	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
9	9	37	**I WILL RISE** CHRIS TOMLIN STEPS SPARROW EMI CMG
10	10	21	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
11	11	19	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC WORD CURB
12	13	12	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD CURB
13	12	21	**THE LOST GET FOUND** BRITT NICOLE SPARROW EMI CMG
14	14	30	**WAIT AND SEE** BRANDON HEATH REUNION PLG
15	21	4	GREATEST GAINER **WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
16	17	14	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
17	15	13	**HE IS** MARK SCHULTZ WORD/CURB
18	18	9	**SING, SING, SING** CHRIS TOMLIN STEPS SPARROW EMI CMG
19	16	19	**SPEAKING LOUDER THAN BEFORE** JEREMY CAMP BEC TOOTH & NAIL
20	20	17	**HOW HE LOVES** DAVID CROWDER BAND STEPS SPARROW EMI CMG
21	19	17	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
22	22	17	**TO GOD ALONE** AARON SHUST FRONT
23	26	10	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
24	23	13	**I'D NEED A SAVIOR** AMONG THE THIRSTY REV
25	25	8	**LET THE WATERS RISE** MIKESCHAIR CURB
26	24	8	**GLORIOUS** NEWSBOYS INPOP
27	28	3	**SALVATION IS HERE** LINCOLN BREWSTER INTEGRITY
28	29	10	**HE IS WITH YOU** MANDISA FRONT SPARROW EMI CMG
29	27	19	**WHAT DO I KNOW OF HOLY** ADDISON ROAD INO
30	30	11	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT WORD CURB
31	31	6	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW EMI CMG
32	36	3	**SAFE** PHIL WICKHAM FEAT. BART MILLARD INO
33	33	20	**TAKE ME AS I AM** FM STATIC TOOTH & NAIL
34	35	10	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
35	32	18	**HERO** SKILLET ARDENT INO
36	39	4	**FORGIVEN** SANCTUS REAL SPARROW EMI CMG
37	37	19	**JESUS CALLING** 33MILES INO
38	42	19	**GOD OF THIS CITY** CHRIS TOMLIN STEPS SPARROW EMI CMG
39	40	8	**GLORY TO GOD FOREVER** FEE INO
40	RE-ENTRY		**THERE IS A WAY** NEWWORLDSON INPOP
41	NEW		**THE MEANING OF LIFE** HAWK NELSON BEC TOOTH & NAIL
42	34		**GOD-SHAPED HOLE (2010)** PLUMB INO
43	38	15	**HOSANNA** SELAH INO
44	44	3	**FOR THE FIRST TIME AGAIN** JASON GRAY INTEGRITY
45	NEW		**ON AND ON** CHASEN INO
46	45	9	**SING** JOSH WILSON SPARROW EMI CMG
47	47	8	**JOY UNSPEAKABLE** TODD AGNEW INO
48	49	2	**HEALER** KARI JOBE INTEGRITY
49	43	11	**MY SWEET ESCAPE** RUN KID RUN TOOTH & NAIL
50	48	17	**BLESS HIS NAME** JEREMY RIDDLE VARIETAL/VINEYARD

TobyMac achieves his second No. 1 and first in nearly three years on Christian Songs as "City on Our Knees" rises 2-1 in its ninth chart week. He most recently led with "Made to Love," which logged the first of nine weeks at No. 1 on the Dec. 30, 2006, chart. "Knees" also spends a second week at No. 1 on Christian CHR.



TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CENT.
1			#1 1 WK **RELIENT K** FORGET AND NOT SLOW DOWN WORD CURB	
2	NEW		**VARIOUS ARTISTS** WOW HITS 2009 INTEGRITY	
3	2	7	**SKILLET** AWAKE ARDENT/INO ATLANTIC 2554 PROVIDENT INTEGRITY	
4	NEW		**VARIOUS ARTISTS** SONGS 4 WORSHIP 52 GREATEST PRAISE AND WORSHIP SONGS	
5	1	3	**DAVID CROWDER BAND** CHURCH MUSIC SPARROW 6515 EMI CMG	
6	NEW		**CHRIS TOMLIN** HOPE IN THE HIGHEST CHRISTMAS SONGS OF WORSHIP	
7	NEW		**FEE** HOPE RISING INO 4667 PROVIDENT INTEGRITY	
8	3	14	**BUILDING 429** BUILDING 429 INO 1507 PROVIDENT INTEGRITY	
9	15	58	**CHRIS TOMLIN** HELLO LOVE SPARROW 2359 EMI CMG	
10	16	10	**PHILLIPS, CRAIG & DEAN** FEARLESS INO 1556 PROVIDENT INTEGRITY	
11	7	51	**MARY MARY** THE SOUND PROVIDENT INTEGRITY	
12	12	63	**THIRD DAY** REVELATION ESSENTIAL 10853 PROVIDENT INTEGRITY	
13	4	3	**HAWK NELSON** LIVE LIFE LOUD BEC TOOTH & NAIL 7306 EMI CMG	
14	27	35	GREATEST GAINER **KARI JOBE** KARI JOBE INTEGRITY 4550 PROVIDENT INTEGRITY	
15	8	7	**NEEDTOBREATHE** THE OUTSIDERS ATLANTIC 519700 WORD CURB	
16	5	5	**THOUSAND FOOT KRUTCH** WELCOME TO THE MASQUERADE TOOTH & NAIL 47854 EMI CMG	
17	NEW		**TODD AGNEW** NEED INO 1566 PROVIDENT INTEGRITY	
18	20	50	**MICHAEL W. SMITH** A NEW HALLELUJAH REUNION 10133 PROVIDENT INTEGRITY	
19	10	5	**BARLOWGIRL** LOVE & WAR FERVENT 887861 WORD CURB	
20	NEW		**ERNIE HAASE & SIGNATURE SOUND** EVERY LIGHT THAT SHINES AT CHRISTMAS	
21	13	7	**SELAH** YOU DELIVER ME CURB 79138 WORD CURB	
22	14	52	**FRANCESCA BATTISTELLI** MY PAPER HEART FERVENT WORD CURB	
23	23	73	**TENTH AVENUE NORTH** OVER AND UNDERNEATH REUNION INTEGRITY	
24	5	53	**VARIOUS ARTISTS**	
25	18	9	**BRITT NICOLE** THE LOST GET FOUND SPARROW 2158 EMI CMG	
26	11		**PILLAR** CONFESSIONS ESSENTIAL 10904 PROVIDENT INTEGRITY	
27	32	27	**MERCYME** 10 INO PROVIDENT INTEGRITY	
28	9	5	**GAITHER VOCAL BAND** REUNITED GAITHER MUSIC GROUP 6344	
29	17	21	**MAT KEARNEY** CITY OF BLACK & WHITE ARARE COLUMBIA/POP 78861/COL	
30	19	57	**MATTHEW WEST** SOMETHING TO SAY SPARROW 1520 EMI CMG	
31	31	60	**BRANDON HEATH** WHAT IF WE REUNION INTEGRITY	
32	28	29	**ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY 3551 PROVIDENT INTEGRITY	
33	26	7	**MARK SCHULTZ** COME ALIVE WORD CURB 887394	
34	24	10	**HILLSONG** FAITH + HOPE + LOVE LIVE INTEGRITY AMD/PROVIDENT INTEGRITY	
35	21	7	**LEELAND** LOVE IS ON THE MOVE ESSENTIAL 10905 PROVIDENT INTEGRITY	
36	RE-ENTRY		**MANDISA** FREEDOM SPARROW 6779 EMI CMG	
37	44	13	**SOUNDTRACK** FIREPROOF REUNION 10143 PROVIDENT INTEGRITY	
38	NEW		**FAMILY FORCE 5** FAMILY FORCE 5'S CHRISTMAS PAGEANT	
39	25	3	**DIAMOND RIO** THE REASON WORD CURB 887395	
40	30		**NEWSBOYS** IN THE HANDS OF GOD INPOP 1454 EMI CMG	
41		20	**HILLSONG** UNITED A CROSS THE EARTH	
42	22	46	**JEREMY CAMP** SPEAKING LOUDER THAN BEFORE BEC 67801 EMI CMG	
43	33	3	**KJ-52** FIVE TWO TELEVISION BEC 4926 EMI CMG	
44	39		**THE DEVIL WEARS PRADA** WITH ROOTS ABOVE AND BRANCHES BELOW	
45	RE-ENTRY		**GAITHER VOCAL BAND** REUNION VOLUME ONE GAITHER MUSIC GROUP 2786 EMI CMG	
46	41	13	**AUGUST BURNS RED** CONSTELLATIONS ROAD STATE 43857 EMI CMG	
47	42	8	**TERCER CIELO** CIELO CIMA SUENOS EXTRAORDINARIOS	
48	43	35	**RED** INNOCENCE & INSTINCT ESSENTIAL 10905 PROVIDENT INTEGRITY	
49	37	3	**MATT MAHER** ALIVE AGAIN ESSENTIAL 10906 PROVIDENT INTEGRITY	
50	RE-ENTRY		**VARIOUS ARTISTS** WOW REVEALED THE WORD OF GOD IN WORSHIP	

The sibling duo lands its third No. 1 and first since 1991 on Top Gospel Albums with "Still," selling more than 34,000 copies. The set is a new career high for the pair on the Billboard 200 (No. 14). The album also starts at No. 2 on R&B/Hip-Hop Albums and Top Independent Albums; it's the act's first appearance on the latter chart.



HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	24	#1 14 WKS **REVELATION SONG** PHILLIPS, CRAIG & DEAN INO
2	4	8	**CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
3	5	12	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
4	3	21	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
5	2	29	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
6	9	7	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS FRONT STREET REUNION PLG
7	7	19	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC WORD CURB
8	6	20	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL PLG
9	8	21	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
10	10	47	**THE MOTIONS** MATTHEW WEST SPARROW EMI CMG
11	11	18	**SPEAKING LOUDER THAN BEFORE** JEREMY CAMP BEC TOOTH & NAIL
12	13	11	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD CURB
13	15	12	**HE IS** MARK SCHULTZ WORD CURB
14	16	9	**SING, SING, SING** CHRIS TOMLIN STEPS SPARROW EMI CMG
15	12	20	**THE LOST GET FOUND** BRITT NICOLE SPARROW EMI CMG
16	14	15	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
17	17	9	**GLORIOUS** NEWSBOYS INPOP
18	18	10	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
19	27	3	GREATEST GAINER **WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
20	19	7	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
21	22	11	**HOW HE LOVES** DAVID CROWDER BAND STEPS SPARROW EMI CMG
22	20	13	**WHAT DO I KNOW OF HOLY** ADDISON ROAD INO
23	21	10	**GLORY TO GOD FOREVER** FEE INO
24	24	3	**HE IS WITH YOU** MANDISA FRONT SPARROW EMI CMG
25	26	5	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW EMI CMG

CHRISTIAN CHR

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	9	#1 2 WKS **CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
2	2	19	**HERO** SKILLET ARDENT INO
3	5	11	GREATEST GAINER **BEAUTIFUL ENDING** BARLOWGIRL FERVENT WORD CURB
4	3	21	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
5	7		**THE MEANING OF LIFE** HAWK NELSON BEC TOOTH & NAIL
6	4	20	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC WORD CURB
7	14	13	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD CURB
8	8	8	**HEARTBEAT** REMEDY DRIVE WORD CURB
9	6	17	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
10	9	29	**TAKE ME AS I AM** FM STATIC TOOTH & NAIL
11		12	**FORWARD MOTION** THOUSAND FOOT KRUTCH TOOTH & NAIL
12	11	17	**MY SWEET ESCAPE** RUN KID RUN TOOTH & NAIL
13	12	18	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
14	16	5	**WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
15	15	19	**SPEAKING LOUDER THAN BEFORE** JEREMY CAMP BEC TOOTH & NAIL
16	17	5	**FORGIVEN** SANCTUS REAL SPARROW EMI CMG
17	20	3	**ON AND ON** CHASEN INO
18	21	5	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS FRONT STREET REUNION PLG
19	18	13	**HOW HE LOVES** DAVID CROWDER BAND STEPS SPARROW EMI CMG
20	26	2	**FORGET AND NOT SLOW DOWN** RELIENT K FOREFRONT
21	22	18	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
22	23	7	**THE WAY WE ROLL** NEWSBOYS INPOP
23	NEW		**OUR TIME** GROUP 1 CREW FERVENT WORD CURB
24	24	14	**IT JUST TAKES ONE** ADDISON ROAD INO
25	30	6	**WAIT ON YOU** ATTABOY INO

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	34	2	#1 1 WK GREATEST GAINER **BEBE & CECE WINANS** STILL B&C 31105 MALACO
2	1	3	**FRED HAMMOND** LOVE UNSTOPPABLE FRED HAMMOND VERITY 41341 JLG
3	2	52	**MARY MARY** THE SOUND MARY BLOCK COLUMBIA 28087 SONY MUSIC
4	3	11	**EARNEST PUGH** LIVE RAIN ON US EARNEST ACKSMOKE WORLDWIDE
5	RE-ENTRY		**THE CAJO FAMILY** KINGDOM BUSINESS PT.2 CAJO 20
6	5	7	**J MOSS** JUST JAMES MOSS GOSPO CENTRIC/VERITY 42910 JLG
7	7	29	**ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY COLUMBIA 42564/SONY MUSIC
8	6	37	**VARIOUS ARTISTS** WOW GOSPEL 2009 VERITY 41675 JLG
9	8	49	**HEZEKIAH WALKER & LFC** SOULED OUT VERITY 23487 JLG
10	4	7	**VICKIE WINANS** HOW I GOT OVER MALACO 70
11	NEW		**VANESSA BELL ARMSTRONG** THE EXPERIENCE EMI GOSPEL 1
12	13	19	**BRIAN COURTNEY WILSON** JUST LOVE SPIRIT MUSIC WORLD
13	10	29	**DONNIE MCCLURKIN** WE ALL ARE ONE (LIVE IN DETROIT) VERITY 40308 JLG
14	11	6	**YOUTHFUL PRAISE FEATURING J.J. HAIRSTON** RESTING ON HIS PROMISE EVIDENCE GOSPEL 721 LIGHT
15	12	27	**SMOKIE NORFUL** LIVE TREMYLES 12932 EMI GOSPEL
16	14	119	**MARVIN SAPP** THIRSTY VERITY 09413 JLG
17	15	5	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL 7 GOSPEL CENTRIC/VERITY 51 JLG
18	17	69	**JAMES FORTUNE & FIYA** THE TURNING POINT
19	19	36	**DONALD LAWRENCE & CO.** THE LAW OF CONFESSION, PART 1 QUIET WATER/VERITY 2475 JLG
20	18	53	**YOLANDA ADAMS** PLAYLIST: THE VERY BEST OF
21	16	11	**LEE WILLIAMS AND THE SPIRITUAL QC'S** FALL ON ME MCG 065
22	NEW		**R-SWIFT** ANTHEM CROSS MOVEMENT 30039 SONY MUSIC
23	22	54	**LECRAE** REBEL REACH 48070 INTEGRITY
24	20	4	**DONNIE MCCLURKIN** PLAYLIST: THE VERY BEST OF
25	21	56	**VARIOUS ARTISTS** WOW GOSPEL ESSENTIALS

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	22	#1 5 WKS **CLOSE TO YOU** BEBE & CECE WINANS B&C MALACO
2	2	37	**GOD IN ME** MARY MARY FEAT. KIERRA "KIKI" SHEARD MY BLOCK COLUMBIA
3	6	26	**I WOULDN'T KNOW YOU**
4	3	44	**PRAISE HIM IN ADVANCE** MARVIN SAPP VERITY JLG
5	7	31	**WAIT ON THE LORD** DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD VERITY JLG
6	4	17	**THEY THAT WAIT** FRED HAMMOND FEAT. JOHN P. KEE FRED HAMMOND VERITY JLG
7	5	33	**JUSTIFIED** SMOKIE NORFUL TREMYLES EMI GOSPEL
8	8	55	**SOULED OUT** HEZEKIAH WALKER & LFC VERITY JLG
9	10	15	**RESTORED** J MOSS FEAT. MARVIN SAPP GOSPO CENTRIC JLG
10	11	27	**ALL I NEED** BRIAN COURTNEY WILSON SPIRIT RISING/MUSIC WORLD
11	13	11	**GOD FAVORED ME** HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS VERITY
12	12	46	**IT AIN'T OVER (UNTIL GOD SAYS IT'S OVE** MAURETTE BROWN-CLARK AIR GOSPEL MALACO
13	9	47	**BACK II EDEN** DONALD LAWRENCE & CO. QUIET WATER VERITY JLG
14	14	7	**I LOOK TO YOU** WHITNEY HOUSTON ARISTA RMG
15	18	14	**RAIN ON US** EARNEST PUGH EPM BLACKSMOKE WORLDWIDE
16	17	20	**EVERYBODY DANCE** JAMES ROBERSON INO
17	16	13	**BROKEN VESSEL** JEFF MAJORS FEAT. LASHELL GRIFFIN MUSIC ONE
18	22	8	GREATEST GAINER **ALREADY HERE** BRIAN COURTNEY WILSON SPIRIT RISING/MUSIC WO
19	19	10	**HOW I GOT OVER** VICKIE WINANS FEAT. TIM BOWMAN, JR. DESTINY JOY
20	20	13	**AWESOME GOD** THE BROWN SISTERS KINGDOM
21	21	4	**FAITHFUL TO BELIEVE** BYRON CAGE GOSPO CENTRIC/VERITY JLG
22	24	6	**LET THE WORD DO THE WORK** DONALD LAWRENCE & CO. FEAT. BRD HANZ QUIET WATER/VERITY
23	23	6	**THIS JOY** BISHOP DAVID G. EVANS PRESENTS AUTOMATIC PRAISE FEAT. TRACT SHY
24	27	4	**LORD DO IT FOR ME** ALVIN DARLING EMI/FBG GOSPEL
25	25	11	**HELP ME BELIEVE** KIRK FRANKLIN GOSPO CENTRIC JLG

HOT DANCE CLUB SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	8	**#1 1 WK SEXY BITCH** DAVID GUETTA FEATURING AKON GUM/ASTRALWERKS/CAPITOL
2	5	8	**RELEASE ME** AGNES KING ISLAND ROCKY TAR/RAM
3	3	4	**MILLION DOLLAR BILL** WHITNEY HOUSTON ARISTA BMG
4	12	8	**FINE PRINT** NADIA ALI MILE IN BED
5	14	6	**DID YOU SEE ME COMING?** PET SHOP BOYS ASTRALWER /CAPITOL
6	15	4	**PAPARAZZI** LADY GAGA TEEMA/KONLIVE/CHERRYTREE/INTERSCOPE
7	3	11	**WOULD'VE BEEN THE ONE** SOLANGE /GOLDEN/INTERSCOPE
8	1	2	**EVERYBODY SHAKE IT** RALPHI ROSARIO FEATURING SHAWN CHRISTOPHER BLUEPLATE
9	13	7	**THIS TIME BABY** EDDIE X PRESENTS NIKKI HARIS BMP
10	4	12	**KEEP IT GOIN' LOUDER** MAJOR LAZER FEATURING NINA SKY & JIDRY BLAZE MAD DECENT/KOMPAKT/DMN
11	7	2	**SHE WOLF** SHAKIRA SONY MUSIC LATIN/EPIC/SONY MUSIC
12	11	9	**OBSESSED** MARIAH CAREY ISLAND/IDJMG
13	20	6	**S.O.S. (LET THE MUSIC PLAY)** JORDIN SPARKS 19 JIVE/JLG
14	9	9	**THE REAL THING** VANESSA WILLIAMS CONCORD/CMG
15	17	7	**FAME 2009** NATURI NAUGHTON LAKESHORE
16	19	7	**LOVE SONGS** ANJULIE HEARTMG
17	10	11	**RIGHT HERE** CARMEN REECE REAL MF
18	22	6	**DO WHAT U LIKE** BAD BOY BILL SETTAWERK
19	21	7	**LOSING MY MIND** ALI KING YRSAN
20	16	13	**DON'T UPSET THE RHYTHM (GO BABY GO)** NOISETTES MERCURY/IDJMG
21	25	5	**SAD SONG** BLAKE LEWIS TOMMY BOY
22	32	3	**POWER PICK F*CK YOU** LILY ALLEN CAPITOL
23	18	7	**I DIDN'T KNOW MY OWN STRENGTH** WHITNEY HOUSTON ARISTA BMG
24	27	5	**STRAIGHT THROUGH MY HEART** BACKSTREET BOYS JIVE/JLG
25	8	10	**CELEBRATION** MADONNA WARNER BROS
26	29	6	**SUPERSTAR** DAVID MAY FEATURING MOISES MODESTO ABACO
27	31	5	**BRAND NEW DAY** GEORGIE PORGIE PLANT
28	23	12	**WHY YOU WANNA HURT ME SO BAD?** NICKI RICHARDS NICKIRICHARDS.COM
29	35	4	**TURN IT OUT** ALTAR FEATURING JEANIE TRACY MAMAHOUSE
30	34	4	**BODY LANGUAGE** JESSE MCCARTNEY FEATURING T-PAIN HOLLYWOOD
31	36	3	**WE ARE GOLDEN** MIKA CASSAR/ANDERSON/UNIVERSAL MOTOWN
32	24	8	**SHE AIN'T GOT** LETOYA LUCKETT
33	42	3	**SEXY PEOPLE** LOLENE FANTOM
34	38	3	**FIGHT FOR YOU** MORGAN PAGE NETTWERK
35	37	4	**SMOKE** JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA
36	41	4	**WAKE UP** SLINKY PEREZ/DES WARNER BROS
37	45	2	**HANG ON** PLUMB DURB
38	30	8	**WE ALL WANNA BE PRINCE** FELIX DA HOUSECAT SETTAWERK
39	46	2	**MISS YOU** RON PERKOV ARPEE
40			**PERFECT** DEPECHE MODE MUTE/VIRGIN/CAPITOL
41	40	7	**INSECURITIES** JUNIOR VASQUEZ FEATURING MAXI J SILVER LABEL/TOMMY BOY
42	48	2	**BAD HABITS** MAXWELL COLUMBIA
43			**OUTTA HERE** ESMEE DENTERS FONOMAN/INTERSCOPE
44	26	13	**BULLETPROOF** LA ROUX CHERRYTREE/INTERSCOPE
45	39	5	**FREEWAY OF LOVE** PEPPER MASHAY CAPP
46			**WISH U LOVE** CHAD JACK & TIM LETTEER VS. FAWN HADES
47		2	**GRINGA QUIERO BAILA** BODEGA CHARLIE FEATURING D O S E (FULANITO) CARRILLO
48	33	11	**GIVE ME TONIGHT** TR FEATURING FRENCHIE DAVIS DAGMAN
49			**TONIGHT** CAZWELL PACE HEADLIT
50	43	14	**SWEET DREAMS** BEYONCE COLUMBIA

TOP DANCE/ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	50	**#1 45 WKS LADY GAGA** THE FAME STREAMLINE/INTERSCOPE 0118	■
2	2	13	**OWL CITY** OCEAN EYES UNIVERSAL REPUBLIC 013141* UMRG	
3			**TIESTO** KALEIDOSCOPE MUSICAL FREEDOM 2082 ULTRA	
4	3	3	**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL CLUB HITS SUMMERALL 509/SONY MEGA	
5			**AIR** LOVE 2 AIRCHEOLOGY 6639* ASTRALWERKS	
6	4	14	**LMFAO** PARTY ROCK WITH REDONE/WILLIAM/CHERRYTREE/INTERSCOPE 0128	
7			**BLAKE LEWIS** HEARTBREAK ON VINYL TOMMY BOY 1741	
8	5	66	**3OH!3** WANT PHOTO FINISH 51118	
9	6	7	**IMOGEN HEAP** ELLIPSE MEGAPHONIC RCA 30605 RMG	
10	11	7	**DAVID GUETTA** ONE LOVE 8847* ASTRALWERKS	
11	9	17	**BEYONCE**	
12	8	3	**LA ROUX** LA ROUX /PEOPLE/CHERRYTREE/INTERSCOPE 013399*	
13	10	3	**LUIS MIGUEL** NO CULPES A LA NOCHE CLUB REMIXES WARNER LATINA 52*31	
14			**FAMILY FORCE 5** FAMILY FORCE 5'S CHRISTMAS PAGEANT TMG 9795* OCTH 5 VAL	
15	NEW		**MASSIVE ATTACK** SPLITTING THE ATOM VIRGIN DIGITAL EX CAPITOL	
16	7	2	**ZERO 7** YEAH GHOST ATLANTIC 520*60 AD	
17	14	3	**DEADMAU5** FOR LACK OF A BETTER NAME MAUSTRAP 2174 ULTRA	
18	17	12	**DJ SKRIBBLE** TOTAL CLUB HITS 3 THRIVEMIX CE THRIVEMIX 90814 THRIVE	
19	16		**BASEMENT JAXX** SCARS ULTRA	
20			**ABOVE & BEYOND** ANJUNABEATS VOLUME 7 ANJUNABEATS 2195 ULTRA	
21		8	**CASCADA** EVACUATE THE DANCEFLOOR ROBBINS *5094	
22	20	46	**SOUNDTRACK** SLUMDOG MILLIONAIRE INTERSCOPE 012502 IGA	
23			**BOYS NOIZE** POWER BANG 00104	
24		8	**BREATHE CAROLINA** HELLO FASCINATION PEARL SS 20127	
25	12	3	**JEFFREE STAR** BEAUTY KILLER	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	15	**#1 2 WKS I REMEMBER** DEADMAU5 + KASKADE MAUSTRAP AND PRESS/ULTRA
2	2	13	**EVACUATE THE DANCEFLOOR** CASCADA ROBBINS
3	3	7	**SEXY CHICK** DAVID GUETTA FEATURING AKON GUM/ASTRALWERKS/CAPITOL
4	6	5	**PAPARAZZI** LADY GAGA TEEMA/KONLIVE/CHERRYTREE/INTERSCOPE
5	9	5	**I WILL BE HERE** TIESTO & SNEAKY SOUND SYSTEM ULTRA
6	7	14	**THE SOUND OF MISSING YOU** AMEERAH ROBBINS
7	16	4	**RELEASE ME** AGNES KING ISLAND ROCKY STAR/RAM
8	4	4	**RIGHT HERE** CARMEN REECE REAL MF
9	5	23	**LET THE FEELINGS GO** ANNAGRACE ROBBINS
10	12	9	**SWEET DREAMS** BEYONCE MUSICWORLD COLUMBIA
11	8	11	**OBSESSED** MARIAH CAREY ISLAND/IDJMG
12	13	16	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
13	11	10	**SHAME ON ME** ALEX SAYZ FEATURING LAWRENCE ALEXANDER PAKER/NEXT PLATEAU
14	10	26	**INFINITY 2008** GURU JOSH PROJECT ULTRA
15	14	10	**CELEBRATION** MADONNA WARNER BROS
16	15	7	**I BELIEVE** CYBERSUTRA FEATURING JULIE THOMPSON RED TRASH/DEEP RHYTHM
17	18	7	**DOWN** JAY SEAN FEATURING LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
18	17	3	**KISS ME BACK** KIM SOZZI ULTRA
19			**BROKEN STRINGS** CAREFREE LET ME UP
20	19	10	**BULLETPROOF** LA ROUX /LOVE/CHERRYTREE/INTERSCOPE
21			**REPLAY** IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
22			**FIGHT FOR YOU** MORGAN PAGE NETTWERK
23			**SMOKE** JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA
24	21	3	**SAD SONG** BLAKE LEWIS TOMMY BOY
25	23	2	**NOW YOU SEE IT (SHAKE THAT ASS)** HONOREBEL FEATURING PITBULL & JUMP SMOKERS

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1			**#1 1 WK MICHAEL BUBLE** CRAZY LOVE [illegible] REPRISE 520733/WARNER BROS +	
2	1	4	**HARRY CONNICK, JR.** YOUR SONGS [illegible] SONY MUSIC	
3			**ELLA FITZGERALD** GOLDEN VOICES [illegible] EX	
4	2	29	**DIANA KRALL** QUIET NIGHTS VERVE 012431*G +	
5	3	17	**MICHAEL BUBLE** MICHAEL BUBLE MEETS MADISON SQUARE GARDEN REPRISE/WARNER +	
6	4	24	**MELODY GARDOT** MY ONE AND ONLY THRILL VERVE 012963* VG	
7			**KEITH JARRETT** PARIS LONDON TESTAMENT [illegible] UNIVERSAL CLASSICS GROUP	
8	6	22	**FRANK SINATRA** LIVE AT THE MEADOWLANDS [illegible]	
9			**VINCE GUARALDI** THE DEFINITIVE VINCE GUARALDI FANTASY 31462/CONCORD	
10	8	38	**FRANK SINATRA** SEDUCTION: SINATRA SINGS OF LOVE [illegible]	
11			**FRANK SINATRA** COLLECTOR'S EDITION: FRANK SINATRA [illegible]	
12	5	2	**THE MANHATTAN TRANSFER** THE CHICK COREA SONGBOOK FOUR QUARTERS 1815	
13			**ELDAR** VIRTUE MASTERWORKS/JAZZ MASTERSONG MASTERWORK	
14			**ANOUAR BRAHEM** THE ASTOUNDING EYES OF RITA [illegible] UNIVERSAL CLASSICS GROUP	
15	10	19	**FRANK SINATRA** CLASSIC SINATRA II [illegible]	

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	7	**#1 5 WKS** BELA FLECK ZAKIR HUSSAIN EDGAR MEYER THE MELEDY OF RHYTHM TOPLE CONCERTS & MUSIC FOR TRIO	
2	24	7	**SAN FRANCISCO SYMPH. MICHAEL TILSON THOMAS** [illegible]	
3	3	4	**RENEE FLEMING** VERISMO DECCA 013279/UNIVERSAL CLASSICS GROUP	
4	2	47	**THE PRIESTS** THE PRIESTS RCA VICTOR 13969/SONY MUSIC	
5	4	3	**JOSHUA BELL** THE BEST OF JOSHUA BELL: THE DECCA YEARS [illegible]	
6	12	31	**PLACIDO DOMINGO** AMORE INFINITO: SONGS INSPIRED [illegible]	
7	NEW		**ANTONIO PAPPANO** VERDI: MESSA DA REQUIEM EMI CLASSICS 98936 BLG	
8	NEW		**GUSTAVO DUDAMEL** DUDAMEL DISCOVERIES [illegible] UNIVERSAL CLASSICS GROUP	
9	5		**JANINE JANSEN** BEETHOVEN BRITTEN VIOLIN CONCERTOS [illegible]	
10	NEW		**QUATUOR EBENE** RAVEL DEBUSSY FAURE STRING QUARTETS VIRGIN CLASSICS 30459 BLG	
11	NEW		**JOYCE DIDONATO** ROSSINI COLBRAN: THE MUSE VIRGIN CLASSICS 94579/BLG	
12	6	6	**ZUILL BAILEY/SIMONE DINNERSTEIN** BEETHOVEN: COMPLETE WORKS FOR PIANO AND CHELLO [illegible]	
13	14	58	**JOSHUA BELL** VIVALDI: THE FOUR SEASONS [illegible]	
14	8	70	**THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ** CHANT: MUSIC FOR THE SOUL [illegible]	
15	NEW		**YOLANDA KONDONASSIS** NEVER FAR AWAY [illegible]	

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	7	**#1 4 WKS GEORGE BENSON** SONGS AND STORIES MONSTER 30364/CONCORD +	
2	1	29	**CHRIS BOTTI** CHRIS BOTTI IN BOSTON COLUMBIA 88765/SONY MUSIC +	
3	3	5	**PETER WHITE** GOOD DAY PEAK 31006 CONCORD	
4	4	7	**NAJEE** MIND OVER MATTER HEADS UP 3156	
5	6	36	**BONEY JAMES** SEND ONE YOUR LOVE CONCORD 30815 +	
6	5	3	**KENNY G** SUPER HITS SONY MUSIC CUSTOM MARKETING GROUP 46*	
7	9	2	**THE SAX PACK** THE PACK IS BACK SHANACHIE 5177	
8	7	26	**BERNIE WILLIAMS** MOVING FORWARD REFORM 61217 ROCK RIDGE	
9	13	19	**VANESSA WILLIAMS** THE REAL THING CONCORD 30816	
10	10	2	**AL JARREAU** THE VERY BEST OF AN EXCELLENT ADVENTURE [illegible]	
11	11	16	**TOWER OF POWER** GREAT AMERICAN SOULBOOK TOWER OF POWER 30220	
12	RE-ENTRY		**IMPROMPTU** IT IS WHAT IT IS JCS 91209 ORPHEUS	
13	21	31	**THE RIPPINGTONS FEATURING RUSS FREEMAN** MODERN ART [illegible]	
14	18	39	**KENNY G** PLAYLIST: THE VERY BEST OF KENNY G [illegible]	
15	17	12	**PAUL TAYLOR** BURNIN [illegible] CONCORD	

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	**#1 2 WKS JOSHUA BELL** AT HOME WITH FRIENDS SONY CLASSICAL 517650/SMI MASTERWORKS	
2	2	48	**IL DIVO** THE PROMISE SYCO/COLUMBIA 88698/SONY MUSIC +	
3	3	19	**DAVID GARRETT** DAVID GARRETT [illegible] UNIVERSAL CLASSICS GROUP	
4	4	49	**ANDREA BOCELLI** INCANTO SUGAR 012161 DECCA +	
5	6	8	**MORMON TABERNACLE CHOIR** RING CHRISTMAS BELLS [illegible] TABERNACLE CHOIR 502133	
6	7	31	**SARAH BRIGHTMAN** SYMPHONY: LIVE IN VIENNA MANHATTAN 21681 BLG +	
7	5	24	**PAUL POTTS** PASSIONE [illegible] COLUMBIA 47439/SONY MUSIC	
8	NEW		**CHARLIE BAGGETT** I ONLY DREAM OF YOU [illegible] 1288	
9	8	29	**MORMON TABERNACLE CHOIR** COME THOU FOUNT OF EVERY BLESSING [illegible] TABERNACLE CHOIR 50133	
10	15	29	**SHARON ISBIN** JOURNEY TO THE NEW WORLD [illegible] CLASSICAL 648/SONY MASTERWORKS	
11	9	20	**ESCALA** ESCALA [illegible] COLUMBIA 47423/SONY MUSIC	
12	12	75	**JOSH GROBAN** AWAKE LIVE [illegible] 41*/WARNER BROS +	
13	13	42	**MORMON TABERNACLE CHOIR** PRAISE TO THE MAN: SONGS HONORING [illegible] TABERNACLE CHOIR 50133	
14	NEW		**A JOYFUL NOISE** [illegible]	
15	10	16	**NEAL E. BOYD** MY [illegible]	

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	12	**#1 1 WK BRIGHT** PETER WHITE PEAK/CMG
2	1	14	**TROPICAL RAIN** JESSY J PEAK/MG
3	3	29	**TALK OF THE TOWN** [illegible]
4	4	14	**LIVING IN HIGH DEFINITION** GEORGE BENSON CONCORD/CMG
5	5	26	**GO FOR IT** BERNIE WILLIAMS REFORM ROCK RIDGE
6	7	24	**WHO WILL COMFORT ME** MELODY GARDOT VERVE
7	8	14	**BURNIN** PAUL TAYLOR PEAK/CMG
8	9	19	**TIJUANA DANCE** RICK BRAUN MACK AVENUE/ARTISTRY
9	10	39	**STEADY AS SHE GOES** WALTER BEASLEY HEADS UP
10	6	33	**MOVE ON UP** RICHARD ELLIOT ARTISTRY
11	15	10	**SWEET SUMMER NIGHTS** NAJEE HEADS UP
12	12	12	**TOUCH** BONEY JAMES CONCORD/CMG
13	11	16	**THE CIRCLE** PAUL HARDCASTLE TRIPPIN N RHYTHM
14	14	15	**BECAUSE OF YOU** ERIC DARIUS [illegible] CAPITOL
15	13	16	**JUST FRIENDS** VANESSA WILLIAMS [illegible] CMG

TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	5	**#1 1 WK RODRIGO Y GABRIELA** 11 11 RODYGWORKS 00801* ATO +	
2	6	56	**CELTIC THUNDER** ACT TWO CELTIC THUNDER 011606 DECCA	
3	2	13	**CELTIC THUNDER** TAKE ME HOME CELTIC THUNDER 013087 DECCA	
4	5	2	**JESSE COOK** THE RUMBA FOUNDATION COACH HOUSE 2002 E1	
5	RE-ENTRY		**THE VERY BEST** WARM HEART OF AFRICA [illegible] OWL DIGITAL EX/GHETTOPOP	
6	4	24	**VARIOUS ARTISTS** [illegible]	
7	3	2	**BEBEL GILBERTO** ALL IN ONE VERVE [illegible] CMG	
8		50	**CELTIC WOMAN** THE GREATEST JOURNEY ESSENTIAL COLLECTION MANHATTAN 341268	
9	9	45	**RODRIGO Y GABRIELA** LIVE IN JAPAN ATO 21658 +	
10	7	5	**BLK JKS** AFTER ROBOTS SECRETLY CANADIAN 197*	
11	NEW		**THE IRISH TENORS** CHRISTMAS [illegible] 054	
12		35	**THE BABY EINSTEIN MUSIC BOX ORCHESTRA** BABY EINSTEIN: WORLD MUSIC WALT DISNEY 003161	
13	RE-ENTRY		**KOLOHE KAI** THIS IS THE LIFE GO ALOHA 1011	
14	11	7	**AMY HANAIALI'I** FRIENDS & FAMILY UA 8634	
15	RE-ENTRY		**BELA FLECK** THROW DOWN YOUR HEART [illegible]	

LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	1	15	#1 5 WKS **LOBA** SHAKIRA (EPIC/SONY MUSIC LATIN)
2	■	5	GREATEST GAINER **ESCLAVO DE SUS BESOS** DAVID BISBAL (VALE UNIVERSAL MUSIC LATINO)
3	3	13	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN (MUSART/BALBOA)
4	2	13	**MANOS AL AIRE** NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
5	4	11	**SU VENENO** AVENTURA (PREMIUM LATIN)
6	5	25	**LO INTENTAMOS** ESPINOZA PAZ (DISA/ASL)
7	8	3	**LOOKING FOR PARADISE** ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
■	6	10	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
9	11	14	**RECUERDAME** LA QUINTA ESTACION (SONY MUSIC LATIN)
10	21	14	**TE VES FATAL** EL TRONO DE MEXICO (FONOVISA)
11	13	32	**YA ES MUY TARDE** LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
12	10	19	**SUFRE** LOS DAREYES DE LA SIERRA (DISA)
13	7	35	**EL AMOR** TITO "EL BAMBINO" (SIENTE)
14	15	11	**ADIOS** JESSE & JOY (WARNER LATINA)
15	18	5	**FELIZ** KANY GARCIA (SONY MUSIC LATIN)
16	16	24	**NO ME DEJES DE AMAR** LA APUESTA (VARIAS)
17	14	13	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
18	17	7	**GRACIAS A TI** WISIN & YANDEL (MACHETE)
19	20	24	**COMPRENDEME** GERMAN MONTERO (FONOVISA MUSIVISA)
20	23	5	**NI ROSAS NI JUGUETES** PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
21	25	■	**CELOS** FANNY LU (UNIVERSAL MUSIC LATINO)
22	12	11	**LA GRANJA** LOS TIGRES DEL NORTE (FONOVISA)
23	HOT SHOT DEBUT		**HAY OJITOS** INTOCABLE (EMI/SONY MUSIC LATIN)
24	24	9	**EL BORRACHO** GRUPO MONTEZ DE DURANGO (DISA)
25	22	10	**DEJAME ENTRAR** MAKANO (PANAMA/MACHETE)
26	■	5	**AL DIABLO CON TU AMISTAD** EL CHAPO DE SINALOA (DISA)
27	33	4	**COMO VOLVER A SER FELIZ** LUIS ENRIQUE (TOP STOP)
28	26	9	**MI COMPLEMENTO** LOS HURACANES DEL NORTE (DISA)
29	27	9	**TU DEFECTO** LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/UNIVERSAL)
30	32	13	**Y AHORA QUE?** LOS RIELEROS DEL NORTE (FONOVISA)
31	35	5	**ERES TODO TODO** JULION ALVAREZ Y SU NORTEÑO BANDA (ASL)
32	44	3	**DERECHO DE ANTIGUEDAD** LA ORIGINAL BANDA EL LIMON (FONOVISA)
33	38	4	**LLUEVE POR DENTRO** LUIS FONSI (UNIVERSAL MUSIC LATINO)
34	30	17	**ME GUSTA ME GUSTA** LOS BUITRES DE CULIACAN SINALOA (LADISCO/MUSICA/UNIVERSAL MUSIC LATINO)
35	34	11	**MARIPOSA MIA** VIVANATIVA (VIVA PIMPKING MUSIK)
36	29	6	**SENTIMIENTOS DE CARTON** DUELO (FONOVISA)
37	31	14	**TOCANDO FONDO** RICARDO ARJONA (WARNER LATINA)
38	40	■	**CELEBRATION** MADONNA (WARNER BROS.)
39	39	4	**ALMA EN PENA** LOS INQUIETOS DEL NORTE (EAGLE MUSIC)
40	43	4	**ENCONTRE** CONJUNTO ATARDECER (DISA/ASL)
41	NEW		**YO ME CONFIE** ANDRES MARQUEZ "EL MACIZO" (DISA)
42	NEW		**LA CALABAZA** LA ARROLLADORA BANDA EL LIMON (DISA)
43	36	■	**SENTIMIENTO** VICO C FEATURING ARCANGEL (EMI TELEVISA)
44	42	3	**LOS PRIMOS** LOS MORROS DEL NORTE (DISA/ASL)
45	45	3	**BARTENDER** ALEXIS & FIDO (SONY MUSIC LATIN)
46	50	9	**FIRE BURNING** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
47	41	2	**SOLO TU** VALLIN FEATURING RAQUEL (WARNER LATINA)
48	RE-ENTRY		**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/RMG)
49	NEW		**CIAO BELLA** DON OMAR (VI MACHETE)
50	37	3	**EL PILOTO CANAVIS** LARRY HERNANDEZ (FONOVISA/MUSIVISA)

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)	CERT.
1	2	18	#1 1 WK GG **AVENTURA** THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
2	1	5	**LOS TIGRES DEL NORTE** LA GRANJA FONOVISA 354192 UMLE +	
3	4	20	**WISIN & YANDEL** LA REVOLUCION WY/MACHETE 012967 UMLE +	
4	■	4	**NELLY FURTADO** MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO 013318 UMLE	
5	HOT SHOT DEBUT		**VARIOUS ARTISTS** RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE	
6	6	28	**LARRY HERNANDEZ** 16 NARCO CORRIDOS MENUDITA/FONOVISA 570037 UMLE	
7	8	31	**TITO "EL BAMBINO"** EL PATRON SIENTE 653883 UMLE	
8	7	3	**GRUPO MONTEZ DE DURANGO** EL BORRACHO DISA 721389 UMLE	
9	5	3	**LUIS MIGUEL** NO CULPES A LA NOCHE: CLUB REMIXES WARNER LATINA 521318	
10	11	21	**ESPINOZA PAZ** YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251 UMLE	
11	10	40	**EL TRONO DE MEXICO** ALMAS GEMELAS FONOVISA 570804 UMLE	
12	15	17	**EL TRONO DE MEXICO** DESDE LA PATRIA: EN VIVO FONOVISA 354088 UMLE +	
13	NEW		**VICO C** BABILLA CARIBBEAN 84806 EMI TELEVISA	
14	NEW		**JUAN GABRIEL** MIS CANCIONES, MIS AMIGOS (DISCOS 605 57725/SONY MUSIC LATIN)	
15	12	14	**VICENTE FERNANDEZ** NECESITO DE TI SONY MUSIC LATIN 53282	
16	17	20	**TERCER CIELO** GENTE COMUN, SUEÑOS (VENEMUSIC/UNIVERSAL MUSIC LATINO 013531/UMLE)	
17	16	59	**LUIS FONSI** PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO 011810/UMLE +	
18	■	4	**KANY GARCIA** BOLETO DE ENTRADA SONY MUSIC LATIN 47340	
19	13	5	**VARIOUS ARTISTS** LOS SUPER UNO'S DISA 724181 UMLE	
20	19	29	**MARISELA** 20 EXITOS INMORTALES IM 6614	
21	14	8	**CONJUNTO ATARDECER** CONTIGO PARA SIEMPRE DISA 721307 UMLE	
22	44	2	**MERCEDES SOSA** CANTORA (DISCOS 605 56785 SONY MUSIC LATIN)	
23	22	14	**TIERRA CALI** SI TU TE VAS (VENEMUSIC/UNIVERSAL MUSIC LATINO 651700/UMLE)	
24	■	2	**CONJUNTO PRIMAVERA** 30 ANIVERSARIO: EN VIVO FONOVISA 353765 UMLE +	
25	24	■	**LA QUINTA ESTACION** SIN FRENOS SONY MUSIC LATIN 44947	
26	43	3	**DON CHETO** EL KTME DE USTEDES PLATINO 8832	
27	21	16	**LAURA PAUSINI** PRIMAVERA ANTICIPADA WARNER LATINA 516627	
■	■	7	**JOAN SEBASTIAN** PEGADITO AL CORAZON MUSART 4208 BALBOA	
29	28	47	**MAKANO** TE AMO PANAMA MACHETE 460031 UMLE	
30	30	61	**DADDY YANKEE** TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE	2
31	26	13	**CONJUNTO PRIMAVERA** 20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISA 354118/UMLE	
32	35	20	**HECTOR ACOSTA** SIMPLEMENTE... EL TORITO (UNIVERSAL MUSIC LATINO 653810/UMLE)	
■	29	11	**LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ** AVANZANDO EN LA VIDA (UNIDOS/DISA 721282/UMLE)	
34	20	8	**VARIOUS ARTISTS** DURANGUENSE #1'S 2009 DISA 721301 UMLE	
35	72	7	PACE SETTER **ROCIO DURCAL** DUETO (DISCOS 605 56808/SONY MUSIC LATIN)	
36	25	■	**VARIOUS ARTISTS** BANDA #1'S 2009 DISA 721302 UMLE	
37	36	76	**MANA** ARDE EL CIELO WARNER LATINA 481788 +	3
38	32	42	**LOS INQUIETOS DEL NORTE** LA BORRACHERA (MUSICA/UNIVERSAL MUSIC LATINO 653650/UMLE) +	
39	27	21	**LUIS ENRIQUE** CICLOS TOP STOP 8910 +	
40	33	5	**LA ARROLLADORA BANDA EL LIMON** COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729495/UMLE	
41	31	4	**LOS TEMERARIOS/BRONCO/LOS BUKIS** LO MEJOR DE B.B.T.: SUS 20 MAS GRANDES EXITOS (MUSICA/UNIVERSAL MUSIC LATINO 653800/UMLE)	
42	RE-ENTRY		**POLO URIAS Y SU MAQUINA NORTEÑA** SIGO SIENDO EL MAESTRO PLATINO 8838	
43	41	69	**LOS INQUIETOS DEL NORTE** LA CURVA (AQUI MUSICA/UNIVERSAL MUSIC LATINO 653800/UMLE) +	5
44	38	8	**PATRULLA 81** COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729495/UMLE	
45	39	54	**PANCHO BARRAZA** LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 235/BALBOA	
46	34	47	**RICARDO ARJONA** 5TO PISO WARNER LATINA 516669	
47	NEW		**EL COYOTE Y SU BANDA TIERRA SANTA** LEVANTA TU VUELO FONOVISA 354197 UMLE	
48	■	16	**PAULINA RUBIO** GRAN CITY POP UNIVERSAL MUSIC LATINO 013075/UMLE +	
49	45	37	**FLEX** LA EVOLUCION ROMANTIC STYLE EMI TELEVISA 67917	
50	64	35	**MARIACHI HERMANOS BARGIAS** CANTOS Y ALABANZAS (DISCOS BARGIAS/FONOVISA) +	

REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)	CERT.
1	1	5	#1 5 WKS **LOS TIGRES DEL NORTE** LA GRANJA FONOVISA 354192 UMLE +	
2	NEW		**VARIOUS ARTISTS** RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187 UMLE	
3	2	25	**LARRY HERNANDEZ** 16 NARCO CORRIDOS MENUDITA/FONOVISA 570037 UMLE	
4	3	3	**GRUPO MONTEZ DE DURANGO** EL BORRACHO DISA 721389 UMLE	
5	5	21	**ESPINOZA PAZ** YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251 UMLE	
6	4	48	**EL TRONO DE MEXICO** ALMAS GEMELAS FONOVISA 353804 UMLE	
7	9	17	**EL TRONO DE MEXICO** DESDE LA PATRIA: EN VIVO FONOVISA 354088/UMLE +	
■	6	14	**VICENTE FERNANDEZ** NECESITO DE TI SONY MUSIC LATIN 53282	
9	7	5	**VARIOUS ARTISTS** LOS SUPER UNO'S (DISA 724181 UMLE	
10	8	8	**CONJUNTO ATARDECER** CONTIGO PARA SIEMPRE DISA 721307 UMLE	
11	12	14	**TIERRA CALI** SI TU TE VAS (VENEMUSIC/UNIVERSAL MUSIC LATINO 651700/UMLE)	
12	10	2	**CONJUNTO PRIMAVERA** 30 ANIVERSARIO: EN VIVO FONOVISA 353765/UMLE +	
13	NEW		**DON CHETO** EL KTME DE USTEDES PLATINO 8832	
14	13	7	**JOAN SEBASTIAN** PEGADITO AL CORAZON MUSART 4208/BALBOA	
15	15	13	**CONJUNTO PRIMAVERA** 20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS (FONOVISA 354118/UMLE)	
16	■	11	**LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ** AVANZANDO EN LA VIDA (UNIDOS/DISA 721282/UMLE)	
17	11	6	**VARIOUS ARTISTS** DURANGUENSE #1'S 2009 DISA 721301 UMLE	
18	14	6	**VARIOUS ARTISTS** BANDA #1'S 2009 DISA 721302 UMLE	
19	■	33	**LOS INQUIETOS DEL NORTE** LA BORRACHERA (MUSICA/UNIVERSAL MUSIC LATINO 653650/UMLE) +	
20	19	■	**LA ARROLLADORA BANDA EL LIMON** COLECCION PRIVADA: LAS 20 EXCLUSIVAS (DISA 729495/UMLE)	

LATIN POP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)
1	1	4	#1 4 WKS **NELLY FURTADO** MI PLAN (NELSTAR/UNIVERSAL MUSIC LATINO 013318/UMLE)
2	2	3	**LUIS MIGUEL** NO CULPES A LA NOCHE: CLUB REMIXES (WARNER LATINA 521318)
3	NEW		**JUAN GABRIEL** MIS CANCIONES, MIS AMIGOS (DISCOS 605 57725/SONY MUSIC LATIN)
4	5	16	**TERCER CIELO** GENTE COMUN, SUEÑOS (VENEMUSIC/UNIVERSAL MUSIC LATINO 013531/UMLE)
5	4	59	**LUIS FONSI** PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO 011810/UMLE) +
6	3	4	**KANY GARCIA** BOLETO DE ENTRADA (SONY MUSIC LATIN 47340)
7	6	29	**MARISELA** 20 EXITOS INMORTALES (IM 6614)
8	12	2	**MERCEDES SOSA** CANTORA (DISCOS 605 56785/SONY MUSIC LATIN)
9	8	30	**LA QUINTA ESTACION** SIN FRENOS (SONY MUSIC LATIN 44947)
10	7	26	**LAURA PAUSINI** PRIMAVERA ANTICIPADA (WARNER LATINA 516627)
11	17	7	**ROCIO DURCAL** DUETO (DISCOS 605 56808/SONY MUSIC LATIN)
12	10	76	**MANA** ARDE EL CIELO (WARNER LATINA 481788) +
13	9	47	**RICARDO ARJONA** 5TO PISO (WARNER LATINA 516669)
14	11	16	**PAULINA RUBIO** GRAN CITY POP (UNIVERSAL MUSIC LATINO 013075/UMLE) +
15	13	45	**VARIOUS ARTISTS** SUPER 1'S (UNIVERSAL MUSIC LATINO 012361 UMLE)
16	15	29	**MARISELA** 20 EXITOS INMORTALES VOL. 2 (IM 6615)
17	18	44	**RICARDO ARJONA** SIMPLEMENTE... LO MEJOR (DISCOS 605 42498/SONY MUSIC LATIN) +
18	16	4	**JESSE & JOY** ELECTRICIDAD (WARNER LATINA 521320)
19	19	37	**ALEJANDRO FERNANDEZ** DE NOCHE: CLASICOS A MI MANERA (DISCOS 605 42491/SONY MUSIC LATIN)
20	RE-ENTRY		**PANDA** POETICS (MOVIE 06209/EMI TELEVISA)

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)	CERT.
1	1	18	#1 1 WK **AVENTURA** THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
2	3	20	**HECTOR ACOSTA** SIMPLEMENTE... EL TORITO (UNIVERSAL MUSIC LATINO 653810/UMLE)	
3	2	22	**LUIS ENRIQUE** CICLOS TOP STOP 8910 +	
4	5	■	**VARIOUS ARTISTS** URBANIZACION PERFECTA: LO MEJOR DE LO MEJOR ZMG 30020/SONY MUSIC LATIN	
5	■	13	**VARIOUS ARTISTS** SUPER 1'S MEGA HITS MACHETE 013149/UMLE	
6	6	27	**VARIOUS ARTISTS** 30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610	
7	7	11	**OMEGA** EL DUEÑO DEL FLOW PLANET 90118/SONY MUSIC LATIN	
8	8	18	**VARIOUS ARTISTS** 30 BACHATAS PEGADITAS (MUSICA & POL: 60380/SONY MUSIC LATIN)	
9	9	35	**GILBERTO SANTA ROSA** EL CABALLERO DE LA SALSA (DISCOS 605 56784/SONY MUSIC LATIN) +	
10	10	47	**VARIOUS ARTISTS** 40 BACHATAS PODEROSAS (MUSICA & POL: 60348/SONY MUSIC LATIN)	
11	12	28	**VARIOUS ARTISTS** FIESTA LATINA (DISCOS 605 37203/SONY MUSIC LATIN)	
12	11	35	**VARIOUS ARTISTS** BACHATA DE AMOR VOL. 4 (J & N 50343/SONY MUSIC LATIN)	
13	14	61	**VARIOUS ARTISTS** BACHATA #1'S VOL. 2 (MACHETE 011705 UMLE)	
14	15	44	**VARIOUS ARTISTS** BACHATAHITS 2009: THE #1 HITS SERIES (J & N 50009/SONY MUSIC LATIN)	
15	13	4	**MARIO ORTIZ ALL STAR BAND** TRIBUTO 45 ANIVERSARIO (ZMG 30020/SONY MUSIC LATIN)	
16	NEW		**ZACARIAS FERREIRA** TE DEJO LIBRE (J & N: SONY MUSIC LATIN)	
17	19	8	**VARIOUS ARTISTS** LOS MEJORES DE LA SALSA 2009 (MUSICA & POL: 60370/SONY MUSIC LATIN)	
18	RE-ENTRY		**VARIOUS ARTISTS** SALSAHITS 2009: THE #1 HITS SERIES (J & N 50311/SONY MUSIC LATIN)	
19	20	35	**VARIOUS ARTISTS** BACHATA ROMANTICA: 1'S (MACHETE 012586/UMLE)	
20	■	14	**VARIOUS ARTISTS** LOS MEJORES DE LA BACHATA 2009 (MUSICA & POL: 60369/SONY MUSIC LATIN)	

LATIN RHYTHM ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)
1	1	20	#1 20 WKS **WISIN & YANDEL** LA REVOLUCION (WY/MACHETE 012967/UMLE) +
2	2	31	**TITO "EL BAMBINO"** EL PATRON SIENTE 653883 UMLE
3	NEW		**VICO C** BABILLA CARIBBEAN 84806 EMI TELEVISA
4	3	47	**MAKANO** TE AMO PANAMA MACHETE 460031 UMLE
5	4	61	**DADDY YANKEE** TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE
6	6	37	**FLEX** LA EVOLUCION ROMANTIC STYLE EMI TELEVISA 67917
7	7	24	**DON OMAR** IDON MACHETE 012867 UMLE
8	9	28	**ALEXIS & FIDO** DOWN TO EARTH SONY MUSIC LATIN 43561
9	8	38	**VARIOUS ARTISTS** LATIN URBAN KINGZ MACHETE 012319/UMLE
10	10	18	**WISIN & YANDEL** EL DUO DE LA HISTORIA (FRESH 113804/SONY MUSIC LATIN)
11	11	48	**DJ NESTY** WISIN Y YANDEL PRESENTAN LA MENTE MAESTRA (WY/MACHETE 012270/UMLE)
12	13	29	**KINTO SOL** CARCEL DE SUEÑOS (VIRUS/MACHETE 012717 UMLE)
13	5	3	**MAGNATE & VALENTINO** QUIMICA PERFECTA (VI MACHETE 013176 UMLE)
14	14	25	**FRANCO EL GORILA** WELCOME TO THE JUNGLE (WY/MACHETE 012845/UMLE)
15	12	51	**CALLE 13** LOS DE ATRAS VIENEN CONMIGO (NORTE 36801/SONY MUSIC LATIN)
16	15	61	**EDDY LOVER** PERDONAME (PANAMA/MACHETE/UNIVERSAL MUSIC LATINO 460021/UMLE)
17	16	15	**TEMPO** FREE TEMPO 80100/SONY MUSIC LATIN +
18	17	57	**RKM & KEN-Y** THE ROYALTY/LA REALEZA (PINA/MACHETE 012022/UMLE)
19	18	31	**YOMO** MY DESTINY (BLACK PEARL 7360)
20	19	44	**ARCANGEL** EL FENOMENO (MAS FLOW/MACHETE 170020/UMLE)

David Bisbal's "Esclavo de Sus Besos" debuts at No. 2 on Tropical Airplay, the chart's best debut in nearly two years, with 2 million audience impressions (up 743%). The track also opens at No. 10 on Latin Rhythm Airplay and jumps 8-2 on Hot Latin Songs (12.5 million impressions, up 62%), where Bisbal is searching for his second No. 1.



Alejandro Sanz's "Looking for Paradise" leaps 38-9 on Latin Rhythm Airplay (1.6 million impressions, up 147%) to become his second top 10 title on the chart. The increased rhythmic rotation also propels the Alicia Keys-assisted track 9-7 on Hot Latin Songs (9.3 million, up 23%).



BETWEEN THE BULLETS

THE PHILOSOPHER HAS RETURNED



After a four-year hiatus, Vico C returns to the charts with his latest set, "Babilla," debuting at No. 13 on Top Latin Albums. It's his eighth title on the chart, and fifth top 20, since "Aquel Que Habia Muerto" peaked at No. 8 in the Dec. 26, 1998, issue. The pioneering Latin rapper was the first solo rhythmic artist to chart in the top 20 on Top Latin Albums, years before the genre's emergence and transition into the mainstream.

—Rauly Ramirez

Billboard HITS OF THE WORLD

OCT 24 2009

JAPAN
BILLBOARD JAPAN HOT 100

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN JAPAN/PLANTECH) OCTOBER 13, 2009	
1	34	IT'S ALL TOO MUCH	YUI SONY MUSIC
2	4	STORY	YU SAKAI AOI
3	15	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY ISLAND
4	12	SAYONARA BABY	CHICAGO POODLE AVEX STUDIO
5	2	SHUNKASHUTOU	HILCRHYME UNIVERSAL
6	16	HOUSE ON A HILL	MAMAS GUN FLEARTHRIDGE
7	NEW	HANSEIKI SHONEN	UNICORN
8	38	FUYURABU	JULIET UNIVERSAL
9	32	NIJI	YUZU SENHA & CO
10	NEW	BEFORE I DECAY	THE GAZETTE KING

UNITED KINGDOM
SINGLES

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) OCTOBER 11, 2009	
1	NEW	OOPSY DAISY	CHIPMUNK JIVE
II	NEW	FOREVER IS OVER	THE SATURDAYS FASCINATION/POLYDOR
3	2	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
4	1	BREAK YOUR HEART	TAIO CRUZ UNIVERSAL REPUBLIC
5	II	SEXY CHICK	DAVID GUETTA FT AKON GUM/VIRGIN
6	7	SWEET DISPOSITION	THE TEMPER TRAP WEA/FICTION
7	4	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
8	5	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
9	9	HOTEL ROOM SERVICE	PITBULL MR 305/POLO GROUNDS/J
10	6	RUN THIS TOWN	JAY Z RIHANNA & KANYE WEST ROC NATION

GERMANY
SINGLES

THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 12, 2009	
1	2	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	1	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
3	3	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN
4	5	PUSSY	RAMMSTEIN MOTOR/UNIVERSAL
5	12	RELEASE ME	AGNES STRANDBEAT BLUE/AATW
6	6	HEAVY CROSS	THE GOSSIP COLUMBIA
7	7	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
8	8	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
9	9	CELEBRATION	MADONNA WARNER BROS
10	NEW	WE WEREN'T BORN TO FOLLOW	BON JOVI MERCURY

EUROPEAN HOT 100

THIS WEEK	LAST WEEK	OCTOBER 14, 2009	
1	1	SEXY CHICK	DAVID GUETTA FT AKON GUM/VIRGIN
2	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	5	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	3	CELEBRATION	MADONNA WARNER BROS
5	4	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
6	NEW	OOPSY DAISY	CHIPMUNK JIVE
7	NEW	JAIMERAIS TELLEMENT	JENA LEE MERCURY
8	9	PUSSY	RAMMSTEIN MOTOR/UNIVERSAL
9	NEW	FOREVER IS OVER	THE SATURDAYS FASCINATION/POLYDOR
10	10	EVACUATE THE DANCEFLOOR	CASCADA TOOLAND/ZEBRA/ATW/AATW
11	7	LADY MELODY	TOM FRAGER/GWAYAV AZ
12	II	EMPIRE STATE OF MIND	JAY Z + ALICIA KEYS ROC NATION
13	12	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN
14	19	RELEASE ME	AGNES STRANDBEAT BLUE/AATW
15	8	BREAK YOUR HEART	TAIO CRUZ UNIVERSAL REPUBLIC
16	14	HEAVY CROSS	THE GOSSIP COLUMBIA
17	11	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
18	16	HOTEL ROOM SERVICE	PITBULL MR 305/POLO GROUNDS/J
19	15	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL TERA
20	18	HUSH HUSH	THE PUSSYCAT DOLLS INTERSCOPE

EURO DIGITAL SONGS

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 24, 2009	
1	11	OOPSY DAISY	CHIPMUNK JIVE
2	I	SEXY BITCH	DAVID GUETTA FEATURING AKON GUM/VIRGIN
3	NEW	BODIES	ROBBIE WILLIAMS CHRYSALIS
4	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
5	NEW	BAD BOYS	ALEXANDRA BURKE FEATURING FLO RIDA SYCO
6	4	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
7	3	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
8	5	BREAK YOUR HEART	TAIO CRUZ UNIVERSAL REPUBLIC
9	NEW	FOREVER IS OVER	THE SATURDAYS FASCINATION/POLYDOR
10	6	HOTEL ROOM SERVICE	PITBULL MR 305/POLO GROUNDS/J
11	9	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
12	10	SWEET DISPOSITON	THE TEMPER TRAP INFECTIOUS
13	7	RUN THIS TOWN	JAY Z RIHANNA & KANYE WEST ROC NATION
14	NEW	MILLION DOLLAR BILL	WHITNEY HOUSTON ARISTA
15	8	CELEBRATION	MADONNA WARNER BROS

FRANCE
SINGLES

THIS WEEK	LAST WEEK	(SNEP/FOP TITE-LIVE) OCTOBER 13, 2009	
1	NEW	JAIMERAIS TELLEMENT	JENA LEE MERCURY
2	1	LADY MELODY	TOM FRAGER/GWAYAV AZ
3	3	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
4	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
5	4	COMME DES ENFANTS	COEUR DE PIRATE BARCLAY
6	7	EVACUATE THE DANCEFLOOR	CASCADA TOOLAND/ZEBRA/ATW/AATW
7	6	HUSH HUSH	THE PUSSYCAT DOLLS INTERSCOPE
8	5	CELEBRATION	MADONNA WARNER BROS
9	9	[illegible]	MARIAH CAREY ISLAND
10	8	LASSE-TOI ALLER BEBE	COLLECTIF METISSE [illegible]

CANADA
BILLBOARD CANADIAN HOT 100

THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) OCTOBER 24, 2009	
1	86	3	BRITNEY SPEARS JIVE/SONY MUSIC
2	2	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN/EM
3	4	DOWN	JAY SEAN FT LIL WAYNE JCM/CONBURA REPUBLIC/UMRA
4	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
5	5	PARTY IN THE U.S.A	MILEY CYRUS HOLLYWOOD/UNIVERSAL
6	8	CHA CHING	HEDLEY UNIVERSAL
7	3	WHATCHA SAY	JASON DERULO SO BA HEIGHTS/WARNER
8	6	YOU BELONG WITH ME	TAYLOR SWIFT HUMANOID/BIG MACHINE/UNIVERSAL
9	7	EVACUATE THE DANCEFLOOR	CASCADA ROBBINS/ZEBRA/ATW/AATW
10	NEW	ONE LESS LONELY GIRL	JUSTIN BIEBER [illegible]

AUSTRALIA
SINGLES

THIS WEEK	LAST WEEK	(ARIA) OCTOBER 11, 2009	
1	1	SEXY CHICK	DAVID GUETTA FT AKON GUM/VIRGIN
2	5	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE
3	2	LIKE IT LIKE THAT	GUY SEBASTIAN SONY MUSIC
4	4	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
5	3	EVACUATE THE DANCEFLOOR	CASCADA TOOLAND/ZEBRA/ATW/AATW
6	6	THE LAST DAY ON EARTH	KATE MILLER-HEIDKE SONY MUSIC
7	7	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL TERA
8	9	GOOD GIRLS GO BAD	CHEAP THRILLS FT LEIGHTON MEESTER B.PEACE/BIEBZ IN RIMEN
9	10	RUN THIS TOWN	JAY Z RIHANNA & KANYE WEST ROC NATION
10	17	BEFORE THE WORST	THE SCRIPT PHONOGENIC/RCA

EUROPEAN ALBUMS

THIS WEEK	LAST WEEK	OCTOBER 14, 2009	
1	1	MADONNA	CELEBRATION WARNER BROS
2	NEW	TOKIO HOTEL	HUMANOID ISLAND
3	II	MUSE	THE RESISTANCE A&E HELIUM 3/WARNER
4	7	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA
5	NEW	KISS	SONIC BOOM KISS/ROADRUNNER
6	4	MIKA	THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND
7	3	PARAMORE	BRAND NEW EYES FUELED BY RAMEN
8	5	MARK KNOPFLER	GET LUCKY VERTIGO
9	6	DAVID GUETTA	ONE LOVE GUM/VIRGIN
10	6	PEARL JAM	BACKSPACER MONKEYWRENCH/ISLAND
11	NEW	BACKSTREET BOYS	THIS IS US JIVE/ZOO
12	NEW	SCOOTER	UNDER THE RADAR OVER THE TOP SHEFFIELD
13	9	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
14	NEW	NENA	MADE IN GERMANY LAUGH & PEAS ENTERTAINMENT
15	12	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE

ITALY
DIGITAL SONGS

THIS WEEK	LAST WEEK	(FIMI/NIELSEN) OCTOBER 12, 2009	
1	1	AD OGNI COSTO	VASCO ROSSI CAPITOL
2	3	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	2	L'AMORE SI ODIA	NOEMI SONY MUSIC
4	5	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	7	LOBA SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
6	18	WANT	NATALIE IMBRUGLIA MALARKEY/WHITE LIES/ISLAND
7	10	ESTRANEI A PARTIRE DA IERI	ALESSANDRA AMOROSO EPIC
8	6	CELEBRATION	MADONNA WARNER BROS
9	4	HEAVY CROSS	THE GOSSIP COLUMBIA
10	19	CON LA MUSICA ALLA RADIO	LAURA PAUSINI ATLANTIC

SPAIN
SINGLES

THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) OCTOBER 14, 2009	
1		ESCLAVO DE SUS BESOS	DAVID BISBAL VALE
2	3	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
3	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	4	LOBA	SHAKIRA SONY MUSIC LATIN/EPIC
5	9	HALO	BEYONCE MUSIC WORLD/COLUMBIA
6	II	RECUERDAME	LA QUINTA ESTACION SONY MUSIC
7	II	LOOKING FOR PARADISE	ALEJANDRO SANZ FT. ALICIA KEYS WARNER BROS
II	6	QUE NADIE	MANUEL CARRASCO DUO COM MALU VALE
9	7	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
10	11	MANOS AL AIRE	NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATINO

PORTUGAL
ALBUMS

THIS WEEK	LAST WEEK	(FIMI) OCTOBER 13, 2009	
1		HOJE	AMALIA HOJE LA FOLIE RECORDS
2	NEW	TOKIO HOTEL	HUMANOID ISLAND
3	NEW	AMALIA	AMALIA IPLAY
4	2	MADONNA	CELEBRATION WARNER BROS
5	5	SOUNDTRACK	HANNAH MONTANA 3 WALT DISNEY
6	3	THE LEGENDARY TIGERMAN	FEMINA METRONOME
7	II	DIANA KRALL	QUIET NIGHTS VERVE
8	4	PEARL JAM	BACKSPACER MONKEYRENCH/ISLAND
9	11	PAULO GONZO	PERFIL COLUMBIA
10	NEW	CECILIA BARTOLI	SACRIFICIUM DECCA

EURO DIGITAL SONGS SPOTLIGHT
NORWAY

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 24, 2009	
1	NEW	TONTARNA	KENT RCA
2	NEW	TALK TO THE HAND	CHRIS LEE [illegible]
3	4	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	3	SEXY CHICK	DAVID GUETTA FEATURING AKON GUM/VIRGIN
5	2	AMBITIONS	DONKEYBOY WARNER
6	1	SOMETIMES	DONKEYBOY WARNER
7	6	RUN THIS TOWN	JAY Z RIHANNA & KANYE WEST ROC NATION
8	5	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROWLAND GUM/VIRGIN
9	NEW	AWAKE	DONKEYBOY WARNER
10	9	EVACUATE THE DANCEFLOOR	CASCADA TOOLAND/ZEBRA/ATW/AATW

Singer/songwriter Jena Lee storms in at No. 1 on the **France Singles** chart with her debut track, "Jaimerais Tellement."



EUROPEAN AIRPLAY

THIS WEEK	LAST WEEK	OCTOBER 14, 2009	
1	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
2	2	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
3	5	BODIES	ROBBIE WILLIAMS CHRYSALIS
4	3	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
5	9	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	7	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW
7	III	WE ARE GOLDEN	MIKA CASABLANCA/ISLAND
8	6	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
9	II	CELEBRATION	MADONNA WARNER BROS
10	8	F**K YOU	LILLY ALLEN REGAL/PARLOPHONE
11	17	HOTEL ROOM SERVICE	PITBULL MR 305/POLO GROUNDS/J
12	16	SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
13	12	AYO TECHNOLOGY	MILOW HEMERUN MUSIC
14	11	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL TERA
15	45	I WANT TO KNOW WHAT LOVE IS	MARIAH CAREY ISLAND

NETHERLANDS
SINGLES

THIS WEEK	LAST WEEK	(MEGA CHARTS BV) OCTOBER 9, 2009	
1	NEW	KON IK MAAR EVEN BIJ JE ZIJN	THOMAS BERGE [illegible]
2	2	MI ROWSU (TUINTJE IN MIJN HART)	DAMARU TOP NOTCH
3	1	ENGEL SCHWEIGEN	HORNY UNLIMITED NEGY
4	3	GEEN WOORDEN	FRANS BAUER ROCKET
5	NEW	MAMASE!	K3 [illegible] 00

ALBUMS

1	1	ANOUK	FOR BITTER OR WORSE DINO
2	NEW	TIESTO	KALEIDOSCOPE MUSICAL FREEDOM
3	6	JANINE JANSEN	BEETHOVEN BRITTEN DECCA
4	3	TINA TURNER	TINA! CAPITOL
5	NEW	BACKSTREET BOYS	THIS IS US JIVE/ZOO

AUSTRIA
SINGLES

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI AUSTRIA TOP 40) OCTOBER 12, 2009	
1	1	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
2	2	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN
3	3	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	NEW	WE WEREN'T BORN TO FOLLOW	BON JOVI MERCURY
5	5	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE

ALBUMS

1	1	UDO JURGENS	THE BEST OF UDO JURGENS & COLOSSAL MUSIC
2	NEW	KASTELRUTHER SPATZEN	EIN KREUZ UND EINE ROSE KOCH
3	3	MICHAEL JACKSON	KING OF POP EPIC/LEGACY
4	2	SEMINO ROSSI	DIE LIEBE BLEIBT UNIVERSAL
5	5	DAVID GUETTA	ONE LOVE GUM/VIRGIN

NORWAY
SINGLES

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) OCTOBER 13, 2009	
1	NEW	TONTARNA	KENT RCA
2	NEW	TALK TO THE HAND	CHRIS LEE [illegible]
3	3	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	4	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
5	2	AMBITIONS	DONKEYBOY WARNER

ALBUMS

1	1	EIVERT HOVEM	MOON LANDING HECTOR
2	NEW	KISS	SONIC BOOM KISS/ROADRUNNER
3	3	MARK KNOPFLER	GET LUCKY VERTIGO
4	4	MADONNA	CELEBRATION WARNER BROS
5	2	MELODY GARDOT	MY ONE AND ONLY THRILL [illegible]

DENMARK
SINGLES

THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) OCTOBER 13, 2009	
1	1	RABE UNDER VAND	SELVMORD COPENHAGEN
2	2	THE SPELL	ALPHABEAT COPENHAGEN
3	4	GLAD IGEN	RASMUS SEEBACH ARTPEOPLE
4	7	MY WAY	S.G. PULA AHO REMEE&FRIENDS/UNIVERSAL
5	6	100 DAGE	THOMAS HELMIG FT. MEDINA LEX/YOSONY MUSIC

ALBUMS

1	1	DIVERSE	M.G.P. 2009 UNIVERSAL
2	4	RASMUS SEEBACH	RASMUS SEEBACH ARTPEOPLE
3	2	MADONNA	CELEBRATION WARNER BROS
4	3	MAGTENS KORRIDORER	MILAN ALLE UNIVERSAL
5	NEW	RAVONETTES	IN AND OUT OF CONTROL UNIVERSAL

SINGLES & TRACKS SONG INDEX

10 AND CRAZY (Getting Grown Music, BMI/Osmunson Publishing, BMI/Kingkade Music, BMI/Year Of The Dog Music, ASCAP/Darth Buddha Music, ASCAP) CS 43
21 GUNS (WB Music Corp., ASCAP/Green Daze Music, ASCAP/Universal Music Corporation, ASCAP) HL/WBM, H100 51
3 (Maratone AB, STIM/Kobalt Music Publishing America, Inc., ASCAP/Songs Of Kobalt Music Publishing America, Inc., BMI/Universal Music Publishing Scandinavia AB/Universal-Polygram International Publishing, ASCAP) HL/WBM, H100 1
5 STAR CHICK (Give Me Me, ASCAP/Copyright Control) RBH 24

A

ADIOS (WB Music Corp., ASCAP/Westwood Publishing, ASCAP) LT 14
AL DIABLO CON TU AMISTAD (Maximo Aguirre Music Publishing, BMI) LT 25
ALL I ASK FOR ANYMORE (Sony/ATV Acuff Rose Music, BMI/Warner-Tamerlane Publishing Corp., BMI/T-Bird Music, RBI, HL/WBM) CS 17
ALL THE RIGHT MOVES (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP) H100 58
ALL THIS LOVE (Sony/ATV Cross Keys Music Publishing, ASCAP/Sony Nitrogen Music, ASCAP/Scarlet Moon Music, Inc., BMI/Reynsong Publishing Corp., BMI/Writesong, BMI/Why Ya Say Music, BMI) HL, CS 55
ALMA EN PENA (Not Listed) LT 39
ALREADY GONE (Songs For My Shorts, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Write 2 Live, ASCAP) H100 19
AMERICAN RIDE (Sony/ATV Tree Publishing Company, BMI/Songs For My Good Girl Music, BMI/Totally Wright-eous Music, BMI/Big Loud Bucks, BMI) HL/WBM, CS 2, H100 35
EL AMOR (Trio El Patron Publishing, ASCAP) LT 13

B

BABY BE (Soldier Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Ma Dee Sha's Tantrums, BMI/Songs Of Universal, Inc., BMI/Universal Music Z Tunes, LLC, ASCAP/Seven In The Ground Publishing, ASCAP) HL/WBM, RBI, CS 36
BACKWOODS (Super Stock 98, BMI/Bunker Creek Publishing, BMI/EMI April Music Inc., ASCAP/Songs of Countrywood, ASCAP) HL, LT 54
BAD HABITS (Sony/ATV Tunes, LLC, ASCAP/Muscewell, ASCAP/BenAm Music, ASCAP/EMI April Music Inc., ASCAP) HL, H100 68, RBH 10
BARTENDER (Aaseyn Holt Music Publishing, ASCAP/Sony/ATV Tunes, LLC, ASCAP/EMI Blackwood Music, Inc., BMI/Blue Kraft Music Publishing, BMI) HL/WBM, LT 45
BATTLEFIELD (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Fingerthrough Creations, ASCAP/EMI April Music Inc., ASCAP/C Mar, ASCAP/Sony/ATV Tunes, LLC, ASCAP/Blow The Speak ers, ASCAP) HL, H100 44
BECKY (Hot N' Cold Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Jonathan Rotem Music Publishing, ASCAP/Sony/ATV Songs, LLC, BMI) HL/WBM, RBH 56
BEER ON THE TABLE (Arch Street Music, BMI/Big Loud Bucks, BMI/Dr. Bud Pauhe, SESAC/Songs Of Big, SESAC/Seattle Wind Music, SESAC/26 North Publishing, BMI) CS 6
BE ON YOU (Cass Publishing, ASCAP/Man On Sunday Music, ASCAP/Sony/ATV Tunes, LLC, ASCAP/Universal Music Z Songs, BMI/Seven In The Ground Publishing, ASCAP/EMI April Music Inc., ASCAP) HL, H100 33
BEST I EVER HAD (Love Write LLC, BMI/EMI Blackwood Music Inc., BMI/Young Music Inc., BMI/Spitfire Music, BMI/Songs Of Universal Inc., BMI/Rightsflow Music/Publishing, BMI/The Music Source, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Money Publishing Inc., BMI/Sony/ATV Tunes LLC, ASCAP) HL/WBM, H100 37, RBH 29
BETTER BELIEVE IT (Jimi Productions, ASCAP/WB Music Corp., ASCAP/Young Money Music Inc., BMI/EMI Blackwood Music Inc., BMI/Young Money Publishing, BMI) HL/WBM, RBH 52
BIG BOI STUNTIN (Rich Mind Publishing, ASCAP) RBH 88
BIG GREEN TRACTOR (Sony Tractor Music, BMI/Big Loud Bucks, BMI/Hope-N-Da Music, BMI/Cal-Ifornia Entertainment, LLC, BMI/Old Desperados, ASCAP/NLO Publishing Company Inc., ASCAP/Carla Vincent And Associates, LLC, ASCAP) ARBI, H100 43
BLAME IT (Say An A Peso Music, Inc., BMI/Bug Music, Incorporated, BMI/Gifted Source Music, ASCAP/EMI April Music Inc., ASCAP/Ultra Tunes, ASCAP/Jay N8 Publishing, A Little Nathan Nate Walker, ASCAP/James T. Brown, BMI/Brandon R. Alexander/Nicholas Conte Jr., ASCAP/Nappy Pub Music, BMI/Universal Music Z Songs, BMI/Chymeroon Publishing, BMI/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Reynet Music, ASCAP/Tanyon Music, BMI) HL/WBM, RBH 48
BLAME IT ON ME (Foray Music, Inc., SESAC/Four Kings Productions, Inc., SESAC/Chrisette Michele Music, SESAC/EMI April Music Inc., ASCAP/Strauss Co., LLC., ASCAP/Nonna Rain Music Publishing, ASCAP/Chuck Harmony Music Publishing, ASCAP/Shaun Reed Music, BMI/Warner-Tamerlane Publishing Corp., BMI) HL/WBM, RBH 28
BODY (Nothing Hit Songs, SESAC/Put It Down Music, SESAC, Joseph C. Tarr Publishing, ASCAP/EMI April Music Inc., ASCAP/Universal Music Z Songs, BMI/Unto Ur Stokes Music, SESAC) HL/WBM, RBH 68
BODY LANGUAGE (Move It Songs, BMI/Remarkable Music, ASCAP/Songs Of Universal Inc., BMI/Holy Cor-ton Music, ASCAP/Universal Music - MGB Songs, ASCAP/Jamblion Music, ASCAP/Seven Peaks Music, ASCAP/Nappy Pub Music, BMI/Universal Music Z Songs, BMI) HL/WBM, H100 71
BONFIRE (Key Brothers Music, BMI/Bolton Music, BMI/Nashmarville Songs, BMI/KRD Music, BMI/Magic Mustang Music, BMI/Triple Choir Music, BMI/Morgan Rascal Music, ASCAP) LT 12, H100, B7
BOOM BOOM POW (will.i.am Music Inc., BMI/Nawasthi Network, BMI/Jeepney Music Inc., BMI/Headphone Junkie Publishing, ASCAP/Cherry River Music Co., BMI/EMI April Music Inc., ASCAP) CS 1, H, H100 45
EL BORRACHO (Atlas Publishing, ASCAP) LT 24
BREAK (EMI Blackwood, Canadian Music LTD., SOCAN/Based The Boone Publishing, SOCAN/Mean Music Publishing, SOCAN/EMI Blackwood Music Inc., BMI) HL H100 59
BREAK UP (Team 5 Dot Publishing, BMI/Lefegas Publishing Company Inc., ASCAP/EMI April Music Inc., ASCAP/Street Certified Publishing, BMI) HL, H100 23, RBH 2
BUY YOU A ROUND (UP AND DOWN) (Verse & Sharn Publishing, BMI) RBH 63

C

THE CALL (Songs Of Jive!, BMI/Farm Pond, BMI/New Millennium Music, SOCAN) CS 49
CAN'T GET OVER YOU (Amazement Music, BMI) RBH 79
CAN'T HARDLY WAIT (Prince Publishing, SESAC/Nolan Blair Music, ASCAP/By Law Music, ASCAP/Drop Key Music, ASCAP/Nothing Hat Music Group, ASCAP) RBH 99
CAN'T LIVE WITHOUT YOU (T And Me Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Tennman Songs, ASCAP/EMI April Music Inc., ASCAP/Fauntleroy Music, ASCAP/Underdog West Songs, ASCAP/Alma Music Corp., ASCAP/Strange Music Music, ASCAP) HL/WBM, RBH 22
CELEBRATION (Hello Girl Publishing, Inc., ASCAP/Perfect Music, BMI/The Industry Sound Ltd., PRS/Clann Gutbol, PRS) LT 38
CELOS (EMI April Music Inc., ASCAP/Ediciones Musicales Tiburon, SGAE) LT 21
CHECK MY BRAIN (Suthrugged Publishing, SESAC) RBH 79
CHO BELLA (Crown P Music Publishing, BMI/Foray Music Inc., SESAC/Beat Hippie Music, SESAC/Paul Buzzy, SESAC/Universal Musica Unica Publishing, BMI) LT 49
CLOSE TO YOU (Kanyeen Copyrights, BMI) RBH 38
COMO VOLVER A SER FELIZ (Not Listed) LT 27
COMPRENDEME (Universal Musica Inc., ASCAP) LT 19
CONSIDER ME GONE (Ten And Steve's Music, ASCAP/Universal-Polygram International Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI) WBM, CS 15, H100 86
COUNTRY FOLKS (LYIN' LOUD) (EMI Blackwood Music Inc., BMI/Tin Pony Super Saloon Publishing, BMI/Tin Eye Publishing, LLC, BMI) HL, CS 57
COUNTRY LIVIN' (Whitney Lan, BMI/Big Spaces Music, BMI/Lan Of Verities Music, ASCAP/Tress Down Music, ASCAP/Tonenos Music, ASCAP/Bughouse, ASCAP) CS 51
COWBOY CASANOVA (Carrie Okie Music, BMI/EMI April Music Inc., ASCAP/Brungs Ave. Music Publishing, ASCAP/Stage Three Songs, ASCAP/Brett Jeffries Compositions Music, ASCAP) HL/WBM, CS 6, H100 20
CRYIN' FOR ME (WAYMAN'S SONG) (Tokeco Tunes, BMI) CS 53

D

DEJAME ENTRAR (Universal Music - MGB Songs, ASCAP) LT 2
DERECHO DE ANTIGUEDAD (Universal Musica Unica Publishing, BMI) LT 37
DIDN'T YOU KNOW HOW MUCH I LOVED YOU (Universal Music - MGB Songs, ASCAP/Magic Farming Music, ASCAP/Universal Music - Careers, BMI/Silverbuss Music, Publishing, BMI/Songs Of Universal Inc., BMI/Songs From The Engine Room, BMI) HL/WBM, CS 33
DIGITAL GIRL (Month 5th Publishing, ASCAP/Songs Of Peer Ltd., ASCAP/Peer Music Publishing, ASCAP/WB Music Corp., ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/Universal Music Z Songs, BMI/Nappy Pub Music, BMI/Universal Music Corp./Jobete, ASCAP) HL/WBM, RBH 93
DOESN'T MEAN ANYTHING (Yellow Productions, ASCAP/EMI April Music Inc., ASCAP/Book Of Daniel Music, ASCAP) HL, H100 65, RBH 15
DO I (Planet Peanut, BMI/Murrah Music Corporation, BMI/Sing Music Incorporated, BMI/Warner-Tamerlane Publishing Corp., BMI/FALLSLOW, LLC, ASCAP/Sony/ATV Songs, LLC, BMI/Westwood Music, BMI) WBM, CS 9, H100 53
DON'T STAY (Imagem Music, ASCAP) RBH 86
DON'T STOP BELIEVIN' (Weed High Nightmare, BMI/Lacey Boulevard Music, BMI) WBM, H100 95
DOWN (Hotel Music Group, Inc., ASCAP/Taylor Plate Music, BMI/Orange Factory Music, ASCAP/Guitar Pin Publishing, ASCAP/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI) WBM, H100
DROP IT LOW (My Dad Starts Tomorrow, BMI/Songs Of Universal Inc., BMI/Our Damn Dean, BMI/Culture Beyond Experience Publishing, BMI) HL/WBM, H100 49, RBH 33

E

EGO (Lemon Music, BMI/EMI Blackwood Music Inc., BMI/Nolia Bolica Music, BMI/EMI April Music Inc., ASCAP/Sony/ATV Songs, LLC, BMI) HL/WBM, H100 21
EIGHT SECOND RIDE (Universal Music - Careers, BMI/Schrader Mae Publishing, BMI/Drive In Home Music Publishing Inc., BMI/E.T. MG., INRO/State One Music America, BMI) HL/WBM, CS 24
EMPIRE STATE OF MIND (EMI April Music Inc., ASCAP/Scatter Boy Publishing, ASCAP/A. Shuckburgh, PRS/Sophie Lloyd Publishing, PRS/Foray Music Inc., SESAC/Mason Embassy Music, SESAC/Sweet Publishing, ASCAP/Justine Productions, ASCAP/Twenty Nine Black Music, BMI/Gambi Music, BMI) HL, H100 13, RBH 1
ENCONTRE (Nuevo Ideal Music, BMI) LT 40
EPIPHANY (I'M LEAVING) (Universal Music - Z Songs, BMI/Seven In The Ground Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Strauss Co., LLC., ASCAP/EMI April Music Inc., ASCAP) HL/WBM, RBH 46
ERES TODO TODO (Maximo Aguirre Music Publishing, BMI) LT 31
ESCLAVO DE SUS BESOS (Universal Musica Inc., ASCAP/Another Moon) LT 2
EVACUATE THE DANCEFLOOR (Rocks, ASCAP/Songs Richer Music Publishing, BUMA/Sierra BUMA) H100 48
EVERY DOG HAS ITS DAY (Tokeco Tunes, BMI/Music Of Slap Three, BMI/Mcbitty's Song And Salvage, BMI/Stage Three Music Inc., BMI) CS 56
EVERY GIRL (Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Love Write LLC, BMI/EMI Blackwood Music Inc., BMI/West Coast Livin Publishing, ASCAP/Heartbreakr, Music Publishing, BMI/Songs Of Universal Inc., BMI/Universal Music Corporation, ASCAP) HL/WBM, RBH 47
EVERYTHING, EVERYDAY, EVERYWHERE (EMI April Music Inc., ASCAP, Bulldog Music, ASCAP/NextSelection Publishing, ASCAP/Kennikey Music, ASCAP) HL, RBH 37
EVERYWHERE I GO (Polyester Music, Inc., ASCAP/Jelvey Tunes Music, BMI/RF, Administration, BMI) CS 40

F

FACE DROP (Lemon Music, BMI/Sony/ATV Tunes, LLC, ASCAP/Sony/ATV Songs, LLC, BMI/Publishing, ASCAP) HL, H100 61
FALLIN' FOR YOU (Cocomarine Music, BMI/EMI April Music Inc., ASCAP/R-Rated Music, ASCAP) HL, H100 28
FELIZ (WB Music Corp., ASCAP) LT 15
FIFTEEN (Sony/ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI) HL, CS 11, H100 77
FIRE BURNING (Sony/ATV Songs, LLC, BMI/RedOne Productions, Inc., BMI/Sean Kingston Publishing Designee, BMI) HL, LT 46
FIREFLIES (Ocean City Park, ASCAP/Universal Music Corporation, ASCAP) HL/WBM, H100 9
THE FIXER (Innocent Bystander, ASCAP/Theory Of Color, ASCAP/Write Treatage Music, ASCAP/Jumpin' Cat Music, ASCAP) H100 93
FLEX (Not Listed) RBH 98
FOREVER (Da Boi Productions, ASCAP/Sony/ATV Tunes, LLC, ASCAP/Love Write LLC, BMI/EMI Blackwood Music Inc., BMI/Kanye Jamma, BMI, Publishing Designee, BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Stephen Shady Music, BMI/Songs Of Universal Inc., BMI) HL/WBM, H100 15, RBH 8
FRESH (Trouble, ASCAP/7744 Music Publishing, ASCAP/Nan Pip Publishing, BMI/Entertaining Music, BMI/Slice Pick Music Corp., BMI) RBH 62
FUNHOUSE (EMI Blackwood Music Inc., BMI/Pink Inside Publishing, BMI/Pirate Ship Music, ASCAP/Whergamu sica, ASCAP/EMI April Music Inc., ASCAP) HL, H100 66

G

GANGSTA LUV (JVR Music Publishing, ASCAP/WB Music Corp., ASCAP/Ice Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Own Chit Music, BMI/EMI Blackwood Music Inc., BMI) HL/WBM, RBH 80
GETTIN' YOU HOME (THE BLACK DRESS SONG) (Phantom Behind Publishing, ASCAP/EMI April Music Inc., ASCAP/I Want To Hold Your Songs, BMI) HL, CS 1, H100 35
GIMME THAT GIRL (EMI Blackwood Music, Inc., BMI/Fleetneck Music, BMI/Shrimp Stretcher Music, BMI/Will Music Corp., ASCAP/Melissa J. Manes Music Publishing, ASCAP/Get A Load Of This Music, ASCAP) HL/WBM, CS 60
GO (Copyright Control/Kurbeen Music Publishing, BMI/Fresh Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Money Mack Music, BMI/GBO Publishing, ASCAP) RBH 89
GOD IN ME (EMI April Music Inc., ASCAP/Well Ink Red Music, ASCAP/That's Plum Song, ASCAP/It's Tea Time, ASCAP) H100 RBH 7
GOIN' THRU CHANGES (Blue Toes Music Publishing Designee, ASCAP/Uncle Buddie's Music, ASCAP) RBH 65
GOOD GIRLS GO BAD (Blast Beast Music, ASCAP/EMI April Music Inc., ASCAP/Lion Ave Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Sunshine Tenane Music, BMI/Bug Music, Incorporated, BMI/Kasher Publishing, ASCAP) HL, WBM, H100 32
GOTTA GET IT (Eliska Music, BMI/EMI Blackwood Music, Inc., BMI) HL, RBH 73
GRACIAS A TI (Universal Musica Inc., ASCAP/WY Publishing, BMI) LT 18

H

HALO - WALKING ON SUNSHINE (Is Day Publishing, ASCAP, EMI April Music Inc., ASCAP/Write 2 Live, ASCAP, Rocket Music Publishing America, Inc., ASCAP/Hope's Upper Air Music/Kobalt Music, BMI/Beluga Heights Music, BMI/Sony/ATV Songs LLC, BMI/Woodcastle Tunes, PRS) HL, H100 46
HAVEN'T MET YOU YET (I'm The Last Man Standing, SOCAN/Arthur Zahn Music, BMI/Ms. Dee Music, BMI/Warner-Tamerlane Publishing Corp., BMI) WBM, H, LT 42
HAY QUITOS (Not Listed) LT 23
HEADBOARD (Fleischhacker Dooley Publishing, BMI/Anwhyt Music, BMI/Roomsaround Music, BMI/Wardenever Music, BMI/Sounding Z Music, BMI/S. Inared Rex, LLC, SESAC/Insanity Manor, BMI/Mattingly Music, ASCAP, YMP Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/First Hi Gold Publishing, BMI) WBM, RBH 71
HELL OF A LIFE (Down Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Danjahandz Music, SESAC) WBM, H100, 54
HELL ON THE HEART (Sony/ATV Tree Publishing Company, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP/Songs Of Universal Inc., BMI/Spitfire Music Publishing, BMI) HL, WBM, CS 52
HEY, SOUL SISTER (Pure Imagination, ASCAP/EMI April Music Inc., ASCAP/Stone Diggers, BMI, HL, H100 80
HISTORY IN THE MAKING (Jodiac Publishing, ASCAP/New Sea Lane Music, ASCAP/EMI April Music Inc., ASCAP/MDC Music, ASCAP/Still Working For The Woman, ASCAP/DJ Antenor Music, ASCAP) CS 20
HONKY TONK STOMP (Sony/ATV Tree Publishing Company, BMI/Shenandoah Music, BMI/Turn Me On Music, BMI/Universal Music, LLC, BMI/EverGreen Copyrights, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI) CS 16, H100 37
HOTEL ROOM SERVICE (Pitbull's Legacy Publishing, BMI/Universal Music - MGB Songs, ASCAP/Famepusher, BMI/EMI Blackwood Music, Inc., BMI/Sony/ATV Songs, LLC, BMI/Warner-Tamerlane Publishing Corp., BMI/Westwood Music, BMI) WBM, CS 9, H100 53
HOW FAR DO YOU WANNA GO? (Melusic, Inc., ASCAP/Thirsty Work Publishing, ASCAP/Jeffrey Steele Music, BMI/SoulRide Music, BMI/BPU Administration, BMI) HL, H100 46
HURRY HOME (Year Of The Dog Music, ASCAP/Words & Music, ASCAP) WBM, CS 25

I

I CAN TRANSFORM YA (Jumpin' Universal Inc., BMI/Jive Beyond Experience Publishing, BMI/Pop B.E. Publishing Inc., ASCAP/Hotel South, ASCAP/Sweet Beast Publishing, SESAC/Universal Tunes, SESAC/Nothing Like Songs Inc., ASCAP/Lunmatic, HEA, ASCAP/Mack Music, ASCAP/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI) HL/WBM, H100 12, RBH 18
ICE CREAM PAINT JOB (Dorrough Music Publishing Company, ASCAP/Ultra Tunes, ASCAP/Minder Music, ASCAP) H100 60, RBH 32
I GET CRAZY (Mary Mack, SESAC/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI) WBM, RBH 67
I GET IT IN (Not Listed) RBH 40
I GOTTA FEELING (will.i.am Music Inc., BMI/Jeepney Music Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music Inc., ASCAP/Square Enroll Publishing, ASCAP/Square Enroll Music, ASCAP/Shapiro Bernstein & Co., Inc., ASCAP/Roster Editions, SACEM) CLMPH, H100 6, LT 17
I INVENTED SEX (DaMystic Music, BMI/Sony/ATV Songs, LLC, BMI/Chrishustle Publishing Inc., BMI/Aon's Boy Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Sean Andrew, LLC, BMI) HL/WBM, RBH 13
I JUST CALL YOU MINE (Right Bank Music Inc., ASCAP/Lou Maxx Music, ASCAP/Weber Corp., ASCAP/EMI April Music Inc., ASCAP/To Me A River Music, ASCAP/Kanye Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP) HL, CS 49
I KNOW YOU WANT ME (CALLE OCHO) (Don Williams Music Group, BMI/Sing It Publishing, BMI/Sailorshead Music Publishing, ASCAP/Ultra Tunes, ASCAP/Do It Yourself Music Group, S.L., SGAE/Universal Music Careers, BMI/Pitbull Legacy Publishing, BMI/Warnbeno Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP) HL/WBM, H100 48
I LOOK GOOD (Heartbeat Music, BMI) RBH 50
I LOOK TO YOU (Peony Publishing, Inc., BMI/Universal Music - Z Songs, BMI) HL/WBM, RBH 26
I'M ALIVE (Sony/ATV Melody Music, ASCAP/Islandsoul Music, LLC, ASCAP/Sony/ATV Acuff Rose Music, BMI/Unwound Music, BMI/Face Drube Music, ASCAP/Big Loud Music, BMI) HL, CS 8, H100 57
I'M GOING IN (Love Write LLC, BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Young Legacy Music Inc., BMI/EMI Blackwood Music Inc., BMI/Universal Music Corporation, ASCAP/Dry Ram Publishing, ASCAP) HL/WBM, H100 74, RBH 54
I'M GOOD (More Water from Nazareth Publishing, ASCAP/EMI April Music Inc., ASCAP/EMI Blackwood Music Inc., BMI/Thornton Trust Publishing, BMI/Neighborhood Pusha Publishing, BMI) HL, RBH 27
I'M IN MIAMI TRICK (No. 80's Publishing, ASCAP) H100 96
IMMA STAR (EVERYWHERE WE ARE) (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Songs Of Universal Inc., BMI/Mick Schnell, Publishing, BMI/Universal Music Corporation, ASCAP/Orpin Publishing, ASCAP/Truth Faction, ASCAP) HL, WBM, H100, CS RBH 57
IN LOVE WITH ANOTHER MAN (Happy Rugby Music, ASCAP/Universal Music - Z Tunes, LLC, ASCAP/Black Arts Music Publishing, BMI) HL, WBM, RBH 49
IT DID (Warner-Tamerlane Publishing, Corp., BMI/Swamsie Fashion Music, BMI/Hope-N-Cal Music, BMI/Terry Taylor Music, BMI, WBM, CS 53
IT KILLS ME (God's Own Publishing, ASCAP/Sony/ATV Tunes, LLC, ASCAP/Hotel Publishing, ASCAP/Nan Pip Publishing, BMI/Entertaining Music, BMI/Slice Pick Music Corp., BMI) RBH 62
IT'S MY LIFE / CONFESSIONS PART II (Sony/ATV Tunes, LLC, ASCAP/Aggressive Music, ASCAP/Universal-PolyGram International Publishing, ASCAP/Son Jovi Publishing, ASCAP/Universal Music - Z Tunes, LLC, ASCAP/Shanah Computer Music, ASCAP/EMI April Music Inc., ASCAP/W.B.M. Music Corp., SESAC/Babyboy's Little Publishing Company, SESAC/Incontrol South, SESAC/UR IV Music, ASCAP) HL/WBM, H100 30
I WANNA MAKE YOU CLOSE YOUR EYES (Home With The Armadillo Music, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP/Simplum Sounds Publishing, ASCAP) HL, CS 14, H100 81
I WANT TO KNOW WHAT LOVE IS (Somerset Songs Publishing, Inc., ASCAP) H100 67, RBH 41
I WILL NOT BOW (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 73

J

JUST A KISS (Nine Planets, ASCAP/Jobete Music, ASCAP/Sony/ATV Tunes, LLC, ASCAP/Two Winks, ASCAP/Bug Music, ASCAP/Music Of Windswept, ASCAP/EMI April Music Inc., ASCAP/Roc Con Publishing & Music Entertainment, LLC, ASCAP/Main Force Music, ASCAP/Northside Independent Music Publishing, ASCAP/Bughouse, ASCAP) HL/WBM, RBH 87

K

KEEP ON LOVIN' YOU (Warner-Tamerlane Publishing Corp., ASCAP/New Sony/ATV Songs, LLC, BMI/Songs Of Universal Inc., BMI/Universal Music Z Songs, BMI/Nappy Pub Music, BMI/Universal Music Corp./Jobete, ASCAP) HL/WBM, H100 77
KNOCK YOU DOWN (Downtown 2 Music, SESAC/WB Music Corp., SESAC/Kennikey Music, ASCAP/Universal Music Corporation, ASCAP/EMI April Music Inc., ASCAP/Songs Of Universal Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Universal Music Z Tunes, LLC, ASCAP/Seven In The Ground Publishing, ASCAP/Yonanas Music Publishing, Inc., ASCAP/David M. Ehrlich, Esq., PC, ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI) HL/WBM, H100 54, RBH 45

L

LA CALABAZA (Apa Musical, LLC, BMI) LT 42
LA GRAKLIA (Ediciones Musicales, BMI) LT 22
LA LA LA (Party Music, ASCAP) H100 64
LAST CHANCE (WB Music Corp., ASCAP/Songs In The Key Of R, Ltd. Inc., ASCAP/Love Now South, SESAC/EMI Cmb Inc. Music, SESAC/Sony Music, Inc., SESAC/Justin Adams Music Publishing, SESAC/Christian Contact Publishing, SESAC/Atlas Tracks, ASCAP) HL/WBM, H100 30
LIL' FREAK (UGH UGH UGH) (Tennee Publishing, BMI/Bug Music, Incorporated, BMI/Savage Life Productions, LLC, ASCAP/WB Music Corp., ASCAP) WBM, RBH 82
A LITTLE MORE COUNTRY THAN THAT (Universal Music - MGB Songs, ASCAP/Even Heathmoor Songs, ASCAP/EMI April Music Inc., ASCAP/A Song And A Prayer Music, ASCAP/Stallworthe Music, America, BMI/Warner-Tamerlane Publishing Corp., BMI/Precious Four Music, BMI) HL/WBM, CS 31
LLUEVE POR DENTRO (Not Listed) LT 33
LOBA (The Caramel House Music, BMI/Emogri Music Corporation, AIE/Rodeoman Music, ASCAP/EMI April Music Inc., ASCAP/Ediciones Musicales Clippers, S.L., Warner Chappell Music Spain S.A., SGAE/Amalfi Coast Music, BMI/Universal Songs, BMI) HL/WBM, LT 1
LO INTENTAMOS (Arpa Musical, LLC, BMI) LT 6
LOL (Apres Ski Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Nic Jaramillo Music Publishing, BMI/Chet Hudsake Publishing Inc., BMI/Sounds Boy Too-Term Music, ASCAP/Element Of Hip Hop, BMI/Tab Dave Of Business, BMI/Radio Dates Music Group, ASCAP/EMI Blackwood Music Inc., BMI, HL/WBM, H100 49, RBH 14
LONG AFTER I'M GONE (Big Loud Music, BMI/Do White Music, LLC, ASCAP/Wrangled Sky Music, ASCAP/Lucinda's Music, ASCAP/Zomparapcogee Music, ASCAP) CS 2
LONG LINE OF LOSERS (Kevin Fowler Music, BMI/Music Of RPM, ASCAP/Category 5 Music, ASCAP) CS 23
LOOKING FOR PARADISE (Edun, ASCAP/Warner Chappell Music, Spain S.A., SGAE/Yellow Productions, ASCAP/EMI April Music Inc., ASCAP/Sweet Beast Publishing, SESAC/Universal Tunes, SESAC/Mostly Sad Songs, ASCAP/WB Music Corp., ASCAP) HL/WBM, LT 7
LOVE COME DOWN (Not Listed) RBH 85
LOVE DRUNK (Martin Johnson Music, ASCAP/EMI April Music Inc., ASCAP/Maydan Maxine Music, ASCAP/Sleek One Song, America, ASCAP/S1 Songs, ASCAP/EMI Blackwood Music Inc., BMI/Reputation Music, BMI) HL/WBM, H100, 27
LOVE LIKE CRAZY (Mike Curb Music, BMI/Sweet Radical Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Tennyson Music, BMI) WBM, CS 41
LOVE LOVES ON (Sony/ATV Cross Keys Music Publishing, ASCAP/My Good Girl Music, ASCAP/Ocina Songs, LLC, ASCAP/Muscewell Songs, BMI/MadTree West Publishing Designee, ASCAP) HL/WBM, CS 44
LOVE YOUR LOVE THE MOST (Sony/ATV Tree Publishing Company, BMI/Sony/ATV Acuff Rose Music, BMI) HL, H100 55

M

MANOS AL AIRE (Not Listed) LT 43
MARIPOSA MIA (Universidad Musical, BMI/WB Music Corp., ASCAP/Guillermo Music Publishing, BMI) LT 35
MEET ME HALFWAY (will.i.am Music Inc., BMI/Jeepney Music Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music Inc., ASCAP/Square Enroll Publishing, ASCAP/Square Enroll Music, ASCAP/Shapiro Bernstein & Co., Inc., ASCAP/Roster Editions, SACEM) CLMPH, H100 6, LT 17
MI GUSTA ME GUSTA (Not Listed) LT 34
MI CAMA HUELE A TI (Not Listed) LT 8
MI COMPLEMENTO (Universal Music - MGB Songs, ASCAP/Ediciones Musicales Tiburon, SGAE) LT 26
MILLION DOLLAR BILL (Yellow Productions, ASCAP/EMI April Music Inc., ASCAP/Swizz Beatz Publishing, SESAC/Universal Tunes, SESAC/Songs Of Universal Inc., BMI/Sailorshead Music Publishing, BMI, HL/WBM, RBH 81
MISTER OFFICER (Five Hills Music, BMI/Do White Music, LLC, ASCAP/Year Of The Dog Music, ASCAP/Big Yellow Dog, LLC, BMI/Darth Buddha Music, ASCAP) CS 53
MONEY TO BLOW (Money Mack Music, BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Young Dreamin, ASCAP/WB Music Corp., ASCAP/Love Write LLC, BMI/EMI Blackwood Music Inc., BMI/Universal Songs, BMI) HL/WBM, H100 100, RBH 35
MOO LA MOO (Cotton City Music, Publishing, BMI/Reverse Music Publishing, BMI/Weepee Amlin Music Publishing, BMI/Nice Shot Music Publishing, BMI/Juliana Tunes, BMI/Jim Femino Songs, SESAC) CS 42
MRL HIT DAT HOE (Rockey Teenagone Hams, BMI/Montre al Jeezah Lee, BMI/D Fee, BMI) RBH 81
MY CHILD (Intagalon Music, BMI, 411 Music, BMI/JRP Music, BMI/EMI Blackwood Music, Inc., BMI/Dance Manor, ASCAP/EMI April Music Inc., ASCAP/Used To Dance Publishing, ASCAP/Keiko India Publishing, BMI) HL, RBH 67

N

NEED YOU NOW (Warner-Tamerlane Publishing Corp., BMI/Westwood Music, BMI, PACIFIC TRANSLANTING, BMI/Hillary Dawn Songs, SESAC/Terry Music, Inc., SESAC/Year Of The Dog Music, ASCAP/Big Yellow Dog, LLC, BMI/Darth Buddha Music, ASCAP, WBM, CS 7, H100, 4
NEVER SAY NEVER (Little Bike Music, ASCAP/Lincoln & Otis Music, ASCAP/EMI April Music Inc., ASCAP/Songs Of Kobalt Music Publishing, ASCAP) HL, CS
NI ROSAS NI JUGUETES (Not Listed) LT 20
NO ME DEJES DE AMAR (Jam Entertainment, Inc., BMI) LT 16
NO SURPRISE (Surface Pretty Deep Ugly Music, BMI/Universal Music - Careers, BMI/Anaesthetic Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Warner Chappell, SOLAR/Sony/ATV Songs, LLC, BMI/Brad And Jon's Music, BMI) HL/WBM, H100 46
NOVEMBER 18TH (Not Listed) RBH 72
NUMBER ONE (Peony Publishing, Inc., BMI/Universal Music - Z Songs, BMI/Nuthaig Music, BMI/Hit District 8, BMI/Songs Of Universal, Inc., BMI/Universal Music Corporation, ASCAP/Kennikey Music, ASCAP), HL/WBM, H100 68, RBH 9

O

OBSESSED (Ice Songs, BMI/Sony/ATV Tunes, LLC, BMI/JVR Music Publishing, ASCAP/WB Music Corp., ASCAP/Full Moon Publishing, ASCAP/Universal Music Corporation, ASCAP) HL/WBM, H100 11, RBH 30
OH (Cantinaflow Music Publishing, SESAC/Songs

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

ECORD COMPANIES: **Larry Jackson** is promoted to president of A&R at **Arista Records** and executive VP of A&R at **RCA usic Group.** He was senior VP of A&R at RCA Music Group.

JBLISHING: **Warner/Chappell Music** appoints **Steve Markland** P of A&R for Nashville. He was VP at **Windswept Publishing.**

BMI promotes **Beth Stadelberger** to senior designer. She eviously freelanced for various companies in education, book ublishing, art exhibitions, entertainment and public relations.



IGITAL: The media content delivery company **MediaNet** ames **Dan Dougherty** VP of business development. He was P of sales and business development at **SpiralFrog.**

ANAGEMENT: **The Collective** names **Lucas Keller** artist manger. He was a manager at **Uppercut Management** in Chicago.

ADIO: **Citadel Media** names **John Rosso** president. He was nior VP of **Citadel Interactive.**

ELATED FIELDS: The music services organization **Rocket cience** appoints **Ken Gullic** GM, promotes **Alicia Yaffe** to VP new media and strategic marketing and names **Paul Reitz** rector of sales and marketing. Gullic was director of operions and acquisitions at **MTV Program Enterprises,** Yaffe as director of digital sales, and Reitz was senior director of bel sales and marketing at **Sony/Red.**

The licensing consulting company **Rightsflow** promotes son Walker to director of royalties. He was manager of systems.

—Edited by Mitchell Peters

GOOD WORKS

AVE KOZ DONATES WINE SALES TO STARLIGHT

zz saxophonist Dave Koz never imagined that a conversaon with a fan about his love for wine would lead to his own and being carried in Whole Foods Market—or that proceeds om the venture would benefit his favorite charity, the Starlight ildren's Foundation.

But after overhearing Koz discuss his desire to develop a ne brand during his annual Smooth Jazz cruise in 2008, the n approached him, saying, "I really love this wine idea and nt to be able to help you in any way I can," Koz recalls.

The fan turned out to be Patrick Bradley, Whole Foods president for the Southern Pacific region. After deciding that a aritable angle could be worked out with selling the wine in lect Whole Foods stores, Koz and Bradley headed to Califora's Napa Valley and chose Vinum Cellars to make KOZ Wine. ree varietals are available at Whole Foods stores in Southn California, Arizona and Nevada, with prices ranging from .6.99 to $29.99.

But Koz says the best part about the project is that 100% of s earnings from the wine sales will be donated to the Starlight ildren's Foundation, an organization that helps ill children d their families cope with pain through entertainment, edcation and family activities. Koz has been a global ambassaor to the charity for 17 years.

"This isn't a vanity project for me," Koz says. "It's someing where you can do good and drink good at the same time."

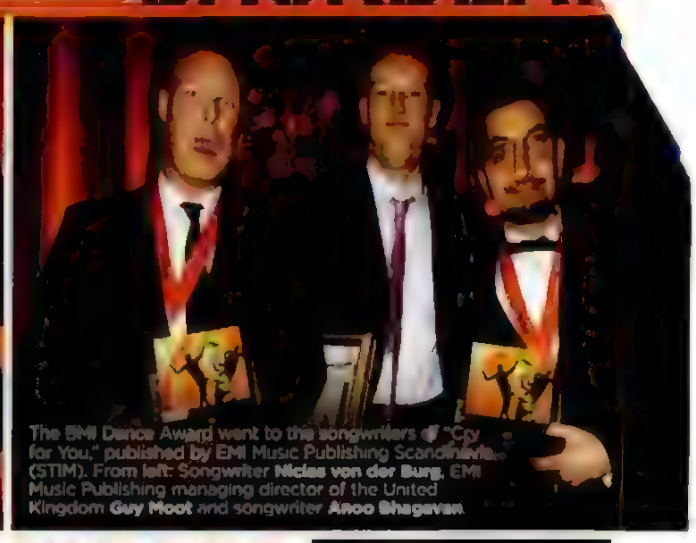
Koz hopes the wine will soon be available for purchase onne and at other retail outlets. "It's something I'm committd to and love doing," he says. "So hopefully in the years to me you'll start to see it in places besides Whole Foods."

—Mitchell Peters

BACKBEAT



Pictured receiving the Robert S. Russel Award and the Co[illegible] Song of the Year Award for "Pocket Full of Sunsh[illegible]" is songwriter **Danielle Brisebois.** From left: BMI's **Del Bryant,** Brisebois and EMI Music Publishing managing director of the United Kingdom **Guy Moot.**



The BMI Dance Award went to the songwriters of "Cry for You," published by EMI Music Publishing Scandinavia (STIM). From left: Songwriter **Niclas von der Burg,** EMI Music Publishing managing director of the United Kingdom **Guy Moot** and songwriter **Anoo Bhagavan.**

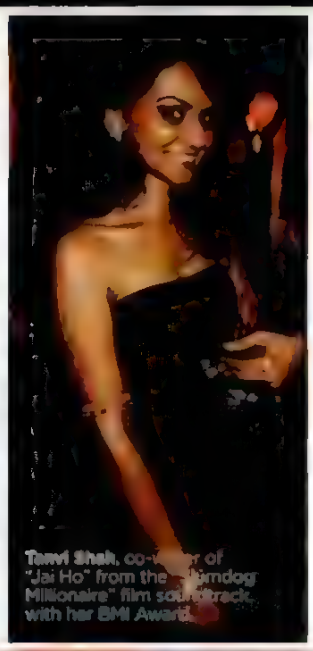
2009 BMI LONDON AWARDS



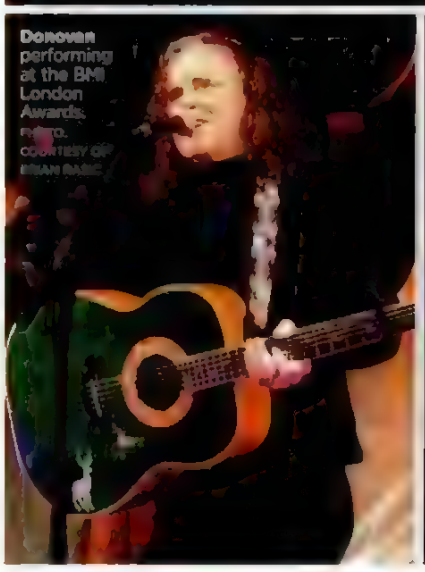
BMI Pop Award winners **Ed White** (left) and **Adele** (center) with BMI's **Phil Graham**

BMI honored the United Kingdom's and Europe's premier songwriters, composers and music publishers Oct. 6 during its annual BMI London Awards. The ceremony—hosted by BMI president/CEO Del Bryant, BMI senior VP of writer/publisher relations Phil Graham and executive director of writer/publisher relations for Europe and Asia Brandon Bakshi—took place at London's Dorchester Hotel, Park Lane and honored the past year's most-performed songs on U.S. radio and TV. British citizens honored at the event are members of the U.K. performing right society PRS for Music and are represented in the United States by BMI.

PHOTOS: COURTESY OF MARK ALLAN (except where noted)



Tanvi Shah, co-[illegible] of "Jai Ho" from the "Slumdog Millionaire" film soundtrack, with her BMI Award.



Donovan performing at the BMI London Awards. PHOTO: COURTESY OF BRIAN RASIC



From left: BMI's **Brandon Bakshi** and **Del Bryant,** Icon Award recipient **Donovan,** [illegible] chairman/CEO **Ralph Peer II** and managing director for London **Nigel Elderton,** and BMI's **Phil Graham.** PHOTO: COURTESY OF BRIAN RASIC

INSIDE TRACK

NOT SO INVISIBLE

Los Amigos Invisibles, the Venezuelan funk band from Caracas that relocated to Brooklyn more than eight years ago, will celebrate its 20th anniversary in 2011. But the party has already started, with the group enjoying an ever-growing following throughout Mexico, South America and its adopted home country.

In the last three months the band's sixth studio album, "Commercial," was released simultaneously in six Latin American countries and the United States; the act also headlined a 13-city tour throughout Venezuela, the first in its native land; closed out a packed tent at the Austin City Limits Music Festival; and was nominated for a Latin Grammy Award, its fifth chance at the trophy.

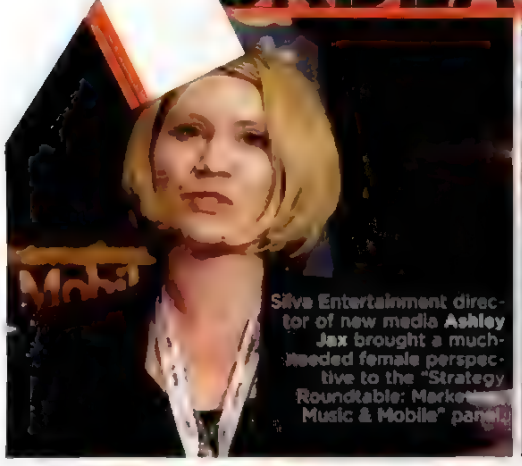
And there's more to come. The Amigos recorded a Sept. 10 concert at Mexico City's Teatro Metropolitan for a future DVD release. "American Troglodyte," a track the band recorded with Norman Cook and David Byrne, will appear on that duo's forthcoming album. And the group is starting to prepare for a summer 2010 concert collaboration with the Los Angeles Philharmonic Orchestra, as part of an upcoming festival curated by friend and fellow Venezuelan cultural ambassador, the L.A. Phil's newly inaugurated musical director Gustavo Dudamel.

"A lot of people are turning their eyes on Venezuelan musicians because of



LOS AMIGOS INVISIBLES

him," says Amigos guitarist/bandleader Jose Luis Pardo. "It's like the way people started thinking about Brazilian music when Gilberto Gil, Tom Jobim and all the Tropicalia first emerged on the international stage . . . There's a lot of awareness right now and I think all Venezuelan musicians will be able to thank Gustavo for that for quite a while."



Silve Entertainment director of new media **Ashley Jax** brought a much-needed female perspective to the "Strategy Roundtable: Marketing Music & Mobile" panel.



Fall Out Boy's **Pete Wentz** shared a laugh with Billboard editorial director **Bill Werde** during the artist's keynote interview. Wentz described how Fall Out Boy comes up with its innovative mobile marketing and fan engagement campaigns.



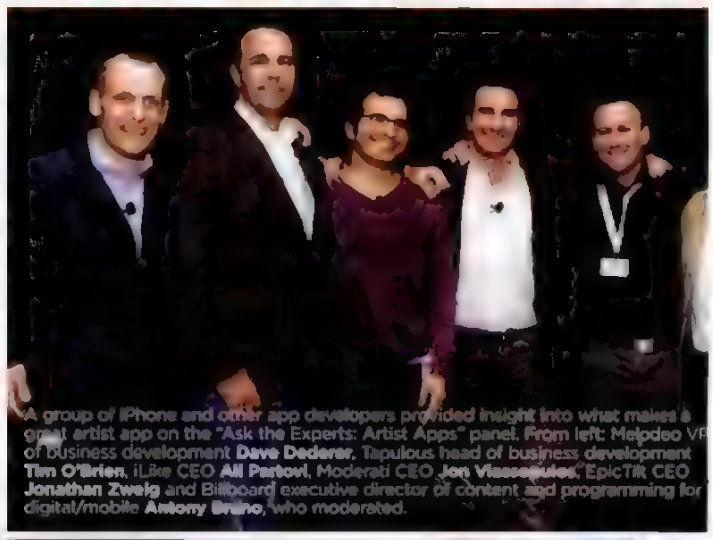
RockPit, in-association sponsor of Mobile Entertainment Live, brought **Myles Kennedy** of Alter Bridge to perform for attendees at the afterparty.

MOBILE ENTERTAINMENT LIVE 2009



"Will mobile operators use music to better differentiate themselves from each other in the near future?" AT&T director of premium content **Rob Hyatt** (left) and Verizon director of strategic business development and partner management **Ed Ruth** gave the carrier keynote.

Innovations in smart-phone design and application distribution is breathing new life into a struggling mobile music market. Billboard's Mobile Entertainment Live event—presented by Logic Wireless, and in association with RockPit and B. Taylor—was held Oct. 6 in San Diego as part of the CTIA Wireless I.T. & Entertainment conference. Leaders from the music, technology and development community joined together to discuss the changing landscape and set new goals for the year ahead. PHOTOS COURTESY OF ALBERT CHAU/ITSMEBERT.COM



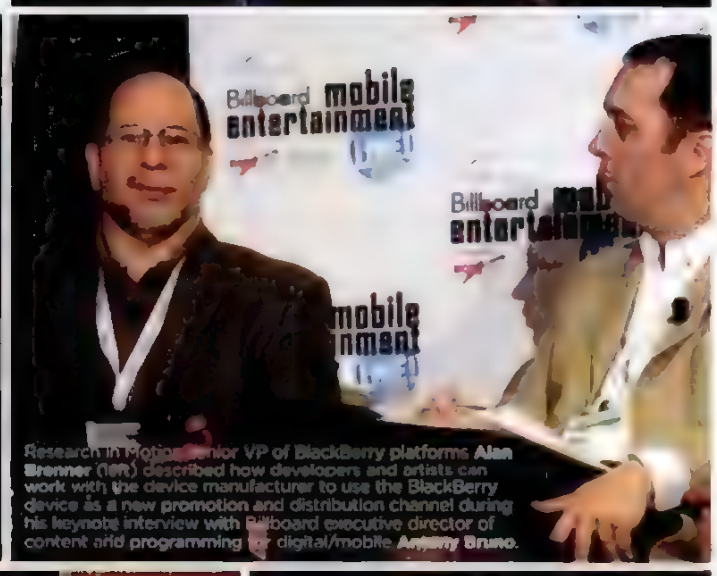
A group of iPhone and other app developers provided insight into what makes a great artist app on the "Ask the Experts: Artist Apps" panel. From left: Melodeo VP of business development **Dave Dederer**, Tapulous head of business development **Tim O'Brien**, iLike CEO **Ali Partovi**, Moderati CEO **Jon Vlassopulos**, EpicTIK CEO **Jonathan Zweig** and Billboard executive director of content and programming for digital/mobile **Antony Bruno**, who moderated.



B. Taylor, in-association sponsor of Mobile Entertainment Live, performs at the afterparty at the 207 Lounge at the Hard Rock.



Oracle Communications senior director **Ty Wang** delivered a special presentation on what the future holds for Telco App Stores.



Research In Motion senior VP of BlackBerry platforms **Alan Brenner** (left) described how developers and artists can work with the device manufacturer to use the BlackBerry device as a new promotion and distribution channel during his keynote interview with Billboard executive director of content and programming for digital/mobile **Antony Bruno**.



EMI senior VP of digital marketing **Syd Schwartz** described the role mobile and iPhone apps are playing in the future of music distribution and promotion and hinted at new iPhone apps expected soon.



Music industry visionaries set the stage for the day's discussion in the "Outlook: View From the Top" panel. From left: Independent Online Distribution Alliance CEO **Kevin Arnold**, Interscope executive VP of digital **Ted Mico**, iNgrooves CEO **Robb McDaniels**, Ticketmaster VP of marketing and music services **Adam Flick** and Billboard editorial director **Bill Werde**.



Asim Saleh, chairman/CEO of presenting sponsor Logic Wireless, delivers welcoming remarks at the convention's kickoff.

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KEYNOTE WITH MARY J. BLIGE

R&B legend Mary J. Blige discusses her career and contributions to film and TV music, including a preview of the song she wrote for Lionsgate's new movie "PRECIOUS: Based on the Novel 'PUSH' by SAPPHIRE."

"PRECIOUS" will be in theaters beginning on November 6, 2009, and Blige's next album will be released this fall.

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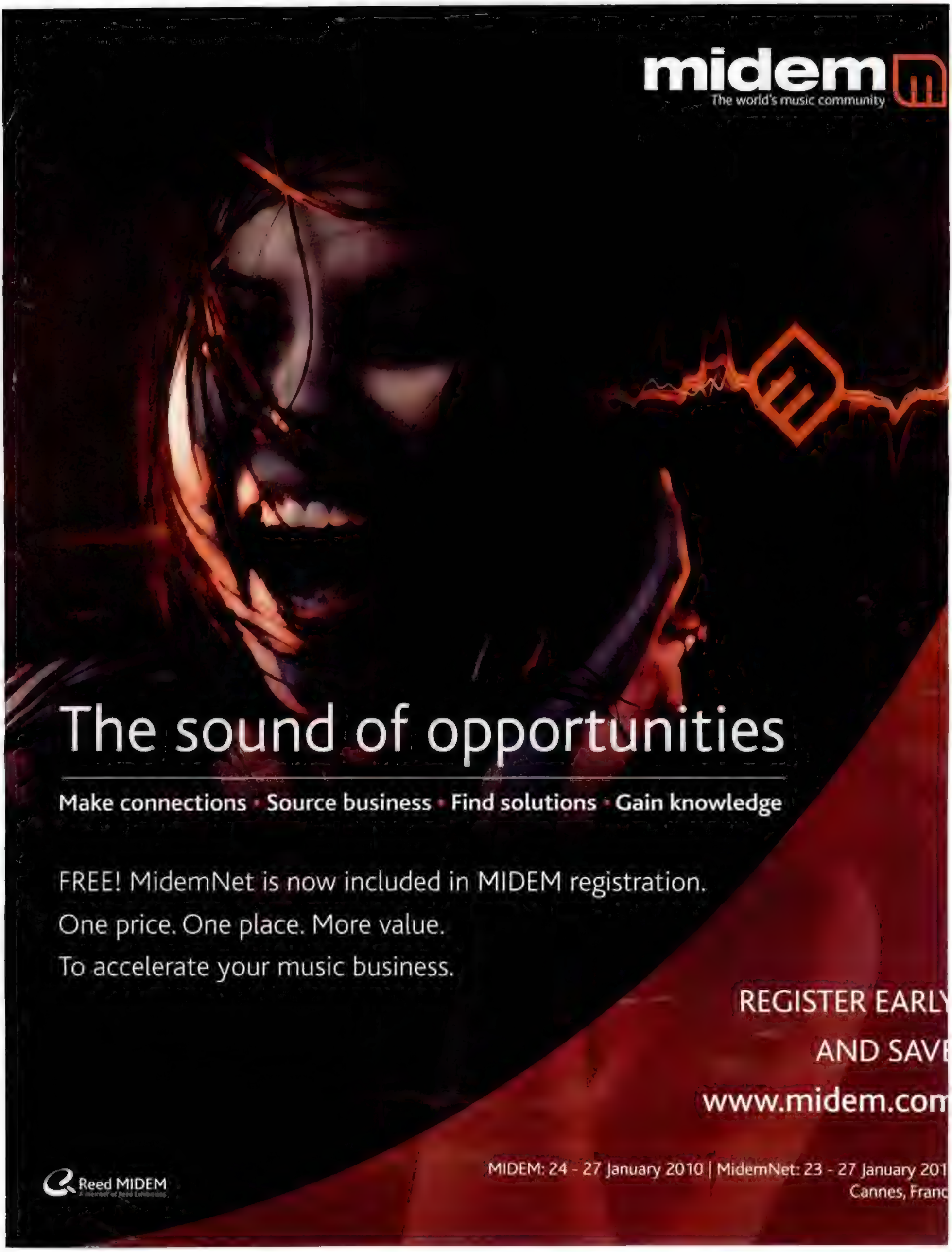
DIDIER C. DEUTSCH, *Record Producer,* **Sony/Legacy**
ARLENE FISHBACH, *Music Supervisor*
CHRIS LANGRILL, *Manager of A&R and Music Supervision,* **Man Made Music**
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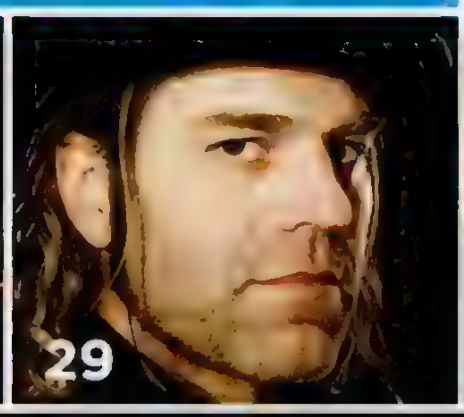
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ON THE COVER: Death Cab for Cutie photographed by Ryan Russell. Photo illustration by Jonathan Barkat.



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FILM & TV

This conference, set for Oct. 29-30 at the Beverly Hilton in Los Angeles, will feature keynotes by Mary J. Blige and **Sacha Baron Cohen** and Erran Baron Cohen. For more information, go to filmandtvmusicconference.com.



TOURING

At the Billboard Touring Conference—Nov. 4-5 in New York—Ozzy Osbourne will receive the Legend of Live honor and Kevin Lyman the Humanitarian Award. For details, go to billboardtouringconference.com.

Appeasing Piracy

Net Neutrality Proposals Would Hinder Anti-Piracy Efforts

BY RICK CARNES

An Internet where all file transmissions are treated equally while their legality is impossible to determine will continue to be a disaster for songwriters. The Internet as it's currently configured isn't "neutral." It's a thieves' paradise.

Unfortunately, this is precisely the regulatory regime proposed this week by the Federal Communications Commission in its draft rules regarding "network neutrality," the principle that Internet users should be able to surf the Web free of any restrictions imposed by their Internet service provider (ISP).

The Songwriters Guild of America read with great interest the remarks of the participants at an earlier FCC-hosted workshop on the role of online content in the broadband ecosystem. Some participants expressed their fear that unless the commission imposed "net neutrality" by law, customer privacy and speech freedoms would be compromised. This isn't only inaccurate but also represents a back-door attempt by some technology companies to enhance their competitive positions while rationalizing the theft of private property for their own benefit.

The most prominent purveyor of this line of thinking was Gigi Sohn, cofounder/president of the advocacy group Public Knowledge, who tried to equate "net neutrality" with avoiding content regulation. But in order to make such an argument, Sohn needed to downplay the rampant looting of copyrighted works on broadband networks. She did so by stating that "claims of damage to the industry were suspect" and that there wasn't sufficient data on the topic.

Nothing could be further from the truth. According to the RIAA, the value of U.S. recorded-music shipments totaled $8.5 billion in 2008, down 18.2% from $10.4 billion in 2007 and down 41% from $14.3 billion in 2000. According to the U.S. Bureau of Labor Statistics, songwriter income dropped 32% between 2003 and 2006 alone. Every major music publisher I have contacted tells me they have laid off at least half, and sometimes all, of their songwriters in the 10 years since piracy began to decimate the music industry. The level of damage isn't "suspect."

The unfortunate reality of the digital world is that online piracy of music is rampant and has deeply and materially harmed the songwriter community. Yet Public Knowledge explicitly asks the FCC to prevent the companies that own these private networks from addressing the problem of piracy. Sohn's free speech and privacy arguments merely seek to intellectualize highway robbery.



> The current situation, which permits a small percentage of looters to control a vast majority of a communication network's bandwidth for the purpose of committing illegal acts, is simply unacceptable.

Sohn did say that she thought pirates "stink" and "should be thrown in jail," but this came off as lip service considering that she continues to oppose proposals to enhance criminal liability or penalties for copyright pirates. She even refuses to have the Internet service of persistent copyright infringers temporarily suspended. Instead she suggests that ISPs should "shame them" with warning letters. Songwriters believe it's foolhardy to trust the personal ethics of thieves to solve the persistent problem of illegal downloading.

Comments filed with the FCC note that more than half of the traffic on broadband networks stems from use of peer-to-peer networks by a small minority of users and that the overwhelming majority of P2P traffic represents the unlawful stealing of copyrighted works.

The current situation, which permits a small percentage of looters to control a vast majority of a communication network's bandwidth for the purpose of committing illegal acts, is simply unacceptable. Efforts to perpetuate this system, which incidentally is causing frequent and significant slowdowns in service to the law-abiding users Sohn purports to represent, is difficult to fathom.

The greatest risk of harm to consumers comes from regulatory and legislative proposals to prevent responsible ISPs from managing their networks. At the moment, the free market is the best weapon we have to combating Internet piracy. Technology created the illegal file-sharing monster, but more technology can detect and deter those practices that are illegal. In other words, we must fight technology with technology. Unfortunately, the current net neutrality regulatory proposals would smother this nascent technological counterattack against Internet piracy.

The songwriting profession right now is like a person drowning in the quicksand of digital piracy. Of those whose heads remain above the surface, many are up to their armpits. There's a chance that some new technology will be the rope thrown to us before it's too late. But companies and entrepreneurs need an economic incentive to develop those anti-piracy technologies. Regulations restricting the ability of ISPs to manage their networks would discourage the development of these vital technologies and would eliminate the last bit of hope that songwriters have to survive the digital onslaught. ...

Rick Carnes is president of the Songwriters Guild of America.

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UPFRONT



Fresh face: Warner Bros. Records artist LIGHTS was the first act to benefit from MySpace Music's new Introducing initiative; inset: MySpace Music president COURTNEY HOLT.

DIGITAL | BY ANTONY BRUNO

MODEL MAKEOVER

As MySpace Sharpens Its Focus On Entertainment, Music Shows The Way Forward

In an effort to recapture its momentum in online social networking, MySpace is trying to reinvent itself as a social entertainment hub.

Providing the template for these efforts? MySpace Music, parent News Corp.'s joint venture with the four major labels.

The same features that MySpace Music has been rolling out—content sharing, improved recommendation functions, usage metrics and promotional programs with labels and artists—will eventually be offered to other entertainment companies like movie studios, game publishers and TV networks.

MySpace Music will serve as a proving ground for these technologies and services before they're implemented across the broader site.

"You'll see over time that the strategic shift in MySpace that's being deployed is wholly aligned with the types of products we're launching right now," says MySpace Music president Courtney Holt. "We're working together, and this all is part of the larger vision for where MySpace is going."

The efforts come as other online music offerings continue to proliferate. Google is expected to provide details on its plans for a music search service that has the backing of the majors. And Facebook is rolling out the ability for users to "gift" MP3 downloads and streaming digital songs to their Facebook friends (Billboard.biz, Oct. 21).

MySpace CEO Owen Van Natta and chief product officer Jason Hirschhorn are looking to convert all the service's social networking tools into a platform for sharing, recommending and discussing entertainment rather than the sort of free-for-all discussion it has facilitated to date.

To get an idea of what this will mean for MySpace members, consider MySpace Music's new video hub. Members can not only search and browse videos on demand, but they will also get recommendations based on what videos their friends are watching and receive notifications when their favorite artists post new videos. The same technologies that MySpace Music built to allow this can easily transfer to other types of content elsewhere on MySpace.

"Social recommendations are a big deal, and we haven't done enough to expose them on the site," Holt says. "If you and I have similar tastes in music, the delta between us is of interest to both of us. Figuring out a way to expose that . . . is going to be a big focus for us in the future."

Of course doing so requires content, and MySpace hopes to lure the entertainment industry with programs designed to promote their work and analyze its consumption as a way of obtaining that content. Looking to MySpace Music again as an example, the new Introducing and Artist Dashboard initiatives serve as the blueprint for this effort.

The Introducing program is designed to promote five artists each quarter to the MySpace community by featuring them on the Music home page, hosting debuts of new albums and singles, adding them to featured playlists and filming special behind-the-scenes footage—all timed around prerelease and release-day activities. Canadian singer/songwriter Lights, who's signed to Warner Bros. Records, was the test subject for the new initiative, which has now expanded to include acts Sherwood, We the Kings, Kid Sister and Serena Ryder. Each of them will be the subject of a 12-week promotional push across the MySpace platform. MySpace could easily do much the same for movie premieres and videogame launches.

And the Artist Dashboard feature—which provides information on the number of streams and views for songs and artists' profiles pages, as well as information on the age, gender and location of those fans—illustrates the kind of metrics that MySpace can share with other content providers to help inform their promotional and marketing efforts.

Rolling out these features to other parts of MySpace won't simply be a matter of flicking a switch. While music is part of the MySpace DNA, it doesn't have the same history or relationships in film, TV or games. Reaching that same level of synergy with other elements of the entertainment industry will take time.

But MySpace's partners in the music industry have faith they can pull this off and welcome a service that focuses on all forms of entertainment. After all, TV shows, films and videogames all have soundtracks, and adding them to the social network may provide new opportunities to promote music.

"If they can figure out music, they can figure it all out probably," says Jeremy Welt, senior VP of new media for Warner Bros. Records. "I like the increased focus. There's a ton of things they're working on to improve music. I like the fact they're trying to get this right." ....

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THE TEST NEWS FROM .biz

>>GOOGLE, MAJORS TO PARTNER
Google is partnering with major labels to launch a new feature to make it easier for music fans to discover, sample and buy songs on the search engine, according to two people familiar with the plan. The new feature will be facilitated by start-ups iLike and LaLa, which will enable songs to be streamed in the Google page that will also feature a "buy" button to help reduce the number of steps fans must take to acquire music.

>>JAPANESE SHIPMENTS DOWN 14%
Figures from the Recording Industry Assn. of Japan for the January to September 2009 period show a continued downturn in physical shipments of music in Japan. International repertoire also continued to slide. A total of 156.7 million audio product units were shipped during those months, down 14% from the same period in 2008. The wholesale monetary value totaled 185.4 billion yen ($2 billion) and represents a drop of 13% from the same period of the previous year.

>>CRACKER BARREL TO OFFER JACKSON COLLECTION
Cracker Barrel Old Country Store will introduce the Alan Jackson Collection, a 50-plus-piece assortment of products created in conjunction with Jackson and available at Cracker Barrel beginning Nov. 1. The collection features clothing, iPod and exclusives like the CD "Songs of Love and Heartache," which will include two unreleased songs.

THE LATEST NEWS FROM biz

>>>PRISA TAKES A STAKE IN V-ME

The Spanish-language media giant PRISA has purchased a 12% stake of V-me Media, the U.S.-based company that owns the Spanish-language network V-me. PRISA is a leading multimedia company with operations in 22 countries. It owns the radio networks 40 Principales, Cadena SER, Caracol Radio and W Radio, which operate throughout Latin America, Spain and the United States. V-me was launched three years ago as a partnership with public TV and now reaches nearly 80% of all Hispanic homes in the Untied States.

>>>BROWN PREPS FAN APPRECIATION TOUR

Chris Brown has lined up a 19-city Fan Appreciation tour that begins Nov. 14 at the House of Blues in Houston and makes stops in Los Angeles, Atlanta and Brown's hometown of Richmond, Va., before ending Dec. 13 in Philadelphia. A portion of the tour's proceeds will be donated to the nonprofit groups Best Buddies International and the Jenesse Center.

>>>USER-BASED WEB RADIO FIRM JELLI MAKES NATIONAL PUSH

Jelli, a company that merges crowdcasting with traditional radio, is hoping to take its user-controlled radio system national through a deal with Triton Media Group. As part of the agreement, Triton will syndicate two daily Jelli shows, "Top 40 Jelli" and "Rock Jelli," while Triton's digital division will allow affiliates to create customized Jelli programming. Jelli allows listeners to control what songs get aired using Web-based real-time voting, as well as the ability to pull a song off the air instantly.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Antony Bruno, Leila Cobo, Mariel Concepcion, Chris M. Walsh and Reuters.

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Battle Tested

Music Publishers Emerge Winners From Royalty Tussles

During the past year-and-a-half, as the recording industry grappled with the critical task of establishing new royalty rates for music, the negotiations were fraught with risk for the National Music Publishers' Assn.

But looking back on the resulting string of negotiated settlements and Copyright Royalty Board (CRB) rulings, it's clear that the NMPA and its president/CEO **David Israelite** have navigated these potentially treacherous waters with uncommon skill and savvy.

Along with the RIAA and the Digital Media Assn., the NMPA benefits from the historic settlement that all three groups reached in June 2008 to set royalty rates for interactive streams and tethered downloads.

But the NMPA also secured important victories in the CRB's broader ruling in October 2008 that set mechanical royalties for digital and physical music. That decision incorporated the terms of the settlement on interactive streams and tethered downloads but also set a 24-cent statutory mechanical royalty rate on mastertone ringtones and imposed a 1.5% late fee on the payment of mechanical royalties, crucial gains for music publishers that are being appealed by the RIAA.

More recently, the NMPA capitalized on the leverage it gained from the late-fee ruling to secure another big win for music publishers, negotiating an agreement with the RIAA that will deliver publishing companies a windfall of more than $264 million in mechanical royalty payments composed of pending and unmatched royalty money held by the four major labels (Billboard, Oct. 17).

As a result of the settlement, the labels will change business practices that have been frustrating publishers, such as withholding all song royalties on an album when the royalty split for a single song is the subject of a dispute among songwriters. Also, the major labels agreed to stop withholding an album's digital royalties when there's a dispute involving CD mechanicals for that album.

Publishers Place
ED CHRISTMAN



While RIAA chairman/CEO **Mitch Bainwol** downplays the late fees as a "secondary issue," music publishers are convinced that they were the main reason why the NMPA was able to get the majors to the negotiating table.

"They have had some of that money for more than 10 years," says a senior executive at an independent publishing company. "If they really wanted to pay it out, they would have figured something before now."

The changes should help ensure that labels will properly license compositions before they release CDs or digital downloads. In exchange, publishers who join the settlement will help resolve song splits and will agree to waive late-fee penalties as long as labels are putting forth their best efforts to abide by the new set of business practices.



At the helm: NMPA president/CEO DAVID ISRAELITE

Besides extracting concessions that publishers have long wanted from the labels, the NMPA's Israelite was equally astute in navigating the political minefields of the music publishing landscape. By incorporating an opt-in component to the RIAA settlement and setting it up so that all participating parties will be able to see what they'll get beforehand, publishers don't feel like they're having anything shoved down their throat. Even better, if publishers don't like their share of the settlement and opt out, they're still free to pursue whatever means they currently have at their disposal to get what they think is their due.

Beyond that, Israelite shrewdly avoided triggering the concerns of independent publishers by not picking the Harry Fox Agency (HFA) to oversee the disbursement of settlement payments and instead hiring "special master" **Kenneth R. Feinberg**, who administered the Sept. 11 Victim Compensation Fund and is cu
rently administering TAF
bailout funds for the U.S. D
partment of the Treasury.

Some indie publishing cor
panies have long viewed tl
music-licensing clearinghous
rightly or wrongly, as beir
more focused on the concer
of major publishers.

"David did a tremendous job," a
indie publishing executive says. "I ha
no doubt his intentions are right. H
ing Feinberg to oversee this is a re
honest effort to give this settlement ir
partiality. I would lose my mind if F
was administering this settlement."

Still, when Israelite attended a r
cent meeting of the Assn. of Indepe
dent Music Publishers to explain t
terms of the settlement, he used t
occasion to remind indie publishe
that HFA played a key role in bringi
it about, by providing financial su
port that enabled the NMPA to effe
tively litigate the CRB royalty hearin
and secure the late-fee ruling th
brought labels to the settlement tab

The only benefit NMPA is seeki
for itself in setting up the settleme
is requiring publishers who opt in
the settlement to join the trade grou

Given everything that the NMPA h
recently accomplished for its me
bers, Israelite is certainly justified
asking for that. •

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LEGAL BY AYALA BEN-YEHUDA

Dialing It Up

Recording Academy Courts Manager Support Of Performance Royalty



Managers and partners: Attending the Recording Academy's Sept. 15 meeting on the Performance Rights Act were (from left) artist managers DEBORAH KLEIN, PAT MAGNARELLA, RON LAFFITTE, MATHEW KNOWLES and SUSAN MARKHEIM; Recording Academy president/CEO NEIL PORTNOW; and artist managers PETER LEAK, SIMON RENSHAW, DAN FIELD, MICHAEL LIPPMAN, IRVING AZOFF and ROB McDERMOTT.

The Recording Academy has begun enlisting the support of artist managers in its efforts to gain passage of the Performance Rights Act, which would require U.S. terrestrial radio stations to pay artists and labels performance royalties on recordings they air.

In a Sept. 15 meeting in Santa Monica, Calif., the academy updated managers on its artist advocacy efforts.

Managers are "not exactly a group that has a forum of its own," academy president/CEO Neil Portnow says. "Not everybody was as deeply informed as you might think, so it was a good chance for everybody to get some detailed information and let them ask questions and understand where we are."

Veteran manager Simon Renshaw says the meeting made it clear that there's a global dimension to the issue: U.S. artists won't get paid radio royalties they're owed in other countries until stateside radio reciprocates with payments to overseas collecting agencies. "They're holding far more money from American artists than we're holding for a lot of those international artists," Renshaw says.

By the end of this year, the academy expects either floor votes in the House and Senate on the act or negotiatio
with the National Assn. of Broadca
ers to shape the legislation. The Se
ate Judiciary Committee passed the
Oct. 15, putting a radio performan
royalty law closer to passage than i
ever been in 80 years of efforts to
cure such compensation. •

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DON SAMPSON - Writer of NSAI's Song of the Year "Waitin' On A Woman"

DIGITAL BY ANTONY BRUNO

Subscription Renewal

New Round Of Online Music Services Try Their Hand At A Struggling Model

How risky is the ad-supported music business? So risky that the next generation of online music services is opting to take another stab at the still-struggling monthly subscription model instead.

While the knee-jerk reaction among digital entertainment pundits is that any monthly subscription music service is doomed, the digital music landscape has changed enough in the past year to warrant new experimentation with a payment model that industry executives hope will play an important role in the future.

By Thanksgiving, the music blogging site MOG, led by founder/CEO David Hyman, plans to launch a full-song streaming service, charging $5 per month for unlimited streams and five downloads per month. Kazaa, Skype and Joost founders Niklas Zennstrom and Janus Friis are launching a music subscription startup called Rdio. Daniel Ek, co-founder/CEO of the ad-supported music streaming service Spotify, is focusing heavily on bolstering the service's subscription-based premium tier as it eyes a U.S. launch early next year. And in the United Kingdom, the satellite TV service BSkyB has launched a $10-per-month unlimited streaming service that includes 10 monthly downloads.

Given how the incumbent subscription services Rhapsody and Napster have struggled to break the 1 million-subscriber mark, it seems like folly to follow in their footsteps. But new subscription services like MOG, Spotify and BSkyB are each launching their initiatives with a large installed user base to which they can market and upsell other products and services.

In addition, Napster, MOG and BSkyB include MP3 downloads free of digital rights management in plans that cost about the same as those downloads alone would cost at iTunes. By doing so, they're hoping to separate the cost of the service from the value of the music in the consumer's mind. And because those DRM-free tracks are compatible with the iPod, it improves their ability to compete with iTunes by focusing on full-song streaming—the one element that the Apple store lacks.

Moreover, one of the most frustrating features of music subscriptions—DRM-wrapped tracks that are rendered unplayable after a subscription lapses—appears to be nearing its demise. Napster and Rhapsody struggled mightily to market plans based on tethered downloads, but their Windows-based incompatibility with the iPod doomed these efforts from the start.

With the emergence of a mass market of smart-phone and Wi-Fi-enabled devices, subscription services can simply let users stream their music from their device of choice—including the iPhone—much like they stream music online. No clunky file transfer necessary.

But new subscription services still have to determine how to communicate their value to consumers who are used to owning music outright or downloading it for free from peer-to-peer networks. The newcomers also face the same licensing headaches as other music services. While labels have grown more open to innovative models, they still look for the lion's share of revenue stemming from online music. For music services shouldering the cost of marketing, technological innovation and customer relationship management, the need to quickly scale their subscriber base will remain a constant challenge.

With that in mind, it's unclear whether the $5-per-month model proposed by MOG and Napster is actually sustainable. Industry sources say Napster, for one, doesn't plan to maintain its $5 monthly price indefinitely. While the low price point looks appealing, history suggests that price alone isn't enough to draw skeptical music fans to the subscription model. The now-defunct Yahoo Music Unlimited once offered a streaming-only plan that offered roughly the same monthly rate with the purchase of an annual subscription. When it launched, the low-price plan seemed a bold move that would provide badly needed momentum to the subscription music model. It didn't.

The most promising way to expand music subscriptions to a larger market is bundling access to unlimited music with another service, such as an Internet subscription or mobile data plan. Spotify has taken a few steps toward that end in Europe, and BSkyB can bundle its service as an option for its existing satellite TV offering. The first subscription service to successfully strike that kind of deal on a mass scale could be the first to prove the potential of the model. Until then, it's all just potential. ••••



New subscribers: Spotify's **DANIEL EK**, MOG's **DAVID HYMAN** and Rdio's **JANUS FRIIS** and **NIKLAS ZENNSTROM** (from left)



ORIGAMI AUDIO

For the tech geek who wants all the latest gadgets but is also concerned about the impact such products have on the environment, there's OrigAudio's Fold n' Play speakers. Made from recycled paper, the one-watt speakers collapse and retake shape through prefabricated folded lines, like origami. The 3.1-inch cubes come in five designs, plus an unadorned model that lets users create their own artwork. They're compatible with any audio device with a headphone jack and don't require an external power source.

A pair of Fold n' Plays costs $16, and six-packs are available for $60. —*AB*

biz **For 24/7 digital news and analysis, see billboard.biz/digital.**

BITS & BRIEFS

30 SECONDS TO MARS TWEETS WIN GUITARS

The rock band 30 Seconds to Mars has teamed with the digital marketing firm Culture Jam for a Twitter promotion with fans. Every day for 30 days, one fan who tweets a message to the band through the Culture Jam application will win a Nostalgia Series guitar from the Michael Kelly Guitar Co. Members of the band will pick each day's winner.

BULLISH MOBILE ENTERTAINMENT OUTLOOK FOR 2010

Mobile entertainment revenue worldwide is expected to grow 33% in 2010, according to a Business Confidence Index survey prepared by the Mobile Entertainment Forum and the consulting firm KPMG. That rate would mark a sharp increase from the 6% growth that last year's study predicted for 2009. The report projects that Asia and Latin America will account for most of the gains. Survey participants, which consist primarily executives at mobile entertainment companies, s they expect 63% of the revenue will be derive from subscription fees ar one-time purchases, rath than advertising. Sales mobile applications are e pected to contribute 14 of all revenue, half of whi will come from app pu chases, with the other ha from in-app purchases.

SHOZU LAUNCHES APP STORE

The mobile video servi ShoZu has launched its ow branded app store. Th ShoZu app, which lets use post videos taken on the mobile phones, has bee available through Apple App Store, Nokia's OVI sto and the BlackBerry Ap World. Now the company selling those same ap through its own store as direct sales channel. Sho says the soft launch has ready generated more pa downloads than third-par app stores. It plans to su port other mobile pho platforms in the near futu

HOT MASTER RINGTONES™ OCT 31 2009 Billboard

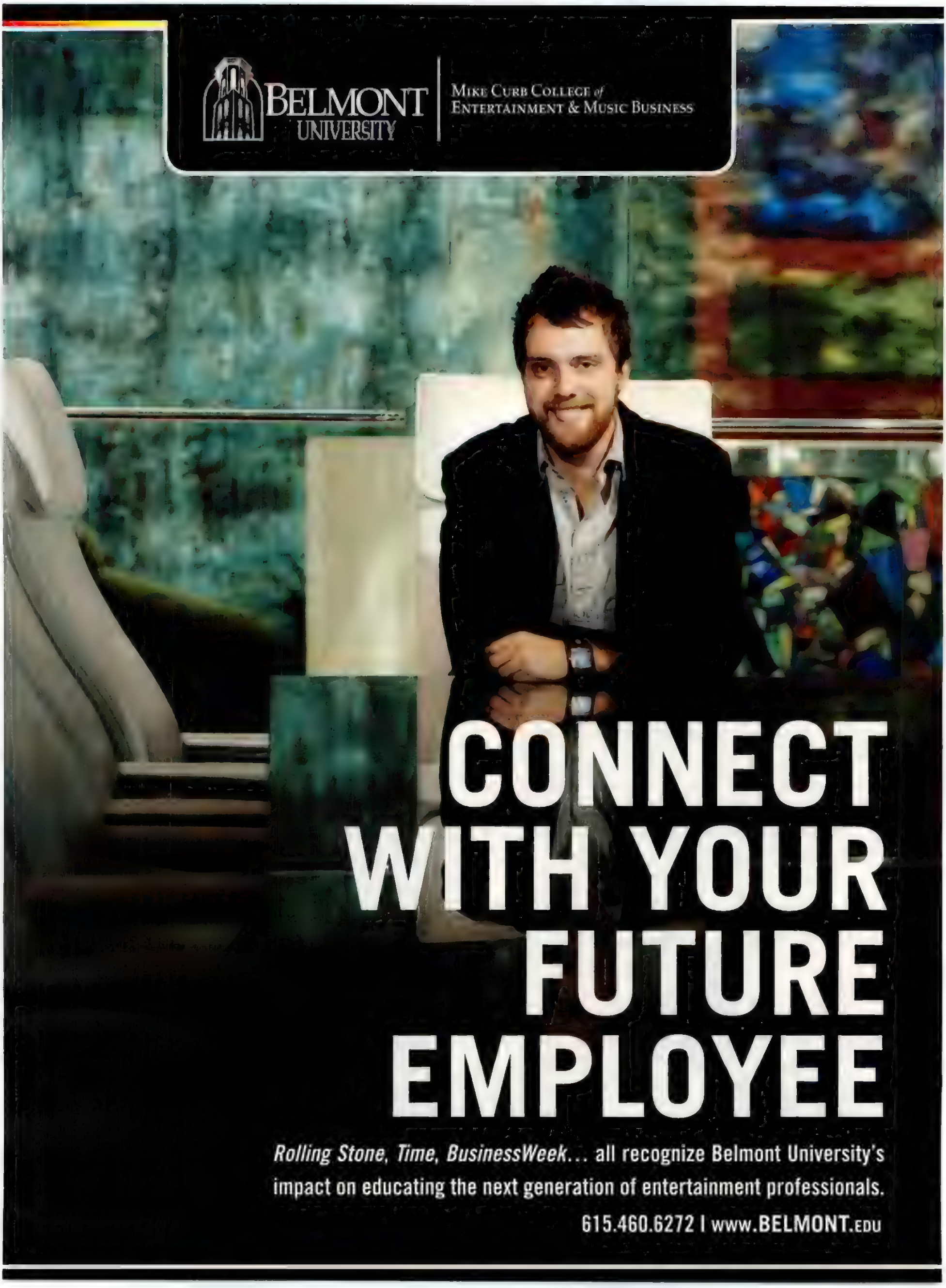
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ORIGINAL ARTIST
1	1	5	#1 2 WKS **FOREVER** DRAKE FEATURING KANYE WEST LIL WAYNE & EMINEM
2	2	5	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS
3	4	9	**PARTY IN THE U.S.A.** MILEY CYRUS
4	9	7	**WHATCHA SAY** JASON DERULO
5	7	12	**DOWN** JAY SEAN FEATURING LIL WAYNE
6	5	21	**BIG GREEN TRACTOR** JASON ALDEAN
7	6	15	**OBSESSED** MARIAH CAREY
8	3	9	**RUN THIS TOWN** JAY Z RIHANNA & KANYE WEST
9	14	15	**HALLOWEEN (MOVIE THEME)** JOHN CARPENTER
10	12	12	**TOES** ZAC BROWN BAND



John Carpenter's "Halloween (Movie Theme)" creeps into the top 10 fo the first time in his third straigh spooky season on this chart, as th 31-year-old classic moves 14-9

11	17	4	**NEED YOU NOW** LADY ANTEBELLUM
12	11	18	**I GOTTA FEELING** THE BLACK EYED PEAS
13	13	6	**PAPARAZZI** LADY GAGA
14	8	6	**SUCCESSFUL** DRAKE FEATURING TREY SONGZ & LIL WAYNE
15	21	3	**FIREFLIES** OWL CITY
16	10	14	**BEST I EVER HAD** DRAKE
17	16	9	**WASTED** GUCCI MANE FEATURING PLIES OR DJ DA JUICEMAN
18	15	12	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH
19	18	5	**DO I** LUKE BRYAN
20	35	2	**MEET ME HALFWAY** THE BLACK EYED PEAS

Based on master ringtones sales data reported by Nielsen Ringscan, a service of Nielsen Mobile©2009. Chart produced by CTIA - The Wireless Association and Mobile Entertainment Forum


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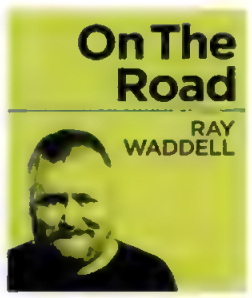
Kid Rock

Yo Gabba Gabba! Live Offers A Different Spin On Family Shows

It's party time. Yo Gabba Gabba! is the latest **Michael Cohl** venture that looks like a winner.

Yo Gabba Gabba! Live: There's a Party in My City, the first live U.S. touring show for the popular Nick Jr. TV show "Yo Gabba Gabba!," is going to be a hit, as well as perhaps the newest staple in the profitable family entertainment genre.

Conceived by the animation/entertainment company W!ldbrain and produced and promoted by Cohl's Miami-based S2BN Entertainment, Yo Gabba Gabba! Live put doubles on sale in New York, Chicago and Los Angeles and sold them out immediately, adding more dates in all three markets. The tour begins Nov. 14 at L.A.'s Shrine Expo Hall, then heads to New York's Beacon Theatre Nov. 21 and the Rosemont Theatre outside of Chicago Dec. 5.



Cohl is best-known as the promoter of **the Rolling Stones'** world tours since 1989, and he was a key player in orchestrating Live Nation's mega-deals with acts like **Madonna**, **U2**, **Jay-Z** and **Shakira**. Cohl resigned as chairman of Live Nation and CEO of Live Nation Artists in June 2008 and launched S2BN later that year.

Overseeing Yo Gabba Gabba! Live for S2BN is **Mike Luba**, the company's president of music and family entertainment. Luba founded the artist management/marketing firm Madison House (**String Cheese Incident**, **Drive-By Truckers**), then left to join Cohl at Live Nation Artists two years ago. When Cohl split with Live Nation, Luba followed him, eventually bringing "Yo Gabba Gabba!" to his attention.

Luba says he heard about the show from friends with children. "I have a 3-year-old who actually saw it and went totally mental," Luba says. "Then I saw it on TV and went kind of mental."

The 2-year-old TV show, which was conceived by **Scott Schultz** and **Christian Jacobs**, stands apart from other kids' programming thanks to the surprisingly hip mix of acts it has featured, including **MGMT**, **the Roots**, **Mates of State**, **the Shins** and **the Ting Tings**.

"Christian is the front guy for **the Aquabats**, so the show has a kind of punk rock sensibility to it," Luba says. "When I first saw it I had that moment of like, 'Holy mackerel, this could be "Sesame Street" for my generation.' Not only something that a kid really loves, but something I love for a whole different set of reasons."

Yo Gabba Gabba! Live jumps into a lucrative but competitive family entertainment field that annually fields longtime winners like Dora the Explorer, Sesame Street Live, Clifford the Big Red Dog and others. Luba thinks the rock sensibilities, and the expertise at S2BN, offer a different spin on the genre.

The tour will have a major video element and rock show production values, with former **Neil Young** lighting director **Mike Baldassari** designing the lighting rig. "There's a moveable portal which kind of frames it with lights, a giant LED screen which splits in two and moves around, and the rest of the time it's singalong and dance-along with what's going on onstage," Luba says. "It won't look like most kids' shows, and it won't feel like Broadway. It will feel like a party."

Luba says the target demographic for the tour ranges from "newborns all the way up to probably 6 or 7." That type of demo provides the opportunity to market to both kids and parents and to sell four tickets instead of two. Prices range from $33 to $75.

"Yo Gabba Gabba!" host DJ **Lance Rock** will be on hand for the tour, as will be the show's characters Muno, Foofa, Brobee, Toodee and Plex, as well as as-yet-unidentified musical guests.

"It's up to us to not only let people know the show's coming, but to educate people as to what it's all about so they know what to expect, and then to blow their minds when they get there," Luba says.

Options for touring North America in 2010 are being weighed, and the global touring opportunity for Yo Gabba Gabba! Live seems obvious, given Cohl's background as a global producer.

"The family entertainment market plays right to our strengths," Luba says. "We're glad that we found one that we all really feel passionate about and one we think has a really big run ahead of it." ••••



Super music friends: The characters of 'Yo Gabba Gabba!'

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BOXSCORE Concert Grosses

	GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
1	$22,570,336	**BRUCE SPRINGSTEEN & THE E STREET BAND** Giants Stadium, East Rutherford, N.J., Sept. 30, Oct. 2-3, 8-9	260,668	Live Nation
2	$6,664,880	**U2, MUSE** Cowboys Stadium, Arlington, Texas, Oct. 12	70,766	Live Nation Global Touring
3	$6,399,375	**U2, MUSE** Raymond James Stadium, Tampa, Fla., Oct. 9	72,688 sellout	Live Nation Global Touring
4	$1,220,279	**METALLICA, LAMB OF GOD, GOJIRA** Target Center, Minneapolis, Oct. 13	18,623	Jam Productions
5	$1,194,309	**METALLICA, LAMB OF GOD, GOJIRA** St. Pete Times Forum, Tampa, Fla., Oct. 3	18,341	Frank Productions, C3 Presents
6	$1,182,818	**METALLICA, LAMB OF GOD, GOJIRA** BankAtlantic Center, Sunrise, Fla., Oct. 1	18,162	Frank Productions, C3 Presents
7	$1,171,625	**METALLICA, LAMB OF GOD, GOJIRA** American Airlines Center, Dallas, Sept. 29	18,108	Live Nation
8	$1,123,553	**MAXWELL, COMMON, CHRISETTE MICHELE** Verizon Center, Washington, D.C., Oct. 2	13,858	Live Nation
9	$1,105,745	**METALLICA, LAMB OF GOD, GOJIRA** Philips Arena, Atlanta, Oct. 4	16,771	Frank Productions
10	$1,100,908	**METALLICA, LAMB OF GOD, GOJIRA** AT&T Center, San Antonio, Sept. 28	17,185	Live Nation
11	$1,090,032	**FARM AID: WILLIE NELSON & OTHERS** Verizon Wireless Amphitheater, Maryland Heights, Mo., Oct. 4	20,285	Live Nation
12	$927,231	**MAXWELL, COMMON, CHRISETTE MICHELE** Philips Arena, Atlanta, Oct. 5	13,502	Live Nation, In-house
13	$922,436	**RUSSELL PETERS, JOHN PAUL** Rexall Place, Edmonton, Alberta, Oct. 7	10,773	Bass Clef Entertainment
14	$854,243	**METALLICA, LAMB OF GOD, GOJIRA** U.S. Bank Arena, Cincinnati, Sept. 15	13,196	Frank Productions
15	$845,782	**KEITH URBAN, SUGARLAND** Verizon Center, Washington, D.C., Aug. 20	12,292 13,404	The Messina Group/AEG Live
16	$835,070	**MAXWELL, COMMON, CHRISETTE MICHELE** United Center, Chicago, Oct. 8	10,741	Live Nation
17	$804,426	**METALLICA, LAMB OF GOD, GOJIRA** John Paul Jones Arena, Charlottesville, Va., Oct. 17	12,247 sellout	Frank Productions, Outback Concerts
18	$788,366	**ROD STEWART, THE KIN** Rexall Place, Edmonton, Alberta, Aug. 10	9,364	Live Nation
19	$753,325	**MAXWELL, ROBIN THICKE, CHRISETTE MICHELE** Wachovia Spectrum, Philadelphia, Oct. 3	9,761	Live Nation, In-house
20	$731,825	**BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE** Verizon Wireless Amphitheater, Irvine, Calif., Oct. 3	15,883	Live Nation
21	$709,623	**WIDESPREAD PANIC, THE ALLMAN BROTHERS BAND** Verizon Wireless Amphitheater, Charlotte, N.C., Oct. 3-4	21,816	Live Nation
22	$699,740	**BLINK-182, FALL OUT BOY, ASHER ROTH** Madison Square Garden, New York, Oct. 4	14,733	Live Nation
23	$697,062	**SO YOU THINK YOU CAN DANCE TOUR** Air Canada Centre, Toronto, Sept. 29	12,203 12,917	AEG Live
24	$696,563	**BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE** Cruzan Amphitheatre, West Palm Beach, Fla., Oct. 17	18,986 sellout	Live Nation
25	$694,871	**PEARL JAM, BEN HARPER & RELENTLESS7** Amphitheater in Clark County, Ridgefield, Wash., Sept. 26	15,350 17,164	Live Nation, In-house
26	$688,735	**KISS, BUCKCHERRY** Bell Centre, Montreal, Oct. 1	7,908	Gillett Entertainment Group, Live Nation
27	$686,850	**DAVE MATTHEWS BAND, WILLIE NELSON** Sprint Center, Kansas City, Mo., Sept. 30	11,238	Live Nation, Mammoth
28	$683,373	**BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE** Cricket Wireless Amphitheatre, Chula Vista, Calif., Oct. 2	17,693 19,164	Live Nation
29	$682,623	**AMERICAN IDOLS LIVE** Wachovia Center, Philadelphia, Aug. 20	11,119	AEG Live
30	$680,508	**KID ROCK, LYNYRD SKYNYRD, BLACK STONE CHERRY** Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 1	19,956 20,500	Live Nation
31	$680,332	**BLINK-182, WEEZER, TAKING BACK SUNDAY, CHESTER FRENCH** Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 25	13,930 sellout	Live Nation
32	$678,928	**BRUCE SPRINGSTEEN & THE E STREET BAND** Wells Fargo Arena, Des Moines, Iowa, Sept. 21	8,451 15,412	Live Nation, In-house
33	$678,597	**DEPECHE MODE, PETER BJORN AND JOHN** Red Rocks Amphitheatre, Morrison, Colo., Aug. 27	8,679 8,726	Live Nation
34	$675,718	**PINK, THE TING TINGS** Staples Center, Los Angeles, Sept. 18	12,751	Concerts West/AEG Live
35	$675,455 $20	**TAYLOR SWIFT, KELLIE PICKLER, GLORIANA** Qwest Center, Omaha, Neb., Aug. 9	13,892	The Messina Group/AEG Live

ILLBOARD NAMES TOURING AWARD FINALISTS

adonna, U2 and AC/DC are among those up for honors at the 009 Billboard Touring Awards, which will be handed out Nov. at a reception in New York.

The finalists for the top tour and top draw awards, which acowledge the top grossing and ticket-selling tours, respecvely, are U2's 360° tour, Madonna's Sticky & Sweet tour and C/DC's Black Ice tour. The wards are based on global ox-office numbers reported Billboard Boxscore from Oct. 2008, through Sept. 30, 2009.

Finalists for the top packge award, which recognizes ie top-grossing tour with iree or more artists on the ll, are five-time winner enny Chesney for his Sun ity Carnival tour with Minda Lambert, Lady Antebelm, Sugarland and Montomery Gentry; the Jonas 'others' World Tour 2009 ith Jordin Sparks, Honor Soety and Wonder Girls; and ckelback for its Dark Horse ur with Hinder, Papa Roach id Saving Abel.

The acts up for the Breakthrough Award, which goes to the top-grossing act in its first decade as a national headliner, are Lil Wayne, Taylor Swift, Kings of Leon and Il Divo. Competing for the top comedy tour award are Dane Cook, Robin Williams and French & Saunders.

Finalists for the top boxscore award, which goes to the top-grossing single engagement for the time period, are U2 at Croke Park in Dublin, U2 at Stade de France in Paris and the Oxegen fest at Punchestown Racecourse in Naas, Ireland.

The global concert mega-promoters Live Nation and AEG Live are joined by Sao Paulo, Brazil, promoter Time 4 Fun as finalists for the top promoter award. T4F is also a finalist, with MCD and the Australian promoter Michael Coppel Presents, in the international independent promoter division. Chicago's four-time winner Jam Productions, Austin's 2007 winner C3 Presents and Madison, Wis.-based Frank Productions are the finalists for top independent promoter, U.S.


Candy girl MADONNA on her Sticky & Sweet tour.

Other than the Boxscore-related honors, the Billboard Touring Awards also include the Concert Marketing & Promotion Award and the Eventful Fans' Choice Award, both of which are determined by online voting. Additionally, Ozzy Osbourne will be named the 2009 Legend of Live and Vans Warped tour founder Kevin Lyman will receive the Humanitarian Award. For a complete list of finalists, go to billboard.biz.

The Billboard Touring Awards will wrap the sixth annual Billboard Touring Conference, set for Nov. 4-5 at the Roosevelt Hotel in New York. For more information about the conference and awards, go to billboardevents.com.

SACHA BARON COHEN, COMPOSER ERRAN BARON COHEN TO KEYNOTE AT FILM & TV MUSIC CONFERENCE

Sacha Baron Cohen and his brother, composer Erran Baron Cohen, will participate in a keynote panel at the Hollywood Reporter/Billboard Film & TV Music Conference Oct. 29-30 at the Beverly Hilton in Los Angeles.

The siblings will discuss their collaborations on the TV program "Da Ali G Show" and the films "Borat" and "Brüno." The former has grossed $128.5 million in the United States, while "Brüno," which comes out on DVD Nov. 17, has grossed $60 million, according to Box Office Mojo.

Although Sacha Baron Cohen often makes public appearances in the guise of his latest film character, he'll make a rare appearance as himself at the conference. Author/journalist Dan Kimpel will moderate the discussion, presented by ASCAP. ····



Kings Of Bachata

Aventura Is The Latin Music Success Story Of The Year

When members of the urban bachata group **Aventura** taped a music special at the White House last week, they started to explain their music to President **Barack Obama**.

According to Aventura manager **Johnny Marines**, Obama said, "You guys act like I don't know what bachata is."

These days, even if many people still don't know what bachata is, they know Aventura, the group that's taken the traditional music of the Dominican Republic, modernized it with touches of R&B and tropical music and made it the hottest-selling Latin music today.



This week, Aventura's new album, "The Last" (Premium Latin), notches its 15th week at No. 1 on Billboard's Top Latin Albums chart (see En Breve, right) and is the top-selling Latin album of the year so far. The group recently sold out the first of three January shows at Madison Square Garden in just three hours. It also sold out Los Angeles' Staples Center and has added a second show there.

The Aventura phenomenon—the sales, the touring, the exposure in both mainstream and Latin media—makes the group the biggest Latin success story of 2009, on par with **Daddy Yankee** in 2005.

Which begs the question: What is behind the group's success, and what can be learned from it?

Aventura has risen to prominence in the last four years, but the group has been together for more than a decade. Long signed to the indie label Premium Latin, Aventura developed the sound known as "urban bachata," which other acts have emulated without the same level of success. Early on, Aventura took the **Backstreet Boys** route to stardom, making it big in Europe first, where its hit "Obsesión" topped pop charts in 2004. Then, when Sony picked up the group for distribution in 2005, U.S. sales exploded.


Sharp-dressed men: AVENTURA

In addition to being a hit with kids, Aventura has connected with women, who like its lyrics about love and romance, while men admire its sense of style and tailored outfits, according to **Angelo Schipilliti**, national director of live performance for SBS Entertainment, which is presenting the group in New York, Los Angeles and Miami.

"They have charisma, they have the talent, they have something that is urban, but not that urban—they're still traditional," says **David LaPointe**, owner of LP Marketing & Promotions in Miami Beach. "They have a broader appeal and it combines traditional bachata with poppier elements."

And like **Marc Anthony**, Aventura's members hail from the Bronx, giving them a home-grown U.S. fan base, according to Sony Music Latin senior VP of commercial and sales **Guillermo Page**.

The group hasn't been shy about reaching out to new audiences, as it did when it toured last year with **Enrique Iglesias**. But Aventura has also made sure to stay close to its core fan base. For example, in 2007, after selling out Madison Square Garden the first time, the group embarked on a club tour dubbed La Gira del Pueblo (The Tour of the People) to give back to fans who'd followed it on the club circuit for years.

Even now, Aventura's arena tour, which kicks off in November, is affordably priced, with tickets beginning at $39.

"I just think it's the combination of these four guys who were able to come together," Marines says, "and were able to make this music that just can't be matched." ••••

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BRAND AID

Moderatto, Syntek Star In Mexican Branding Campaigns

Two new branding campaigns in Mexico—one with the rock band Moderatto and the other with the pop star Aleks Syntek—are taking the concept of product integration quite literally. And they're offering the artists and labels more than just free promotion.

To coincide with the Oct. 22 worldwide launch of Microsoft's new Windows 7 operating system, Moderatto will release its new single, "Zodiaco/W7," to radio and include it as a bonus track on its forthcoming hits EP. Listen closely, and you'll hear Windows tones (such as e-mail alerts) incorporated into the song.

"The idea is to accompany the radio promotion with everything that has to do with the promotion of Windows," says EMI Music Mexico marketing director Alfredo Delgadillo. "[It] gives us the opportunity to grow the exposure of the song in all its formats, physically and digitally."

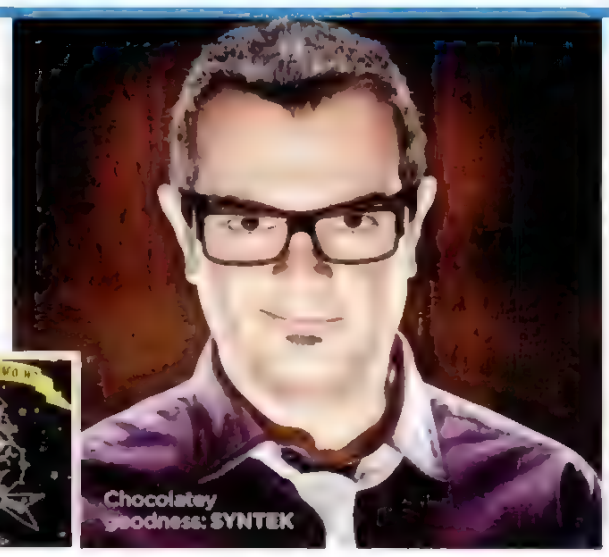
Microsoft bought 120,000 downloads of the song from EMI to give away to consumers at Windows.com.mx and will sponsor a concert by the band early next year, according to Christian Maya, director general of BIR Music Group, the agency that brokered the deal.

Moderatto's manager Federico Ponce de Leon says the deal also included money to produce the song as well as a fee for the band. Another one of his clients, Syntek recorded a song for a Ferrero Rocher chocolates holiday campaign and taped a commercial to air from the end of October until January 2010.



Los Concorde, another act Ponce de Leon manages, licensed two new songs for a Doritos campaign in Mexico, with each song used for two months. "I'll come out with it on the album next year but two songs are already paid for," he says. "Our position is that brands need us too. A lot of people just give away the track . . . [but] my artists are of a certain level."

Even so, Ponce de Leon says, "How many [brands] can do deals like this? Few of them, and that's the reality."


Chocolatey goodness: SYNTEK

Of course, candy makers and software companies can't underwrite the entire music industry. But "there are brands for everyone," says BIR's Maya, whose 2-year-old company works with major labels and indie artists.

"There are brands like Microsoft that have a budget for a band like Moderatto," and those with less money to spend who can work with developing acts, he says. "There has to be a way for [new acts] to be heard too and a way for them to get some income."

—Ayala Ben-Yehuda

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EN BREVE

AVENTURA SHOWS STAYING POWER

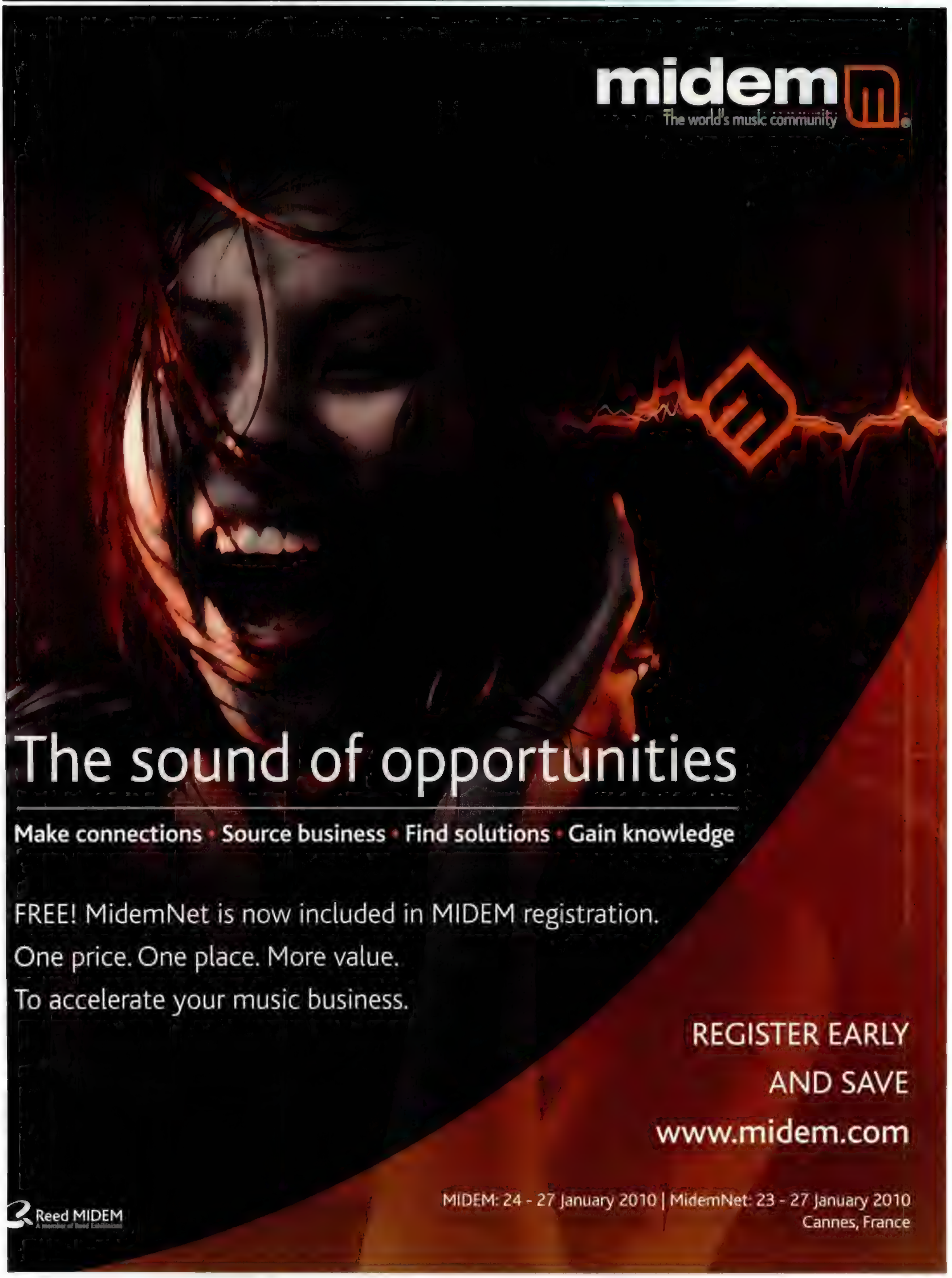
With 15 weeks atop Billboard Top Latin Albums chart, Aventura's "The Last" has had th fourth-longest run at No. 1 c the chart this decade. Th places it behind only Shakira "Fijacion Oral: Vol. 1" (17 week in 2005), Christina Aguilera "Mi Reflejo" (19 weeks in 200 01) and Daddy Yankee's "Ba rio Fino" (24 weeks in 2004-05 "The Last" is also the top selling Latin album so far th year, with 178,000 copies, a cording to Nielsen SoundSca It's followed by Wisin & Ya del's "La Revolucion" (Unive sal Music Latino), with 152,00 Luis Fonsi's "Palabras d Silencio" (Universal Mus Latino), which has sold 82,0C copies this year and 202,0C since its '08 release; Vicen Fernandez's "Para Siempre \ cente Fernandez" (Sony), wi 81,000; and Tito "El Bambin with "El Patron" (Siente/Ur versal), which has sold 80,0C copies. *—Leila Col*

REGIONAL MEXICAN TOPS AT RADIO

Regional Mexican radio liste ers are the most consistent their listening habits of a music format regardless of la guage, according to Arbitror Radio Today 2009 report. A though Arbitron's shift to tl Portable People Meter fro the diary system means th Arbitron is measuring listen exposure to twice as mai radio stations per week as b fore, regional Mexican ranks the top music format in terr of time spent listening. Ho ever, regional Mexican rad isn't immune to the report drop in TSL that other forma experienced after the PPM rollout, with regional Mexica share of the overall radio au ence dipping from 3.4% to 2.9 between spring 2007 and f 2008. *—Ayala Ben-Yehu*

PERFORMERS NAMED FOR LATIN GRAMMYS

The urban alternative act Ca 13 will perform with salsa ic Ruben Blades Nov. 5 at the La Grammy Awards, the Latin R cording Academy announce Nominees David Bisbal, Sha Durcal and Luz Rios also w perform at the 10th annu awards, which will air live Univision from Las Vegas' Ma dalay Bay Events Center. *—Al*


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>>>SPANISH NAME PIRATE SITES

Spain's anti-piracy umbrella group the Coalition of Creators and Content Industries has delivered a list of 200 Spanish Web sites offering links to unauthorized downloads to the country's industry ministry. That follows the government's recent creation of an inter-ministerial commission to draw up legislation to combat intellectual property violations (Billboard, Oct. 24). According to coalition president Aldo Olcese, the commission is "the first official recognition that we have a problem of grand dimensions," while the list has been forwarded "to facilitate the government's work with the greatest speed."

>>>PIAS STRIKES YOUTUBE DEAL

The Belgium-based Pan-European independent distributor/label group PIAS Entertainment Group has signed a global licensing and marketing deal with YouTube that will enable its label and artist clients to share in revenue from ads that appear wherever their repertoire is used on the service. The deal covers PIAS audio and video releases as well as user-generated content featuring repertoire owned by PIAS-distributed labels. Those labels will now also be able to ask PIAS to remove content they no longer wish to appear on YouTube.

>>>DOMINGO COLLECTS ECHO

Tenor Plácido Domingo collected a lifetime achievement award at the German record industry's 15th annual ECHO Klassik awards, held Oct. 18 at Dresden's Semperoper venue. Other key award winners included mezzo-soprano Elina Garanca, baritone Christian Gerhaher, violinist Anne-Sophie Mutter and pianist David Fray. A jury from the record industry plus selected political, cultural and media figures chose the winners. Organizers say 1.8 million viewers watched a delayed telecast by ZDF TV that evening.

Reporting by Howell Llewellyn, Andre Paine and Wolfgang Spahr.



Leicester lads: KASABIAN outside the NME offices; inset: new NME editor KRISSI MURISON

BY MARK SUTHERLAND

Know Your NME

British Music Weekly Goes Multiplatform

LONDON—Kasabian is in a basement studio filming an online documentary. An hour ago, the alt-rock band was recording a session for radio and TV. Soon it will be on the radio bantering about Oasis before braving the rain for a rooftop magazine photo session.

It may seem like just another day's promo, but all this activity is taking place in one building for a single media outlet: the British music weekly NME, which hopes its multiplatform approach can maximize promotional opportunities for labels—and revive the magazine's fortunes.

"The way our target audience—primarily 15- to 24-year-olds—consume media has changed massively," says NME publishing director Paul Cheal. "Research told us our audience wanted media wherever they were, so our whole strategy revolves around multiple touch points."

NME has been on U.K. newsstands since 1952. The NME.com Web site launched in 1996, followed by NME TV in 2007 and NME Radio in 2008. Combined, the brand has a weekly reach of more than 1 million people, according to Cheal, and is now coordinating artist interviews across all platforms, offering a promotional "one-stop shop." As well as Kasabian's Oct. 7 visit, Manic Street Preachers and Doves have appeared in recent months, with Jamie T and Florence & the Machine booked for future slots.

"NME is very important for us," Kasabian frontman Tom Meighan says. "You've got to try and get as many kids into [our] music as possible and if that means Internet and video [interviews], then all well and good."

While rival U.K. music magazines Kerrang and Q also have TV/radio operations, only NME houses all its platforms in the same location—a significant advantage, according to Kevin McCabe, VP of promotions and press for EMI's Parlophone Records. McCabe recently booked the Hot Rats, featuring Gaz Coombes and Danny Goffey of Supergrass, onto multiple NME platforms.

"They've stolen a march," McCabe says. "Multimedia is the future and the more things they can put in one building the easier it is for labels. For the right act, it's a no-brainer."

But while the brand is flourishing, the magazine's average weekly circulation during the first six months of 2009 was just 40,948, down 27.2% from the same period last year, according to the Audit Bureau of Circulations.

Cheal says the magazine remains "the heartbeat of the whole brand proposition" and its "leading profit generator." But he says "stabilizing the circulation is an immediate objective" for new editor Krissi Murison, who took over Sept. 1 after returning from a brief stint in New York as music director of Nylon. She had previously been at NME from 2003 until February of this year.

Murison plans a design revamp in February 2010 and says immediate editorial changes include a "subtle" broadening of the magazine's scope.

"NME has to start behaving like a weekly music magazine again," she says. "Five years ago, all the most exciting music was coming from the guitar scene, but that's less the case now."

NME failed to make the top 10 in Billboard's recent Maximum Exposure survey of the United Kingdom's most successful platforms for music promotion (Billboard, Sept. 26). But Murison says the brand remains "absolutely influential," citing its early support for acts like La Roux and Florence & the Machine.

EMI's McCabe says declining circulation is an issue for marketing and promo departments, but he praises Murison's initial changes. "It's about making the print side relevant again," he says. "If she can get the feature writing right, then they've got a shot."

Murison, meanwhile, maintains that the magazine's appeal remains as strong as ever.

"If you ask bands [what they choose] if they could be on the cover of any magazine in the world, it's always NME," she says. "It's the one that means the most to people."

GLOBAL | BY AHIR BHAIRAB BORTHAKUR

UNSUNG STARS

Effort To Organize Bollywood Playback Singers Stumbles

BANGALORE, India—The singers behind India's Bollywood musicals appear to have lost another chance to establish a collective voice.

In mid-September, Indian media reported the launch of Performers Syndicate Ltd., which had planned to lobby on behalf of "playback" singers to secure them royalties long denied them by the Indian entertainment industry. Playback singers provide vocals for Bollywood musical stars.

But just weeks later, PSL looks dead in the water. The initiative "has been called off due to internal differences between its members," says prominent playback singer Kunal Ganjawala, one of PSL's founders.

Ganjawala insists PSL was never a formal entity, saying that "a couple of us discussed over the phone creating a syndicate for such causes, but were yet to formally meet."

PSL CEO Shahid Rafi—the son of one of India's best-known playback singers, the late Mohammed Rafi—didn't respond to requests for comment. A prominent singer involved in the effort, who asked to remain anonymous, says press coverage portraying the PSL as fighting for performers' rights has strained his relationship with labels.

Even in piracy-ravaged India, Bollywood soundtracks sell millions of copies annually, accounting for 71% of India's $140 million in recorded-music sales in 2008, according to the labels group the Indian Music Industry.

Except for a handful of huge stars, playback singers receive one-off recording payments from film companies, which strike their own soundtrack deals with labels.

PSL hoped to win singers royalties from record sales and payment for their recordings' public performance. At present, that performance right isn't covered by India's 1957 Copyright Act. But if introduced, such a provision could open up new revenue streams for international and Indian artists alike.

Atul Churamani, VP of the leading Indian label Saregama, insists record companies can do nothing unless the law changes. "How much is to be paid to the singers has [never] been spelled out," he says.

"We already buy the music from producers at a high cost—and selling the product is itself a challenging task in today's market," says Adarsh Gupta, CEO of another leading label, Times Music. "So sharing revenue with the singer doesn't arise."

But others disagree. Kulmeet Makkar, CEO of BIG Music & Home Entertainment, which releases Bollywood soundtracks and videos, says, "Why should record labels oppose this move? If the [legal] position changes, I do not see labels having any issue with directing payment to its rightful owners."

While a 1995 amendment to the 1957 act established performers' rights to block the release of unauthorized recordings, it didn't set out any provision for paying royalties. Nevertheless, "the current setup vis-à-vis performers' rights largely has a lot to do with how business is conducted, rather than the act itself," says Ameet Dutta, a senior advocate with copyright experience at the law firm Luthra & Luthra in New Delhi.

Dutta adds that the situation reflects the lack of strong association "that can collectively withstand the film producer/music company lobby."

PSL was the second attempt in recent years to do just that. In 2006, leading Bollywood singer Sonu Niigaam set up the Singer's Association of India, but internal rifts meant that project was also stillborn.

"Film producers and music companies are powerful [and] taking advantage of the situation," Niigaam says. "Whatever contract singers enter into with film producers, [they] must get their share of royalties."

There remains widespread enthusiasm for a lobbying organization. "We should have a common platform to raise our issues," says Shilpa Rao, a leading young playback singer. "And this platform should also ensure that, if we take the protest path, there should be no loss of business."



Raising their voices: Bollywood singers SONU NIIGAAM and SHILPA RAO (inset)

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THE BILLBOARD Q&A

BY ANN DONAHUE

TV AND FILM PRODUCER/ MUSIC SUPERVISOR

Jonathan McHugh

The film/TV music vet says budget constraints are pushing music supervisors into new roles.



When it comes to film and TV music, Jonathan McHugh has a dream résumé. He worked on the soundtracks to "Empire Records" and "Austin Powers: International Man of Mystery." He was the music supervisor for cult indie films like "Roger Dodger" and "Rize." He even played a label executive in a bit part in Snoop Dogg's 2006 film "Hood of Horror."

In recent years, however, as "head chef" of his own company, Song Stew Entertainment, McHugh has found himself moving away from traditional film/TV music jobs. He got that cameo in "Hood of Horror," for example, because he was also the film's writer/producer. He also produced the 2008 film "Repo! The Genetic Opera" and the reality TV show "Battleground Earth: Ludacris vs. Tommy Lee," which aired on Discovery's Planet Green channel.

One reason for moving to film and TV production, he says, is adapting to the economic times. With the music industry in a slump—and film studios and TV networks putting more pressure on music budgets for major productions—expanding to new jobs is a necessity.

McHugh will speak at the Hollywood Reporter/Billboard Film and TV Music conference, held Oct. 29-30 at the Beverly Hilton in Los Angeles, about his journey from music supervisor to movie producer. In an interview, he explains why he anticipates more of his colleagues will follow in his footsteps by diversifying their skills.

Why did you branch out into writing and producing?

My mother was a novelist, my father is a wood sculptor. My brother is still, to this day, a 50-plus-year-old folk singer. So I grew up in this really creative family. As I became an executive and got out of college and got into college radio and radio syndication—always promoting other people's things—I started writing scripts and I got a movie made ["Hood of Horror"]. It was like, all of a sudden, you realize you can do both—you have the left brain and the right brain. You can promote other people's stuff and keep promoting your own stuff.

And this is what independent people need to do now to survive.

Look, I love music supervision, I love putting songs to pictures. But what I also love is producing, where you help create something from conception—not just the music, but the whole process. Once you've built up 25 years of relationships and skills, it's really not that hard. It's a question of finding the gig that gets you in there. That's why reality TV is interesting, because it moves so quickly. When you love a lot of different things, you want to keep doing them. You have to build up and have different skill sets that can bridge the gap—that's what needs to be done in today's world.

So how did "Battleground Earth," your reality TV show, come together?

Leslie Greif produced [A&E's "Gene Simmons: Family Jewels"] and he was engaged by a new green network called Planet Green to create a show. Steve Jones, who is now the show runner on the Discovery show "Pitchmen," called me and said, "I think this would be perfect for you. We need some talent: a rocker and a rapper." And we ended up getting Ludacris and Tommy Lee and created a series that was nine different weeks of environmental challenges across the country that their teams had to compete in. It was great because not only were you on TV, but you were doing something good. We got letters from teachers that said, "We usually don't do anything about TV, but we had our kids watch your show every week." I got rid of the BMW and got a hybrid. [laughs]

Around this same time, you were working on a feature film, "Repo! The Genetic Opera." Talk a bit about that.

That was one of the greatest and worst experiences of my life. You spend a year-and-a-half on this movie—it's a horror movie and a musical. We got everybody from Nivek Ogre from Skinny Puppy to Sarah Brightman to Paul Sorvino to Paris Hilton. Because of Paris Hilton, we got in Time magazine and Rolling Stone. But we also got, "Well, you got Paris Hilton in your movie—your movie sucks." The payoff is when you go see that movie now in a midnight show and people are all dressed up and screaming at the screen and talking back to the movie. It's a new "Rocky Horror"—and "Rocky Horror" obviously stiffed when it came out, too. You realize that you gave birth to a freaky little child, but that freaky little child may grow up to be something.

And now you're working on an animated short film based on a Facebook app?

My friend Yair Landau ran the digital animation group [at Sony Pictures] and produced "Surf's Up," "Open Season" and "Cloudy With a Chance of Meatballs," which was just a big hit. His idea was that animation was a big monster that was impossible to enter. So he hooked up with Intel and they [used] their amateur animation software Maya—we had 27 different animators all contribute through Facebook. All these people got $500 a pop and a chance to be in an animated feature—it's called crowdsource animation.

The idea for the short is that this guitar gets put in this used instrument store and hears the sound of a violin in the front room and falls in love and has to get to the front room—all to the tune of "Smoke on the Water." Yair's like, "We need a guitar that can talk." I said, "We need someone big: Steve Vai." Steve said he didn't want to do scores anymore because he didn't like his work tweaked by directors, and I said, "This is different. No, you are the movie. You are the star . . . and I need a violin." And he has this girl in his band, Ann Marie Calhoun—she won the My Grammy Moment [in 2008]. She's an incredible, beautiful, wonderful spirit. We cast these two and now [the short is] opening for the Sony film "Planet 51," which is due out at Thanksgiving.

You have another reality TV show in the works called "Crash Course to Stardom."

That's something we're putting together now—we haven't shopped it yet. The music business isn't dead—the record business has problems—but the dream is so much alive. If you go to Guitar Center, the place is packed. It's really a way to help people through our network of individuals that have spent a lot of time in the business.

This new band Bascom Hill, we went to see them at Summerfest in Milwaukee and they were just OK. And then we listened to their music, and I thought, "These guys are great, they really have potential." And then you find out they've never been schooled—if you're living in Racine or Milwaukee, Wis., who is going to tell you this [industry] stuff? We think it's a viable concept—kids want to see what happens in the business.

And in a different way than "American Idol."

Right. "American Idol" is the king of it all, but there are other people in the court still interested in seeing how the game works. ••••

> When you love a lot of different things, you want to keep doing them. You have to build up and have different skill sets.

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New Moon' Rising

'TWILIGHT' GOT TEENAGE BLOOD PUMPING. NOW ATLANTIC GOES IN FOR THE KILL WITH A SEQUEL'S SOUNDTRACK FEATURING DEATH CAB FOR CUTIE AND THOM YORKE

BY ANN DONAHUE • PHOTOGRAPH BY RYAN RUSSELL

ust in case you've been in a sight-, sound- and Twitter-deprivation tank for the past two years, iere's the lowdown on the "Twilight" franchise: It's a series of four books written by Stephe- ie Meyer about Bella, a human girl who hearts Edward, a vampire boy. This is awkward, due o Edward's predilection for snacking on platelets, but also because high school relationships re invariably angsty and messy. • The first of the series, "Twilight," became a feature film tarring bed-headed porcelain heartthrob Robert Pattinson, and made almost $400 million ast year at box offices around the world for its fledgling movie studio, Summit Entertainnent. The accompanying soundtrack, featuring Paramore, Muse, Linkin Park—and a rather ovely track by Pattinson himself—sold 2.2 million copies, according to Nielsen SoundScan.

On Nov. 20, the adaptation of the econd book in the series, "The Twiight Saga: New Moon," hits theaters. ut more than one month before—n Oct. 16—Atlantic/Chop Shop ecords released the soundtrack, umped up from Oct. 20 after the bum leaked on the Internet. In its rst three days of sales, the soundack sold 115,000, copies, according Nielsen SoundScan, landing it at o. 2 on the Billboard 200.

For the next three months, Atlantic ants to make the "New Moon" soundack inescapable. The label is teamg with teen lifestyle all-stars to romote the album: Hot Topic, MTV id MySpace. For those too old to wear lack nail polish, the soundtrack also ill be sold at Whole Foods, Nordstrom's, Hallmark and Hollyood Video.

But besides its omnipresence, there's a secret weapon the bel is deploying for "New Moon." The soundtrack features acks from Thom Yorke, Bon Iver & St. Vincent, Lykke Li and ea Wolf, among others—and they're all exclusive to the album.

"We had offers from artists that were incredibly wonderful id incredibly commercial, and it would have been easy to y, 'Oh, let's go for it because we'll sell more records'—but wouldn't have been true to the project," says Paul Katz, ounder/CEO of Eye2Ear Music, which consults with Sumit Entertainment on music; Katz produced the soundtrack bum and has been involved since the script stage to determine where music could fit into the film.

The track list mediates the one bit of risk to the "Twilight" eries: So far, the franchise owes its popularity to the capricious ushes of teenage girls. Getting "Twihards" who love virtuous ampires to buy the soundtrack is easy—but getting Radiohead ns to plunk down cash for a little bit of the "New Moon" unierse will be a coup.



Vampire diaries: DEATH CAB FOR CUTIE (left); above: 'The Twilight Saga: New Moon —Original Motion Picture Soundtrack'

"Keeping it as a combination of obviously great artists—but making it interesting for people to discover—was a very carefully considered view," Katz says.

HE WOLF

As "New Moon" opens, there's a complication in the story of our star-crossed lovers: While Bella may love Edward forever and ever—eh, Edward thinks it's best to take a break. Enter boy-next-door Jacob, who—in the grand narrative tradition of mystical Native Americans—is a werewolf.

This love triangle forms the plot of "New Moon," and accordingly the soundtrack is moody and wistful, but with an undercurrent of strum und drang machismo. Each song is exclusive to the soundtrack, as-yet-unreleased, and most were written specifically for the movie, remixed or given new lyrics to fit the film's themes. "I was very inspired by the John Hughes movies of the '80s, which made me listen to indie rock bands that probably weren't meant for 13-year-olds: Yello, the Psychedelic Furs, New Order," says music supervisor Alexandra Patsavas, who also produced the album, as she did for the soundtrack to "Twilight." "Hopefully we can create a similar moment in time for 2009 teenagers."

Patsavas received coffins and Dracula pictures in her South Pasadena, Calif., office from bands trying to get her to listen to their tracks for inclusion on the "New Moon" soundtrack. "The big difference between the last album and this album is that the last album we really had to go out there and beg and plead for the first album and for this one, it was completely the reverse," Katz says.

The first single is Death Cab for Cutie's "Meet Me on the Equinox," currently No. 15 on the Alternative chart. The song debuted on MTV.com Sept. 13 in tandem with the Video Music Awards; the music video, a sepia-toned intermingling of the band with footage from the movie, debuted Oct. 7.

"With Death Cab we felt like they were hip enough, they were cool enough, and they were musical enough and broad enough without being super commercial super pop," Katz says. "And one thing Summit is cognizant of, when we choose an artist—and they choose us, it's a mutual thing—is that we want enthusiasm."

And Death Cab is nothing if not enthusiastic about discussing the travails of Bella, Edward and Jacob (see story, page 21). It can follow in the footsteps of the singer of the "Twilight" soundtrack's first single: Paramore's Hayley Williams, who blogged relentlessly about the series on the band's Web site, posting pictures of herself holding the books and attending the movie's premiere. Her fan-girl joy caught on; the "Twilight" soundtrack significantly boosted Paramore's profile with its single from the album, "Decode," selling 927,000 copies, according to Nielsen SoundScan.

"Paramore did a fantastic job for us—and for them," Katz says. "We want somebody who will feel really good about being involved in the project and talk it up."

But the plan is to work "New Moon" like a traditional album, with several singles being released. Two contenders for the next single slot are Lykke Li's "Possibility," which is the longest musical take in the movie and played over a pivotal scene in the film as Bella pines for Edward, or the Killers' "A White Demon Love Song."

Patsavas has a longstanding relationship with Atlantic—her imprint, Chop Shop Records, is affiliated with Atlantic, and "New Moon" artist Anya Marina is signed to it—but ultimately the soundtrack's tone was a group effort. Marina, for instance, was selected by director Chris Weitz after Patsavas, looking to boost the number of female vocalists on the soundtrack, sent him a compilation CD with 15 female artists. Marina's cover of T.I.'s "Whatever You Like" won him over.

"[Patsavas] doesn't get force-fed priorities to follow because they're going to be big songs," says Livia Tortella, GM/executive VP of marketing and creative media at Atlantic. "She starts with the feeling of the film and then she creates a mood around it. I can't tell her, 'Oh, you've got to use this band because it's a priority.' I've got to give her a band that's going to fit the mood she's creating and also has a bit of a base so I can open up the film. They're about the mood, about the feeling of it, and that's really exciting because it's really creative."

The Yorke track came about after Patsavas established the relationship by licensing the Radiohead track "15 Step" for the end credits of "Twilight." "Early on in the summer I was speaking quite a bit to [Bryce Edge, Yorke's manager] and he said Thom had something already recorded that would be appropriate for the movie," Patsavas says. "I was thrilled."

Patsavas' credentials are well-established—she's the music supervisor for "Gossip Girl" and "The OC"—but the music for the "Twilight" series also receives invaluable support from Meyer, the books' author. The fourth novel in the series, "Breaking Dawn," is dedicated to Muse, which appears on both soundtracks. "They are super important to the 'Twilight' family," Patsavas says.

Meyer writes on her blog at StephenieMeyer.com about what music she listened to while writing the novels. Her site now includes streams of her suggested songs, as well as links to purchase ringtones. "You start out with a [reading] experience that







'Moon' landing (from left): The film's **KRISTEN STEWART** and **ROBERT PATTINSON**, who play Bella and Edward; director **CHRIS WEITZ** and the cast on set; **THOM YORKE**.

people are so excited about and she's such a passionate lover of music, so it has her stamp all over it," Tortella says. "The music is like a character with a life of its own, and Stephenie gave birth to that."

Since Meyer wrote "Twilight" in 2005 and started singing the praises of Muse, the band has seen steady sales in the United States, according to Nielsen SoundScan; when the track "Supermassive Black Hole" was placed on the "Twilight" soundtrack, the band's popularity jumped. In the six months leading up to the release of "Twilight," Muse's 2006 album "Black Holes and Revelations" sold 41,000 copies, according to SoundScan. In the six months following the film's U.S. bow, the set sold 73,000—up 78.5% compared with the pre-"Twilight" week.

"Supermassive Black Hole" had already peaked on the Alternative radio airplay chart at No. 6 in September 2007. In the track's two-and-a-half years of release before the "Twilight" film's debut, it had sold 154,000 downloads. In the 11 months since the film hit screens, the track sold another 310,000.

"Some time ago, when the band was playing in Arizona, we invited [Meyer] to a show," says Muse's manager, Q Prime's Cliff Burnstein. " 'Twilight' director Catherine Hardwicke wanted to use 'Supermassive' in a very long scene, with not a lot of dialogue in the foreground. We thought, 'This is fun; this is a nice woman who writes these books, she's a fan of ours, let's get involved in this.' No one was really thinking at the time, 'This is a huge opportunity.' "

The "New Moon" soundtrack features a remix of Muse's "I Belong to You" that was rerecorded to emphasize the track's guitars and takes out the French opera interlude in the original version. "[The band] loved the change they made, Chris [Weitz] was really pleased, Alex was really pleased, and at the last minute we were able to get it into the movie," Burnstein says.

The soundtrack also features a track by score composer and multiple Academy Award nominee Alexandre Desplat. (The score from "Twilight" was by Carter Burwell on Atlantic, and sold 182,000 copies, according to Nielsen SoundScan, a fantastic sales number for a score; it's the 11th-biggest-selling soundtrack of 2009. A label deal for the "New Moon" score is still pending.) Weitz asked Desplat for a sweeping, romantic score—along the lines of what Maurice Jarre did for "Doctor Zhivago."

"There is a central love theme for Bella and Edward, but Chris felt that we didn't want to put that out front because in the film Bella and Edward are separated through much of it," Desplat says. "You don't hear that theme in its full treatment until the end of the movie. For the soundtrack album it's an arrangement of that melody but just for piano."

Katz is mulling hiring a songwriter and an artist to create and record lyrics to the piece, and then release it as a single—much like the teaming of Bryan Adams, Mutt Lange and composer Michael Kamen on the 1991 film "Robin Hood: Prince of Thieves."

It all speaks to a broader theme of the soundtrack: It's more than just a souvenir of the movie—it's an album that can be worked to radio along the lines of a traditional artist release. "We see the soundtrack as an entity in its own right, which obviously you can't say about every soundtrack," he says.

YOU'RE SO VEIN

It's hard to overemphasize the impact the "Twilight" series has had on the cultural conversation. In recent days, Ryan Seacrest has been doing dramatic readings of sections of "New Moon" during his morning radio show and posting the videos of his candlelit performances on his Web site.

It makes the soundtrack a safe bet as a slam-dunk—digital sales already launched Anya Marina to No. 22 on Billboard's Heatseekers Songs chart, as her "Satellite Heart" was offered as an immediate download from the soundtrack with a preorder from iTunes—but it also makes its success hard to replicate. "With 'Twilight' and 'New Moon,' people are buying into the whole experience," Tortella says. "They want to own it."

Of the 2.2 million copies of the "Twilight" soundtrack sold in the United States, 1.7 million were physical CDs and 521,000 were digital downloads, according to Nielsen SoundScan. (Except for the Paramore track "Decode," the tracks on the album weren't available a la carte on iTunes.) Part of the reason for the popularity of the physical format among young buyers may be the goodies that were packed into each CD—and Atlantic is repeating that strategy for "New Moon."

Each CD will contain a poster of the film's characters, and there will be different editions that contain a variety of bonus tracks of songs in the film that didn't make the album, including Lupe Fiasco's "Solar Midnite," the Magic Numbers and Amadou & Mariam's "All I Believe In" and two classical tracks.

There will be CDs available with merch—look for "New Moon" T-shirts for your gothy teen at fye this holiday season—and, for the first time, the soundtrack will be available for $32.99 as a USB drive sculpted into the family crest of the Cullens, Edward's vampire family.

Besides placing the soundtrack in nontraditional retailers to take advantage of the holiday season, the label is unveiling a Hot Topic tour Nov. 6, with various bands from the soundtrack making appearances during a 15-market trek. Besides performances, the tour includes signings in Hot Topic and Q&A sessions in the mall where the stores are located.

"The first volume really centered a lot around Paramore," Tortella says. "This one is really about showing the depth of it and the mood of it by having a bunch of artists participate in events."

Death Cab will appear on "Jimmy Kimmel Live!" and at mtvU's Woodie Awards. In addition, the soundtrack will be promoted in onscreen advertising in movie theaters and a primetime TV campaign during Thanksgiving weekend.

Online, MySpace is the soundtrack's key partner, debuting the soundtrack listing, Marina's single and then streaming the soundtrack in full. The film's first trailer also premiered on the site—and received 4.2 million views in the first 24 hours.

The "New Moon" soundtrack also will receive a push internationally, with Spain, France, Germany, Australia, Japan and Mexico getting bonus tracks from local artists in their native language on the soundtrack. In Mexico—where "Twilight" is known as "Crepúsculo"—the soundtrack to the first movie went to No. 5 on the Mexican albums chart and went gold, selling at least 40,000 copies, according to the Mexican labels association Amprofon.

"The fun part about having a franchise like this is it's the experience of the music and the experience of the film that really drives a lot of the ideas," Tortella says.

FANGS FOR THE MEMORIES

As for the film itself, there's more music in it than "Twilight" it features roughly 20 cues, Weitz says. "The movie has a lot spots for music and a lot of spots for score, and we're trying ride a very delicate balance and not make it wall-to-wall carpe ing," he says. "I think there is a threat to modern film in th there's not enough silence. And so it's very rare you actual get to hear the entire song played out." The one song that do play in full during the film, he says, is Yorke's "Hearing Dan age," which underscores a fight scene.

Weitz is well-known for pushing music in his movies; h was a producer on last year's "Nick & Norah's Infinite Playlis and he was nominated for an Oscar for best adapted scree play for the 2002 music-intensive film "About a Boy." "He's g good musical taste and he's very into it," Katz says. "He wasn just like he was the director out there, he was part of the team

So to address the question fluttering in a million teenage gi hearts: Why does Pattinson not make an appearance *on the se* ond soundtrack?

The answer: He didn't want to. (Sorry, girls.) "We asked Rob wanted to do it, but his music is kind of his private stuff a way—as opposed to this huge public dazzle on him on th moment," Katz says. "We wanted to respect that. If he come to us on the third one and he wants to do something, then w would obviously be delighted."

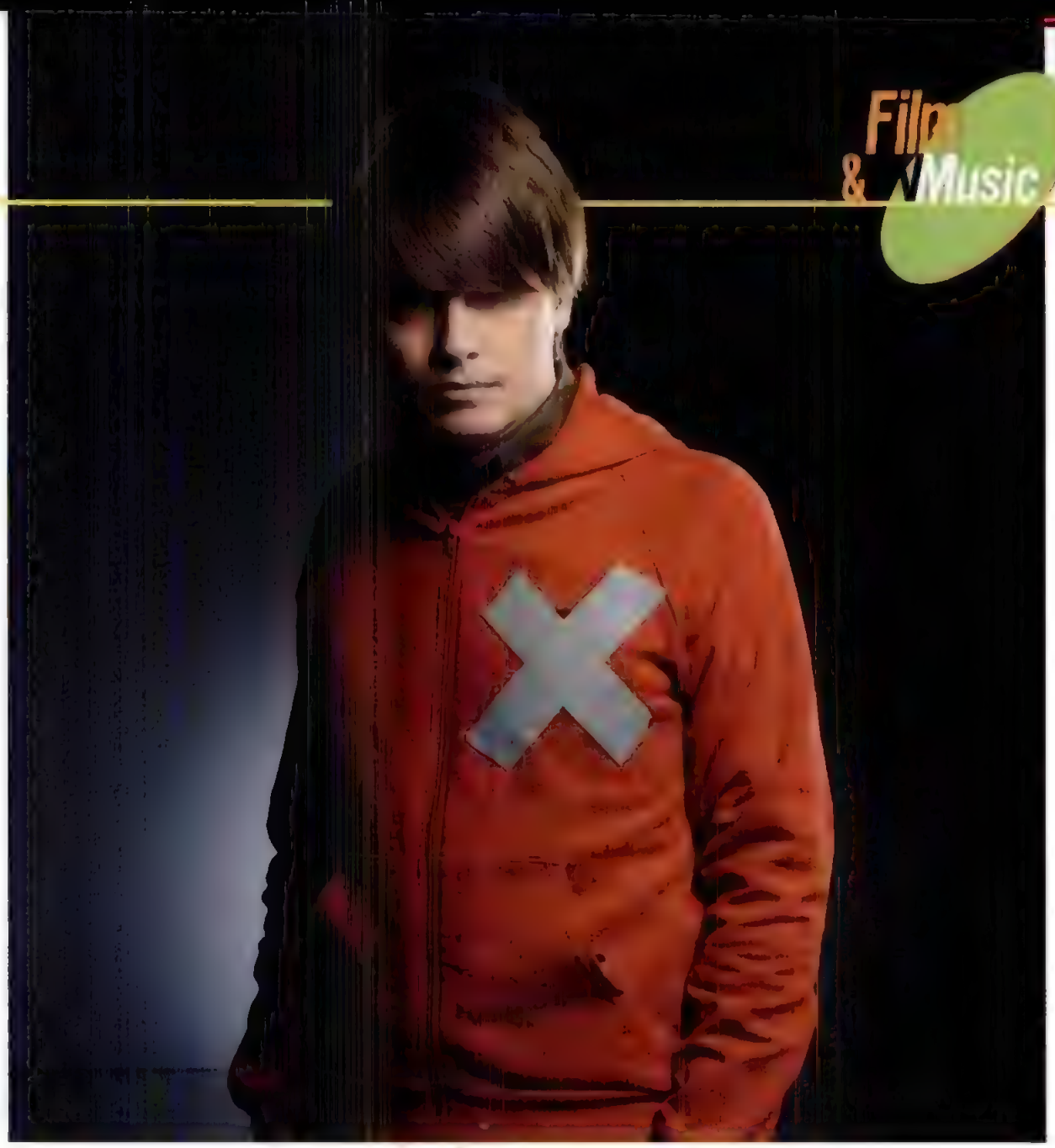
Right now Pattinson is filming "Eclipse"—the third book the "Twilight" series—in Canada in preparation for a release summer 2010. Katz and Patsavas are back onboard for the soun track album, and while a deal with a record label isn't finalize yet, Katz says, "We would like to work with Atlantic again."

The plot of "Eclipse" provides more rich sonic territory, i cluding a vampire versus werewolf battle and lots of chas "ragged breathing" between Bella and her supernatural bo toys. In other words, it adheres to the same formula that ha sold 70 million copies of Meyer's books worldwide, accordi to the publisher, Hachette Book Group—an alchemy of ho mones and horror that spawned films and soundtracks to fee off the stories' success.

"There's no illusion that it wasn't the 'Twilight' phenom non that helped make it so successful," Katz says. "While th music is great, if it came out by itself, it wouldn't have the san impact at all."

Additional reporting by Jeff Bond and Keith Caulfield.

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THE BILLBOARD Q&A:

Chris Walla

BY CORTNEY HARDING

Chances are, most tweens watching the video for Death Cab for Cutie's "Meet Me on the Equinox," the first single from the "New Moon" soundtrack, will fast forward right past the band to get to the scene of Robert Pattison sans shirt. But it's their loss, because they'll be missing out on one of the band's practically patented heartbroken indie rock ballads. • Guitarist Chris Walla and his bandmates (frontman Ben Gibbard, bassist Nick Harmer and drummer Jason McGerr) have had a hell of a trip. Founded in the late '90s in Bellingham, Wash., the group captured a solid indie following before becoming the unofficial soundtrack for sensitive dudes everywhere on "The OC" and signing to Atlantic Records. Stints on "Saturday Night Live" and a chart-topping album, the 2008 "Narrow Stairs," followed in due course. • Now the group is part of one of the most highly anticipated soundtracks in recent history, appearing on "New Moon" alongside the Killers and Thom Yorke. Walla chatted about his love of the campy, vampy novels, as well as his current production work.

Did you write "Meet Me on the Equinox" specifically for the soundtrack, or was it something you had lying around that you thought would work well with the film?

A bit of both. The song was already written, and then it got tweaked a fair bit to make it work for this. When we first started working on this, Ben [Gibbard] sent about 10 demos he thought might work, and while nine of them ended up not feeling quite right, one was eerily perfect.

That said, it definitely needed retooling, and there was a real concern about the timing. Ben just got married, Nick was in the middle of a cross-country move, and Jason has a 1-year-old he's barely seen because we've been on tour so much. We came to the conclusion that we were going to devote three days to this, and if it worked, great. And we figured if it didn't work, at least we had a great song for the next record. But it has worked out beautifully—it's really been kind of perfect.

You've read some of the books. Why do you think the "Twilight" series has taken off in such a massive way?

I didn't have a clue how big this was until I told my 18-year-old cousin and she was like [squeals], "OMG! OMG! OMG!" It was amazing. It was nuts. Part of what makes the books great is that they have this teenage-girl-diary quality to them; it's strangely believable and it works. [Author] Stephenie Meyer really got in touch with her inner 17-year-old to make it happen. I think that's part of the reason why it works for boys too; it's a weird instructional manual in a way.

Is this the first movie soundtrack you've worked on? You've been part of TV soundtracks, but why have you held off on film until now?

Right, we have never done a film. When the "OC" thing happened a while back, we went through a whole host of emotions. When we got the first request for that, they hadn't even aired the pilot, and we said, "Sure, why not." It was one of the first licensing things we did and we didn't think it would be a big deal. For a while after it got huge, we thought, "God, we're the 'OC' band forever, stuck in this box." But we realized it was only a chapter in the band's history, and we had albums and a fan base and it wouldn't be the only thing we ever did.

In terms of "New Moon," part of it was the fact that Nick [Harmer] and I were clued in to this, and I really love the series, and there's some real enjoyment to be had from being part of something that is such a part of the cultural zeitgeist. But I'll also say I'm a little weirded out about being a 33-year-old man heading into this teeny, tweeny promo campaign.

Are you going to have to hang out at Hot Topic for five hours while teenage girls rip your hair out?

Well, we're not starring in the film, so I feel a little safer, but I guess there is a level of guilt by association. We will be doing some promo, I'm sure. Part of me is excited because being in a big band, I've been able to do some really awesome stuff, but I want to make sure we're not signing up for anything too bizarre. We've gotten some requests that sound excellent, and some of them are like, "Oh, God, no, we're never doing that."

Like what? Are you going to be on a lunch box?

There is a lot of product placement and retail tie-ins, although I don't think we're going to be on a lunch box. [laughs] I think the thing that's most exciting for me is the fact that being part of this, I'm able to feel like I'm 15 again and think back to some of the soundtracks that were really big for me.

The way they are building this whole franchise is really one of those modern, 360-degree cultural assaults. So if "Meet Me on the Equinox" winds up in the credits, or as part of a very pivotal scene, it will remind whoever loves the movie of that moment every time they hear it. That's great for us and it's good for the movie.

Is there a full Death Cab album coming soon?

It's downtime right now, but at some point early next year I think we're going to dive in and start working on stuff. We're going to be more laid-back about it; while all our other albums have been recorded on a strict schedule, for the next one, we'll get together for a week-and-a-half or two weeks and we'll be in the studio and kind of see what happens. We've never done it before, but we feel like we finally have the luxury to do that.

You also did production on the new Tegan & Sara album, and you've released solo projects in the past. Are you working on any other personal projects?

It's all record-making, all the time right now. I'm working with lots of bands who are kind of just starting out, or have made one record, or haven't even made a full-length [album]. I'm really loving it, because I remember what it's like to be starting out, and it's really cool to be around that kind of energy. I'm going to do a record with this band called the Lonely Forest, from Seattle. They're an awesome, really blue-collar rock band with a Superchunk vibe and great energy onstage. ••••

Behind The Music Placements

MUSIC SUPERVISORS AND EXECUTIVES TELL THE STORIES BEHIND THE YEAR'S TOP 10 SYNCHS • BY ANN DONAHUE

Getting a song placed in a TV show or film takes a certain kind of serendipity: The right song needs the support of the right music supe: sor and executive to end up in the right storyline at the right time—and then, well, the rights have to be available and affordable. • 2009 v a year when the film/TV music industry took some chances—and saw some big payoffs in terms of creative accolades and sales. Here list of the film/TV music teams whose choices made the most impact.



MUSIC SUPERVISOR: PJ BLOOM

Executive: Executive producer Ryan Murphy /// Song: "Don't Stop Believin' " /// Songwriters: Jonathan Cain, Steve Perry, Neal Schon /// Show: "Glee"

Every Wednesday night after "Glee" airs, digital sales of the tracks featured on the show explode, and at least two songs are featured in every episode. The potential for the show's music to be a digital sales success was apparent immediately after its premiere following the "American Idol" finale in May. "Once Ryan [Murphy] committed to making 'Don't Stop' our signature song for the pilot, we needed to engage the process of turning one of the greatest pop/rock songs of all time into one of the soon-to-be greatest 'Glee' songs of all time," Bloom says. "Since we hadn't cast our actors yet, this resulted in no less than 20 different demo versions created by two different producers sung by everyone from the top session vocalists in town to Journey cover band frontmen. In the end, our 'Glee' über-producer Adam Anders managed to create exactly what we needed—which in turn was sung by our exceptional cast. The rest is show choir history." So far, the 'Glee' cast's version of "Don't Stop Believin' " has sold 503,000 digital copies, according to Nielsen SoundScan.

(TIE) PERFORMED BY: KRIS ALLEN

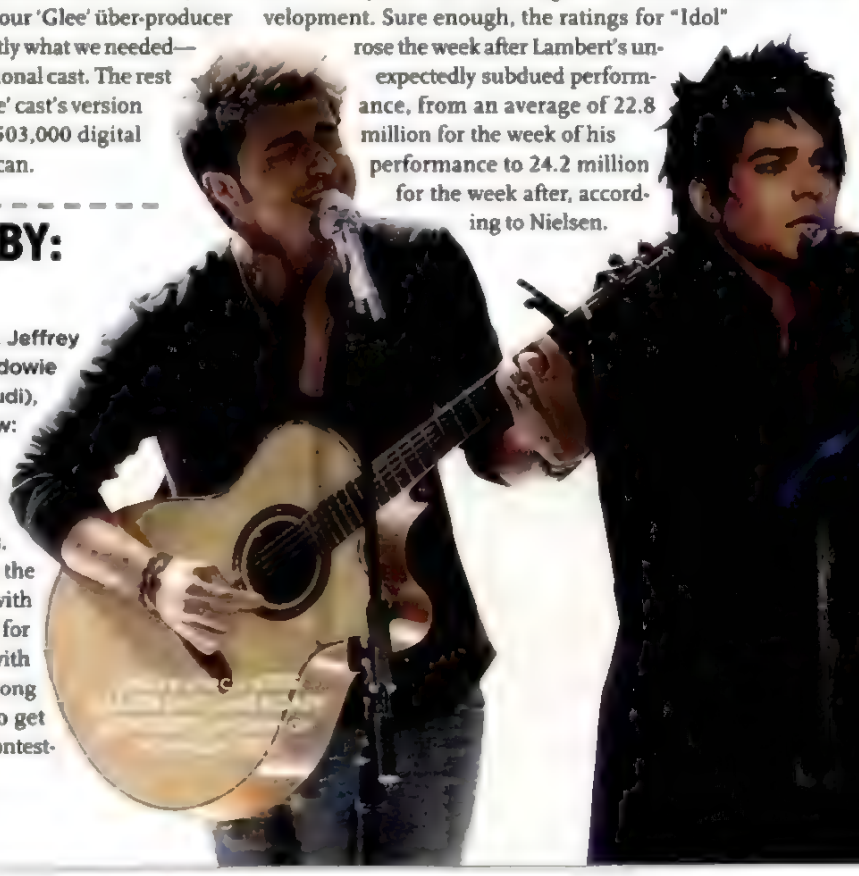
Song: "Heartless" /// Songwriters: Jeffrey Bhasker, Malik Jones, Benjamin McIldowie (Mr. Hudson), Scott Mescudi (Kid Cudi), Kanye West, Ernest Wilson /// Show: "American Idol"

One performance can make someone the favorite to win "American Idol"—and lead to extraordinary digital sales. Here's how song selection works on the program: Contestants are provided with a list of songs that have been cleared for use on the show. If they don't click with one immediately, they can suggest a song that the show's staff will then try to get cleared. Ultimately, however, it's the contestants that make the final choice as to what they perform on Tuesday nights. For Allen, doing a cover of West's "Heartless"—with a tinge of how the song was covered by the Fray—launched him from the cute, competent contestant in the glitter glare of Adam Lambert to the front-runner. Digital sales of the song back it up: 304,000, according to Nielsen SoundScan.

(TIE) PERFORMED BY: ADAM LAMBERT

Artist: Adam Lambert /// Song: "Mad World" /// Original artist: Roland Orzabal /// Show: "American Idol"

Showcasing Glambert's softer side won him new fans and showed why "American Idol" is still relevant. Up until he performed a rendition of "Mad World"—more of an homage to Gary Jules' haunting version than Tears for Fears' poppy slow burn of a tune—Lambert had his pipes turned up to 11, week after week. By toning it down, he kept the audience surprised and underscored what's so compelling about "American Idol": It's a reality show that makes great TV out of actual artist development. Sure enough, the ratings for "Idol" rose the week after Lambert's unexpectedly subdued performance, from an average of 22.8 million for the week of his performance to 24.2 million for the week after, according to Nielsen.

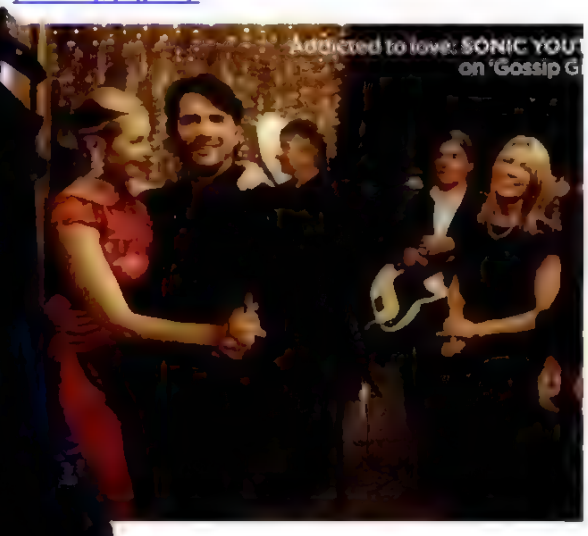




MUSIC SUPERVISOR: ALEXANDRA PATSAVAS

Executives: Executive producer Josh Schwartz and Stephanie Savage /// Artists: Sonic Youth the Plasticines, Albert Hammond Jr., Lady Gaga /// Show "Gossip Girl"

Getting screen time on a show that's all about flash and glar makes artists memorable. Out of the first 10 episodes of "Gos sip Girl" this season, four of them will feature acts on camera Sonic Youth, the Plasticines, Albert Hammond Jr. and Lad Gaga. The week that Sonic Youth appeared—admittedly, a part of a ratings-boosting wedding episode—the number c "Gossip Girls" viewers rose from 2 million the week prior t 2.5 million, according to Nielsen. Making frequent opportu nities for artist appearances is part of the show's design, Pa savas says. "It always comes about when Stephanie and Jos outline the episode and we work in the live performances, Patsavas says. "Lady Gaga shot yesterday—and I can't talk abou the plot, but it is spectacular." (The Gaga episode will air i about a month.) It's Patsavas' talent for matching the tone c a film/TV project with the tenor of the music that has won he devotees: "I'm a complete square and a musical illiterate fo the most part, so I was kind of a blank slate that she could sor of throw things on," says Chris Weitz, director of "New Moon (see story, page 19).



EXECUTIVES: MICHAEL BENSON AND MARIA PROVENCIO, CO-EXECUTIVE VPs OF MARKETING, ABC ENTERTAINMENT GROUP

ong: "You Found Me" /// Songwriters: Joseph King, Isaac lade /// Show: "Lost"

ometimes the sound of a band can help define a network. It ll started when the Fray's "You Found Me" was placed on "Grey's natomy." The group's sound resonated with ABC viewers, nd Michael Benson developed a plan to incorporate its music nto a number of shows, as well as the network's online prop-rties. Soon, the Fray was the centerpiece of a campaign pro-noting the return of "Lost," and the band has received significant xposure on ABC's Web sites. "What we have to offer from a usic and television standpoint gives the audience that much ore," he says. And the deal is reverberating throughout the ndustry—Benson says labels are now presenting ABC with rtists months in advance in hopes of incorporating them into s programming.



MUSIC SUPERVISOR: ANDREA VON FOERSTER

Executive: Fox Music president Robert Kraft /// Song: "You Make My Dreams" /// Songwriters: Sara Allen, Daryl Hall, John Oates /// Movie: "(500) Days of Summer"

Movies shouldn't be afraid of song-and-dance numbers. After successfully wooing Zooey Deschanel's character, Joseph Gordon-Levitt's Tom—assisted by animated birds straight out of "Snow White"—bursts into song, and his enthusiasm causes the denizens of downtown Los Angeles to dance alongside him. "The song 'You Make My Dreams' by Hall & Oates was actually written into the '(500) Days of Summer' script and everyone loved it, but the original idea was to have Daryl Hall and John Oates sing it on camera," Von Foerster says. "When Hall & Oates didn't want to do an on-camera, we started looking for groups who had a song that was equally infectious and performed by a group who would do an on-camera performance. Nothing ever fully worked out for our shooting schedule and price range, and we ended up ditching the on-camera idea in favor of keeping our perfect song . . . and that dance sequence has become a favorite moment in the film."

EXECUTIVES: DARREN HIGMAN, EXECUTIVE VP OF MUSIC, WARNER BROS.; DOUG FRANK, PRESIDENT OF MUSIC OPERATIONS, WARNER BROS.

Song: "Desolation Row" /// Songwriter: Bob Dylan /// Film: "Watchmen"

Smart musical decisions can help make fan boys even more obsessed about genre movies. The key audience for comic book films isn't the one that sits in the theater: It's the one that reads about the film ahead of time on the Internet. Bad prerelease word-of-mouth can kill a genre film, and among fan boys, every decision from casting to the colors used in the ad campaign is scrutinized. For the music of "Watchmen," Warner Bros. did it right, enlisting My Chemical Romance for a cover of Bob Dylan's "Desolation Row" in a crucial scene. "My Chemical Romance's Gerard Way is a big graphic novel fan—he has his own series,



'Umbrella Academy,' " Higman says. "And he's a big 'Watchmen' fan. For him and [director] Zack Snyder, it was a mutual love of graphic novels that brought them together." And it's that passion for the source material, Higman says, that resonated with fans on the Internet. (And Dylan's work is mentioned in the graphic novel on which the film is based.) "Watchmen" earned $107 million at the domestic box office, according to Box Office Mojo, and the digital version of "Desolation Row" has sold 77,000 copies, according to Nielsen SoundScan.



EXECUTIVE: KATHY NELSON, HEAD OF MUSIC, UNIVERSAL

ong: "Virtual Diva" /// Songwriters: William Omar Landron Don Omar), Jose Armando /// Film: "Fast & Furious"

Using Latin music in the right vehicle (pun intended) can expose artists to a crossover audience. The soundtrack to "Fast . Furious"—the fourth installment in the series featuring ast cars and Vin Diesel's biceps—was revved up by Latin rtists like Pitbull and Don Omar alongside the production ervices of the Neptunes. (The previous installment in the eries, "Tokyo Drift," featured a N*E*R*D track, "She Wants o Move.") "Pharrell pulled in major favors," Nelson says with laugh. "As with all of the 'Fast' movies, music was one of he elements that I really do think propelled the movie." "Fast : Furious" went on to tally $155 million at the domestic box ffice, according to Box Office Mojo. The "Fast & Furious" oundtrack has sold 45,000 copies, according to Nielsen oundScan, while Omar's "Virtual Diva" from the soundack has tallied 90,000 digital downloads.


Ticket to ride: DON OMAR (left) and EGO CALDERON in 'Fast & Furious'



MUSIC SUPERVISOR: GARY CALAMAR

Executive: Executive producer Alan Ball /// Song: "Dig" /// Songwriters: Alan Ball, Bruno Coon /// Show: "True Blood"

Melding plot with music is a sure way for songs to resonate with viewers. In the fourth episode of the second season of HBO's vampire tale "True Blood," a hip-hop track is played in the background of a party and then repeated over the end credits. It was listed on HBO's Web site as "Dig" by the band Headbone, but fans of the show started clamoring for the song when they couldn't find the track anywhere online for purchase or streaming. Here's the secret: "I had a Tone-Loc song as a placeholder, and then when we were deciding the final cut, Alan [Ball] said, 'I'll write and record something to play in the background,' " Calamar says. Written with the show's music editor, Bruno Coon, the tune wound up being a "fun, dirty little hip-hop song," Calamar says. When the show was in its final playback for producers before going to air, the track was slipped over the end credits as a joke for Ball. He loved it and kept it in. "The next day the blogs and the Internet went crazy, because it wasn't listed anywhere—Headbone was our music editor's band," Calamar says. "We were bombarded with requests, but we kept hush-hush about it." They're silent no more: The track will be on the show's upcoming second-season soundtrack.



COMPOSER: BEAR MCCREARY

Album: "Battlestar Galactica: Season 4" /// Show: "Battlestar Galactica"

A smartly marketed score can have just as much impact as a well-placed song. For the past 18 months, Bear McCreary has been performing selections from his "Battlestar Galactica" scores at clubs and venues, and show fans have turned out in droves. "A lot of people associate the music with the specific scenes and character and have said, 'If I close my eyes, I can relive the whole season,' " McCreary says. "For others, it's an emotional rather than a narrative connection—these melodies conjure up an emotional connection to 'Battlestar.' " An emotional connection to a sci-fi show? Definitely. "Bear McCreary's music was an integral part of the reinvention of 'Battlestar Galactica.' Its complexity, depth and breadth helped elevate the series beyond a simple 'space opera,' " says Mark Stern, SyFy Channel executive VP of original programming and Universal Cable Productions co-head of original content. McCreary's shows reached their peak this year at Comic-Con in San Diego and became a buzz-generating showcase. "The set was twice as long, and we had almost the entire cast of the show," he says. "The fan response was incredible. It was a delightfully surreal experience." ....



Queen for a day: The cast of 'Glee' performs 'Somebody to Love.'

Close Harmony

HOW FOX AND COLUMBIA USED 'GLEE' TO REWRITE THE SCRIPT ON TV MUSIC • BY MONICA HERRERA

When Tony Soprano finally—all right, possibly—got whacked to the sounds of Journey's "Don't Stop Believin' " in June 2007, America had mixed reactions. But the show's viewers all agreed that TV's greatest mafia boss and music's shiniest power ballad were linked for life, seared into pop culture consciousness. • If someone had predicted that two years later, a prime-time comedy about a high school choir would revive Journey's biggest hit yet again, they would have been laughed off the lot. • But here we are in 2009, and "Glee"—a new prime-time comedy on Fox about singing and dancing social outcasts—daft jocks, pregnant cheerleaders and divas in training—has done just that. The show's pilot episode, which premiered May 19, not only introduced viewers to Rachel Berry (Lea Michele), Finn Hudson (Cory Monteith), Mercedes Jones (Amber Riley) and the rest of the show's choir gang, but also to their recording of "Don't Stop Believin'," which replaces Steve Perry's epic yelps for Monteith's boyish croon.

Then it got viewers to buy that recording on iTunes: Through the week ending Oct. 18, the "Glee" version of the song has sold 522,000 downloads, according to Nielsen SoundScan. In the week following its TV debut, it sold 177,000 downloads and entered the Billboard Hot 100 at No. 4—higher than Journey's version ever charted.

Several TV shows move music fans to buy songs they hear, but "Glee" gets them to buy new versions by the program's cast. Columbia sells the recordings on iTunes, and the label has had a striking amount of success.

"In all the years that I've been in the business, I've never worked on anything quite like this," says Geoff Bywater, head of the music department at 20th Century Fox Television. "It's a real cultural phenomenon that you can just feel. We've got people who are going to have great acting careers and recording histories for themselves in the future."

Collectively, 20 titles by the "Glee" cast have sold 1.8 million digital tracks, with 1.3 million of those downloads occurring since the week ending Sept. 13, according to SoundScan.

At press time, "Glee" has aired just eight episodes and released 23 songs for purchase, with iTunes getting the music a week in advance of other digital outlets and mobile carriers.

Eleven titles have subsequently entered the Billboard Hot 100—from the cast version of Journey's song to their interpretations of Rihanna's "Take a Bow," Queen's "Somebody to Love" and Avril Lavigne's "Keep Holding On." (The original songs get a sales boost, too. Downloads of the Journey track increased by 48% in the week following the show's premiere, and "Somebody to Love" rose from 2,000 to 6,000 downloads in the week that ended Oct. 4.)

Twentieth Century Fox and Columbia Records, the network's label partner for marketing and distributing the music of "Glee," now project a minimum of 4 million digital downloads by Christmas.

"We knew that once the show started rolling it would be great," says Columbia/Epic Label Group chairman Rob Stringer, who signed Columbia's deal with Fox this spring. "But to be honest, I didn't think it would be this big this quickly. I thought it would tak people a moment to catch up, but the reaction has been instant.

In the next three months, the label will send plenty of proc ucts to retail to take advantage of that momentum. The "Gle The Music Volume 1" soundtrack is set for a Nov. 3 releas with a second volume slated for Dec. 8; an exclusive Christma single is in the works, and a cast tour is planned for summe 2010. There's also the possibility of releasing solo albums b individual cast members in the future.

"I don't know whether our estimate of 4 million download by Christmas increases the possibility of the soundtrack doin well or decreases it," Stringer says. "That's why I'm so keen t get it out. Not only will we learn from how the physical ma ketplace responds, but also from what happens when the albu goes up on iTunes."

It's clear that digital track sales are just the start of what prom ises to be a lucrative strategy for Fox and Columbia—and a ne model for how the music industry can generate cash from TV show

"I'm not sure other labels saw it as dramatically as we did. Pe ple saw the show and loved it, but because the songs were cov versions, I think they honestly didn't think that the potential fo the music was as great as we thought it was," Stringer says.

FINDING A HAPPY PLACE

Like most people, Ryan Murphy loves to sing in the showe and the co-creator/director of "Glee" is open-minded whe it comes to his music playlists. On "Glee," "Cabaret" sho tunes, Celine Dion tearjerkers and Color Me Badd jams a make the cut.

After the success of his cutting-edge FX show "Nip/Tuck Murphy decided he wanted to channel that love of music int his next project. "Everybody thinks I'm the dark prince of te evision," Murphy says by phone from Bali, where he is film ing the movie adaptation of "Eat, Pray, Love." "But I was at point where I wanted to do something light. I've always bee



Cover me: The 'Glee' version of Journey's 'Don't Stop Believin'' ; inset: STEVE PERRY

ery into music, and I wanted to show that."

In early 2008, Murphy came across an independent creenplay by Ian Brennan titled "Glee." The movie was ark and not necessarily up his alley, but Murphy found imself hooked on the title, a word that he defines as "ma- cious optimism." Murphy convinced Brennan to redo Glee" as an acerbic TV comedy, and along with co-writer rad Falchuk, they pitched the show to Fox executives in pring 2008.

The network quickly jumped onboard, and soon Fox began creening a four-minute trailer of "Glee" for major-label ex- cutives in the hopes of securing a partner to market and istribute the show's music. "We wanted to get somebody n the record business onboard early," Bywater says. "As it rned out, there was quite a bit of competition for a show hat hadn't even broadcast yet." The contenders were nar- owed down to four labels but Fox ultimately chose Colum- ia, and Murphy says it was because of Stringer's conviction hat "Glee" would succeed.

"Everyone else said, 'Oh, this could do really well,' but Rob aid, 'I don't think you know what you have,' " Murphy says. He always had a plan and a passion."

Columbia has assembled a team for "Glee" to complement ne one at Fox, with counterparts in publicity, A&R, marketing nd sales. The label now releases the songs it feels most strongly bout on iTunes up to two weeks before they air on "Glee." While the bulk of downloads are purchased in the 18-hour pe- od following a new episode, consumers are increasingly buy- ng advance tracks as well.

"What really sells it is that we use these songs in all of our ds," says Fox senior VP of marketing Laurel Bernard. "It's all oming back to us as additional marketing. The show pushes ne music, and the music equally pushes the show."

SHOW TIME

A "Glee" preview aired on Fox May 19 and benefited from a massive lead-in of "American Idol" viewers during finale week. As the show was advertised relentlessly during the summer and the cast went on a tour of Hot Topic stores, the hype grew leading up to the Sept. 9 season premiere.

Since then, "Glee" has averaged 7.2 million viewers across 5.1 million homes, according to Nielsen, with 1.7 million of them female viewers ages 18-34. According to Fox, "Glee" has lowered the network's median age of viewers—an all-important statistic for advertisers—down three years, from 44 to 41.

Meanwhile, loyal fans (who call themselves "Gleeks") have been treated to new versions of Jazmine Sullivan's "Bust Your Windows," Neil Diamond's "Sweet Caroline," Kanye West's "Gold Digger" and even "Defying Gravity" from the Broadway musical "Wicked."

"Ryan Murphy's brain is iTunes," says 23-year-old Lea Michele, a seasoned Broadway soprano who plays the aspiring superstar Berry. "I've never met anyone with a music vocabulary as incredible as his . . . in the 13th episode, I go from singing a Barbra Streisand song into a Rolling Stones song into a Kelly Clarkson song," she says, clearly elated.

"If 'Glee' were just 'High School Musical' on steroids, I don't think it would have been as successful," Bywater says. "What makes the show work so well is the storylines, the comedy and the music choices, which are perfect for the 'Rock Band' generation. There's something for almost everybody in any given week."

Once Murphy chooses a song, music supervisor P.J. Bloom has to clear the rights with its publishers and music producer Adam Anders then rearranges it for the "Glee" cast. Numbers are rehearsed and choreographed if necessary, and then recorded in the studio. The intensive process begins six to eight weeks before an episode tapes and can end the day before.

"In '24' you would have the special effects budget—in 'Glee' you have a music budget," Bywater says. "Music is our special effects."

Seeking a promotional boost of their own, artists are increasingly angling to have their songs featured on the show. "Billy Joel has called and said, 'I love the show. Please use my music,' " Bywater says. In early 2010, an entire episode will be devoted to the music of Madonna.

Though "Glee" has only featured covers until this point, Murphy plans to use some original music in the spring. "I've had a lot of calls from songwriters, to the point where it's kind of embarrassing and ridiculous," he says. "So we're writing an episode called 'Original Song' where the teacher asks the kids to write their own piece of music. Diane Warren is going to do two big ballads, and if it works, we'll see what happens . . . but we won't do it all the time."

HOLIDAY CHEER

Now that the show's download surges have established a weekly rhythm, Stringer and Bywater can focus their attention on the release of "Glee: The Music Volume 1," the first in a series of soundtracks featuring music from the show. The 17-song set will feature some of the most popular numbers from the season's first half. Columbia and Fox hope to attract casual buyers as well as the show's rabid fans.

"We think there will be a huge population of passive buyers walking through stores during the holidays and saying, 'Oh, I've seen "Glee," ' and picking up the record," Bywater says. "I think we'll see considerable sales in the Wal-Marts, Targets and Best Buys of the world."

In addition to the soundtracks, a cover of Wham's "Last Christmas" will be recorded by the cast, and although it won't air on the show, the song will be released as a single by mid-November.

As for long-term plans, a much-rumored cast tour is now in the initial stages of planning. It will likely occur in summer 2010, and Murphy will direct the show. A deal with a concert promoter is pending, he says, noting, "We're going to sit with them all in a couple of weeks and feel out the best vibe."

Another less-talked-about component of Columbia's deal with Fox is that the label has the option to sign members of the "Glee" cast to solo deals. But Stringer says the label isn't rushing to do this anytime soon, as it's committed to the show for more than one season.

" 'Glee' isn't even anywhere near where it will be in a month or year's time," he says. "The show will be five times bigger than it is now, just from word-of-mouth, so we're not in any panic or rush to overplay things, because there's plenty of time."

That said, it appears that one of the show's brightest stars has at least been sitting with label executives to discuss what her own material might sound like. "Lea has tried different songs and already thought, 'Maybe I like doing rock,' " Murphy says. "Her album is not going to be Broadway stuff. She'll sit with producers and come up with her own concept."

As for whether any other cast members have had talks with Columbia, Michele will only say, "I have no idea, but all I know is that as soon as Amber Riley [who plays Mercedes] makes her album, I'm going to be the first one buying it."

However popular "Glee" becomes in the near year, or two, or three—that's as many as Murphy has mapped out so far—it's clear the show has legs in more than one sector of the entertainment business. And through its partnership with Fox, Columbia knows that it's landed on a winning formula.

"I'd like to have 10 'Glees'—my life would be a lot easier," Stringer says. "So, do I want to continue to be in this business? Absolutely." ••••

NEW DIRECTIONS

he digital single sales of "Glee" serve as a promo

Somebody to Love"

603,000)

Taking Chances"

Alone

Halo/Walking on Sunshine"

Bust Your Windows

54,000)

ote: The top-selling digital songs performed on "Glee" since Sept. 13. parentheses are the sales of titles released before the show's Sept. 9 remiere.





TV Party

NOW THAT THE ROOTS ARE ON TV FIVE TIMES A WEEK, WILL THE EXPOSURE TRANSLATE INTO ALBUM SALES?

BY MARIEL CONCEPCION • PHOTOGRAPH BY BEN WATTS

For the past seven months, Questlove has been on the run. The Roots drummer, whose driver's license reads "Ahmir Thompson," wakes up every day between 6 and 7 a.m. to catch an 8 a.m. train from his hometown of Philadelphia and usually doesn't return home until 11 p.m.

That's because at the top of the year, the band accepted a jo as the house band for "Late Night With Jimmy Fallon," whic premiered in March on NBC. "My friend ["Chappelle's Show producer] Neal Brennan asked me who I was thinking of for house band, and I said that I didn't know," Fallon says. " 'Yo should ask the Roots,' he said. 'The Roots? You think they'd d it?' 'No,' he said. 'But maybe they'd know someone.' "

"Back in the day, we were young and fresh out of school, ha no families and no responsibilities—the sky was the limit. Bu fast forward, and you've got wives, kids, ballet recitals, footba practices, first day of middle school, flu shots, and it gets harde every year," Thompson says. "We just wanted to be in one plac and the only job that can give us that comfort without us se ing a dip monetarily was doing a residency. For us to be in on place and make the same amount of money made a lot of sense.

His harrowing commute is paying off, though. While the gi is time-consuming, the show has an average of 1.7 million view ers, according to Nielsen, which means the Roots are likely gai ing a slew of new fans. While sales of previous albums haven increased meaningfully, many close to the band believe tha





Burning the midnight oil: THE ROOTS on 'Late Night With Jimmy Fallon.'

ales of its forthcoming album will reflect its new platform.

The idea that a new fan base might be the result of the resiliency is a surprise to Thompson; he says his biggest concern when he took the "Fallon" gig was that he would alienate the group's current fans.

"We put on a whole pile of extracurricular work to fend off bloggers and press people that were ready to say we sold out for taking the job," Thompson says, adding that the Roots reinstated their Jam Sessions—weekly concerts that the group staged in 1999 and are now held at New York's Highline Ballroom—in February (the series ends in November) because they wanted to prove to themselves "that we weren't getting lazy. We were so busy thinking about the bullets we were going to be fired that we discounted this could actually benefit us. We didn't think we could get new fans; we just wanted to be in one place. One thing we didn't bank on was the show being a success and our profile raising five times more than before the show." (At $10 per ticket, all Jam Sessions have sold out, and most sell out in advance.)

But the act hasn't broken the 1 million sales mark with any of its albums since its 1993 inception—the group's latest set, 2008's "Rising Down," has sold 171,000 copies in the United States, and its biggest seller is the 1999 "Things Fall Apart," with 921,000, according to Nielsen SoundScan—and it plans to release its next album, "How I Got Over," at the top of next year. Will the exposure translate into album sales?

According to Roots manager Richard Nichols, that remains to be seen. "I don't know if the new fans are the same music fans from before," he says. "People that watch late night are older and more along the lines of middle Americans. So, it's definitely a fan, but you have fans that don't buy your product and don't come to a show."

"Fallon" music booker Jonathan Cohen says the Roots are gaining new fans every day, especially among other artists who perform on the show. "We've had numerous artists who were more nervous about meeting the Roots than about their own performance on the show," he says. "People are in awe of them, for good reason. More people than ever are aware of what an amazing band they are. My hope is that because of the show, a lot of new fans will pick up the album when it comes out."

"It's a great opportunity for them to expand their brand and shows their level of artistry," says Chris Atlas, senior VP of marketing at the Roots' label, Def Jam. "They are taking their art to another platform and that's what hip-hop is about. To me, they should be praised for continuing to expand their boundaries."

Thompson, who calls his nightly appearances a "blessing in disguise, one-hundred fucking percent," hopes new and old fans alike will pick up the band's new project. "We have a slew of new fans," he says, "not to mention the creative juices that are flowing from us interacting and playing with other artists on the show," including Michael McDonald, Tom Jones, Smokey Robinson and Eric Idle, to list a few. In addition to music, the Roots are responsible for creative segments on "Fallon" like "Slow Jam the News," during which Fallon and Roots MC Tariq "Black Thought" Trotter re-enact the day's events as R&B singers, and "Freestylin' With the Roots," for which Fallon randomly picks members of the audience, asks them three questions about themselves and has the Roots rap on the spot incorporating their answers.

Although it doesn't yet have a release date, the album is technically finished, according to Thompson. Because the band spends so much time working on the show, it will be the first album since the group's debut, "Organix," that the members recorded together. For other releases they recorded their parts separately and mix them together later.

"This will mark the first time since then that we've written and created songs in front of each other in the same room," Thompson says. "That's because having this job forces you to create music three to five hours a day.

"This is the most songwriting I've ever done in my life," he adds. "Since March, I think we have about 723 jams in the can. There is a difference between a performance if you play with musicians that are in synch rather than doing it isolated and alone—there's just a different energy when we do it this way."

Thompson, who first calls the album "the light at the end of the tunnel," goes on to name spirituality and the recession as two main lyrical themes, isn't worried whether the band's new gig leads to sales. "We're the last group making art records on a major label for rappers. If there's a world for Bob Dylan and Joni Mitchell—prestige artists under rock monikers—then those same standards should apply to us as well," he says. "Hip-hop acts should be able to put out art records without having to worry about putting their lives on the line or not releasing anything unless they don't sell millions."

At the very least, they're already innovators in their own right for what a modern-day TV band should be, according to Cohen. "I can't really imagine another band being able to pull this off so well. They are tearing up the playbook for what a TV band is supposed to be and coming up with something totally new," he says.

Thompson agrees. "To complain about what we don't have might be a moot point, because who is on their label for 17 years after the fact? Conventional wisdom says selling a million albums is what keeps labels from dropping you. But we are 11 albums in and we haven't gotten dropped," he says. "People that care, they respect the Roots. Others that don't care, they are indifferent. But the cool thing is that, because of the show, they might've just discovered us." ••••

Questions About Film & TV Music?

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Singer returns with crossover hit
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MUSIC

COUNTRY | BY DEBORAH EVANS PRICE

FLOWER CHILD

Big Kenny Goes Green On New Solo Album

John Rich likes to make his politics loud and public, writing songs in praise of John McCain and the fiery populist anthem "Shuttin' Detroit Down." But his Big & Rich cofounder, Big Kenny, prefers to make his statements a little more subtle. While his new album, "The Quiet Times of a Rock and Roll Farm Boy," due Nov. 10 on Glotown/Love Everybody/Bigger Picture, doesn't have any scorching tracks about saving the planet, it contains a message about the importance of conservation right in the package. Each CD is encased in cardboard studded with ready-to-plant wildflower seeds.

As with most of Big Kenny's ideas, he sees this initiative as part of a bigger picture. "We call it Flower Power Packaging because there is nothing in here to waste. You can take this cardboard wrapper, soak it in water and plant it," he says. "It has got 26 different varieties of wildflowers that are my favorites. We asked people to take pictures of their flowers and built a system to track where the pictures come from. Wherever the biggest flower power glow is coming from, we are going to go there and play a show there for that community. We dreamed all that up in the University of Creativity."

The "University of Creativity" is Big Kenny's name for his home, state-of-the-art studio and offices. But this "University" is no ivory tower, and Big Kenny is eager to get the word out about his music. "I feel like I was able to cover myself and what I do musically through the span of those 10 songs," he says. "This is what I am about—my musical influences from '70s rock'n'roll to good old country and to where I found my middle ground in between."

When execs at Warner Bros. didn't like his solo music, he managed to extricate himself from "label slavery" and launched his own Glotown/Love Everybody label, partnering with Bigger Picture Group for sales and marketing. (He's still distributed through Warner.) He assembled a team that includes Creative Artists Agency for booking and publicity with Wortman Works, and oversees a staff of 10.

"The situation that I have built is all about passionate partnerships," he says. "It is like being the captain of a pirate ship, and you take along the crew that you need for that voyage."

Big Kenny and his crew have already filmed videos for every song on the album, including one for the first single, "Long After I'm Gone," which was filmed on the family farm he was raised on in Culpepper, Va. The opening track, "Wake Up," which Big Kenny co-wrote with Jon Nicholson and 3 Doors Down's Brad Arnold, features Native American vocals from the Blackfoot Confederacy and is accompanied by a video that Big Kenny shot in Canada when the Confederacy invited him for a special ceremony to receive his blood name.

"Kenny is one of the most prolific artists that I've had the opportunity to work with," says Bob Cahill, a partner in Bigger Picture Group. "The messages that he conveys are very positive and messages I think that need to be heard in tough times that we're facing now."

Fans can preorder the album on his Web site, BigKenny.tv, and he's creating his own iPhone app as well. Cahill says they're also alerting consumers through an extensive e-mail blast campaign. "We're hitting the various lists that Kenny fans participate in," he says. "We have several thousand names on Big Kenny's list. We have the Muzik Mafia list. Warner Bros. has been very cooperative in letting us use the Big & Rich list, which has grown to a very substantial number."

Big & Rich have been on hiatus while the two of them recorded their solo albums, but the duo reunited last summer for a tour. Cahill says the tour provided an opportunity to give away the single and alert fans to the new music.

"Our view of the album is that it's a complete, sequenced piece of work—not a few singles and some filler," he says. "It flows from start to finish and contains important messages, and is meant to be heard that way. We will mix the best of what works from the traditional marketing drivers with the best of new technologies and mediums to execute a long-term strategy on behalf of the project. It is not about the first week, but where we end up." ••••

> **'The situation that I have built is . . . like being the captain of a pirate ship, and you take along the crew that you need for that voyage.'**
> —BIG KENNY

LATEST BUZZ

>>>BEATLES BOOST MUSIC GAME SALES

MTV's "The Beatles: Rock Band," released Sept. 9, had total sales of 595,000, according to the NPD Group. It was the third-best-selling game of the month behind "Halo 3: ODST" and "Madden NFL 10." Activision's "Guitar Hero 5," released Sept. 1, ranked fourth for the month with 499,000. On the heels of these figures, MTV released the first full-album downloadable content update for "The Beatles: Rock Band" in the form of "Abbey Road."

>>>LAMBERT SINGLE LEAKS

Adam Lambert's new single "Time for Miracles" has leaked online, a week ahead of its planned Oct. 27 debut. The song, which anchors the soundtrack to the upcoming apocalypse-themed movie "2012," was to premiere along with its music video during screenings of Michael Jackson's "This Is It" movie, but it hit the iTunes Italy store during the weekend and then landed on YouTube. "Time for Miracles" was produced by Rob Cavallo, who is also said to have collaborated with Lambert on his debut album, reportedly now due Nov. 23. Lambert has been recording material for his solo debut with a host of hitmakers, including Max Martin, Pink, Linda Perry and Lukasz "Dr. Luke" Gottwald.

>>>U2, YOUTUBE GO LIVE

U2 and YouTube have teamed up to broadcast a live stream of the band's Los Angeles concert this weekend through the video channel. The Oct. 25 show is taking place at the Rose Bowl for those paying to attend, but is free for fans who tune in from the 16 supported countries. This is YouTube's second effort at live-streaming concerts: In August, it aired portions of the Outside Lands music festival; the U2 show will be the first start-to-finish live stream. Like other live concert streams, portions will be archived and available for streaming afterward.

Reporting by Antony Bruno and Monica Herrera.

HIP-HOP | BY MARIEL CONCEPCION

Ego Tripping

Juvenile Returns After A Three-Year Hiatus

Long before Lil Wayne was topping sales charts, Juvenile was selling albums and laying the foundation for Cash Money Records, the label that eventually launched the tattooed rapper to superstardom.

As part of the Hot Boy$, along with rappers Turk, B.G. and Lil Wayne, Juvenile released three albums and sold 1.8 million copies in the United States, according to Nielsen SoundScan. As a solo artist Juvenile has released seven albums, including 2006's "Reality Check," which debuted at No. 1 on the Billboard 200, and sold 9.4 million copies. He's also had a number of hit singles, like "Slow Motion," which reached No. 1 on the Billboard Hot 100.

Now, after a three-year hiatus, Juvenile is bringing his Southern bounce back to the mainstream with his eighth solo album, "Cocky and Confident," due Nov. 17 on UTP/Atlantic Records/E1. "The album is kind of like a bragging thing: Just me doing my thing," says Juvenile, born Terius Gray. "The entire album is basically all about Juvie. I'm trying to focus on what everybody else isn't doing right now. I just wanted to bring my part of hip-hop back."

To do so, Juvenile worked with a number of producers from his native New Orleans, including S-8ighty, Lu Balz, C Smith and Mouse. Pleasure P, Bobby Valentino, Rico Love, B.G., Kango Slim, Dorrough, Shawty Lo and Q Corvette make guest appearances.

To reintroduce his sound, two singles were released simultaneously: the braggadocio-filled "Gotta Get It," which is No. 67 on Billboard's Hot R&B/Hip-Hop Songs chart, and the up-tempo, flirty "Hands On You."

Other tracks on the album include the bass-heavy club song "We Be Getting Money"; "Listen," which was produced by Juvenile and is dedicated to his son; and the upbeat "I'm Feeling Right Right Now."

Although there isn't yet a set date, Juvenile says a Hot Boy$ reunion album is still under discussion, adding that he and former Cash Money head Bryan "Baby" Williams recently had a sit-down about it and "settled our differences." (Juvenile left the label due to what he says were "money and contractual issues.")

To promote "Cocky and Confident," E1 senior VP of marketing John Franck says video blogs will be released to key urban sites leading up to the release of the album, in which Juvenile "tells his story, going back to Hot Boy$ and all the way to what he's been up to in the last few years."

Three singles from the album will be sold digitally before their retail releases, and ringtones for all album tracks will be available on all major mobile carriers 10 days prior to the album's release date.

A promo tour, which will begin two or three weeks before the release, is also in the works; Franck also hints at a national tour. "We Be Getting Money," featuring Dorrough and Shawty Lo, will be released as the third single in the coming weeks, and an accompanying video is slated to be serviced concurrently.

Juvenile reveals that he'll release a follow-up album in the next year and continue to sign artists to UTP and run his club and studio in his hometown.

"Right now, I'm trying to make me the biggest thing," he says. "All guns are on me. I'll be coming back with an album real soon. It won't be another two or three years before you hear from me again." ••••



Confidence booster: JUVENILE



ROCK | BY CORTNEY HARDING

SOMETHING TO TALK ABOUT

Say Anything Tries To Break Through The Static

In a way, the story of Say Anything is really a meta-story about the music business. The band, led by founder Max Bemis, has a few things that set it apart, most notably Bemis' public struggles with bipolar disorder and drug addiction.

But those issues aside, Sa Anything is almost an any band. It has a decent size an committed—though nc massive—fan base. Its 200 album, "Is a Real Boy," sol 230,000 copies; the follow up, the 2007 "In Defense o the Genre," sold 119,000, a cording to Nielsen Sound Scan. It played the Van Warped tour and toured wit contemporaries like Dasl

GLOBALPULSE

EDITED BY TOM FERGUSO



Big news: GRAFFITI 6

>>>SUN SCREEN

Synch deals aren't new as a fast-track to publicity, but it's a big break when one involves an unsigned band and Britain's best-selling daily newspaper.

The Sun newspaper, which has an average daily circulation of 3.1 million copies (according to the Audit Bureau of Circulations), licensed the unreleased track "Stare Into the Sun" for its summer TV ad campaign from the newly formed pop act Graffiti 6.

The deal happened when Sony/ATV, which publishes the act's Tommy D, sent the son to the newspaper through th music supervision compan Huge Music. The publicatio then covered Graffiti 6 sever times. "The minute they foun out we weren't signed, it wa an opportunity for them to g behind something," lead vo calist Jamie Scott says.

Scott adds that the expo sure has brought major labe to the group's door and the a is now focused on finishing i album for release in 201 when "Stare Into the Sun" likely to be issued as a single



oard Confessional and Hel-
ogoodbye. And as Bemis and
ompany prepare to release
third, self-titled album Nov.
on RCA, all involved par-
ies are wondering the same
hing: How do we break out
f the pack?

Plenty of bands spend their
areers selling a few-hundred-
housand copies, content to
e big but not huge. But
emis makes no bones about
anting to cross over to the
ainstream. "His goal is to
e big on a Blink-182, Foo
ighters level," manager Jor-
an Kurland says.

In addition to releasing
tandard versions of the
lbum, RCA is putting out an $89 deluxe edition, which features vinyl, download cards, demos, posters, a shirt and lyric sheets. While the price point might seem high for a band with a young fan base, RCA senior VP of marketing Aaron Borns contends that fans will see value in getting so much product all at once.

Say Anything also recorded a series of acoustic concerts for various online outlets, and Bemis dutifully tweets and blogs up a storm. A single, the cheerfully titled pop-punk anthem "Hate Everyone," was promoted to modern rock radio Sept. 15, and Kurland says progress has been slow and steady.

"Every week we get messages that one or two more stations have added the song," he says. "We know that this is a crowded time, and we're hoping to make a bigger impact in the new year."

Kurland, who has been working with Say Anything for six months, speculates that the band's lack of a hit single has kept it from breaking through. Its highest-selling digital single, a track called "Wow, I Can Get Sexual Too," was released in 2006 and has sold 237,000 downloads.

In the meantime, Borns says RCA is focusing on licensing tracks from the self-titled album, a fairly new strategy for Say Anything. "In the past, his songs were so specific and pointed that they didn't really work for commercial use," he says. "But the lyrics on this record are more open to interpretation, and we've had a better response."

Bemis says that the more general lyrics represent his recovery from his past mental illness and drug problems. "The songs are still very personal, but I can see more broad themes and social issues, too," he says.

And if the album doesn't take off, Bemis has a fallback plan in place.

"For the past few years, I did this thing called Song Shop, where I did custom songs for $150 each," he says. "I've seen the effects of the industry falling apart, and these songs are something you can't pirate. I've written songs about a third-grade class; I've written songs about dogs. I figure I can always go back to doing it." ••••

Scott, who scored a pair of
.K. top 40 solo hits in 2004
nd 2005, says the licensing
evenue has "let us not have
o get into contact with any-
ne to try and sell it. Every-
ne's come to us. The Graffiti
sound is a very synch-able
ne." *—Paul Sexton*

>>>XX RATED

he members of the U.K. alt-
ock act the XX may have only
ust left their teens, but the
resh-faced quartet is already
ausing a stir on both sides of
he Atlantic.

The XX will play three New
ork shows Oct. 21-23, booked
y the Windish Agency, be-
ore returning stateside Nov.
to play five headlining con-
erts and a 14-date nationwide
our with XL Recordings act
riendly Fires. The band also
as two swathes of European
ates lined up this fall, booked
y Coda.

The Universal Music Publish-
ng-signed band's debut stu-
io set, "XX," was released
ug. 17 in the United Kingdom
n XL's Young Turks imprint
nd has sold 18,000 copies, ac-
ording to the Official Charts
o. In the States "XX" was soft-released digitally Aug. 25 on iTunes, entering the Billboard 200 at No. 125; a physical release followed Oct. 6. U.S. sales stand at 14,000 copies, according to Nielsen SoundScan —93% of them digital. Total worldwide sales are approximately 70,000, says band manager/Young Turks founder Caius Pawson, who credits being able to respond instantly to the hype surrounding the band as key to its success.

"None of the buzz ran too early," he says. "As soon as there were people talking about the XX there was an album to hear. You didn't have to wait six months." *—Richard Smirke*

>>>FUNKY MEDINA

Denmark's biggest hit of the past 12 months looks set to become an international smash.

Medina's "Kun For Mig" was released in Denmark on SC Entertainment's Labelmade imprint in September 2008, spending six weeks at No. 1 on the IFPI/Nielsen chart. Domestic sales stand at 75,000 copies and a video for the dance track has been viewed 2 million times on YouTube, SC managing director Thomas Børresen says.

An English-language version, "You & I," got a U.K. release Oct. 12 through a licensing deal with Parlophone/EMI and has already been added to playlists by BBC top 40 Network Radio 1. EMI plans to release the track globally, Børresen adds. "It's been a fantastic project," he says. "EMI has been very swift in setting everything in motion."

SC released Medina's album "Velkommen Til Medina" Aug. 31 in Denmark, and Børresen says it's sold 15,000 copies.

SC partners Rasmus Stabell and Jeppe Federspiel (also known as the production team Providers) produced the song and co-wrote it with Medina; the English version was adapted by Adam Polwers and Julie Steincke. The original is published by Youmade Publishing and Warner/Chappell; Sunshine Music Publishing and Sony/ATV Scandinavia share in the English-language version.

Børresen says an English-language album will be released in first-quarter 2010. SC also handles Medina's booking. *—Charles Ferro*

6 QUESTIONS

with CARLY SIMON

by GAIL MITCHELL

Carly Simon recorded her new album, "Never Been Gone" (Iris Records/RED, Oct. 27), at her Martha's Vineyard compound, and she delivers intriguing twists on songs from her storied career ("You're So Vain," "Anticipation"), as well as two new tunes. A portion of the album's proceeds will go to the Carly Simon Music Therapy Initiative, a collaboration between Simon and the Berklee College of Music.

"Never" also helped Simon work through despair and anger over her 2008 Hear Music release, "This Kind of Love." She's seeking unspecified damages in a lawsuit she recently filed against Starbucks, saying the company's now-defunct music venture didn't fully promote the album (Billboard.com, Oct. 13).

Along for Simon's restorative trip down memory lane was a host of family and friends, including son Benjamin Taylor and his Iris Records partner Larry Ciancia, daughter Sally Taylor, godson John Forté (the former Fugees producer pardoned for a drug trafficking conviction in 2008), singer/songwriter David Saw and engineer Frank Filipetti. "It was like people were rallying around me," Simon says. "They knew my disappointment."

Moving beyond disappointment, the singer is gearing up for a series of promotional appearances and—unbelievably—her first overseas tour early next year, with DJ Logic in tow.

1 Why did you decide to record this album?

After what happened with "This Kind of Love," I was devastated. It felt like carrying a child to term and then having it die in childbirth. But Ben and Larry said, "Let's not sit around and waste time. You've got these incredible songs you've written. Let's rethink some of them and have fun." And "fun" was the operative word. We all got together in the same room and started rethinking my songs. When I say rethinking, I don't mean in an intellectual way. I mean, we all had a couple of glasses of wine or beer and just started having a good time.



2 Were the two new songs written specifically for the album?

"No Freedom" is a lyric I wrote a few years ago. Ben and singer/songwriter David Saw wrote a melody to it. It had originally been a folk song, but I woke up one morning and said, "It's got to be in 2/4 time like [Elton John's] 'Bennie and the Jets.' " Ben did an absolutely amazing job on the production; it's a great song to dance to.

The album ends with "Songbird," which I wrote in 1970 but never finished. I have hundreds of songs on cassettes around the house. I was listening to one when I heard this song and said, "Wow." The first verse actually came from a different song; I had obviously written the songs around the same time. I also remembered there was a songbird that used to come to my landing when I lived in a little New York apartment on 35th Street, and I'd try to get melodies from its singing. You couldn't do better than a bird.

3 What was it like to work again with your godson, John Forté?

I'm so happy John is free and able to do his music. He's a great poet who raps and sings beautifully. He doesn't sound like anyone else, which is key. He's his own man. I asked John to work with me on "You Belong to Me" and he's going to perform it with me on TV. It's a hip-hop version with a little George Benson feel in the guitar solo.

4 Did you find that your songs stand the test of time?

There were some songs that didn't and others for which we couldn't figure out a new feeling or arrangement—for instance, "Jesse" and "Haven't Got Time for the Pain." And the songs we did do weren't necessarily hits, like "It Happens Every Day" and "Never Been Gone." I've always loved "Never" and the decision to make it a barroom version is one that happened so naturally.

5 Looking back at your career, is there anything you'd change?

Maybe I would have been a bit more careful about who and what I was getting involved with because my enthusiasms can sometimes be my downfall. Some things are both your greatest assets and your biggest detriments. I think my great enthusiasm for doing things has caused me to perhaps not dot the I's and cross the T's as well as I should have.

6 Will you reissue "This Kind of Love"?

Anything is possible at this stage of the game. I'm not closing the door to anything. It was the first time in 10 years that I'd done an album of original songs. It took almost two years to prepare. That's why it hurt so much. My previous album of original material, "Bedroom Tapes," got lost in the mixup when Clive Davis left Arista. So I bought that album back. I've got no idea when, where or how, but the songs I wrote for those two albums are going to get a second life—whether another artist records them or the albums are rereleased. ••••

ALBUMS

ELECTRONIC

AIR

Love 2

Producers: *Jean-Benoit Dunckel, Nicolas Godin*
Astralwerks

Release Date: *Oct. 6*

Few bands live up to their names as well as Air. The French electronic duo makes gravity-defying disco-pop that can be as foreboding as it is frothy (see the 2000 soundtrack to "The Virgin Suicides"). Air's fifth studio album, "Love 2," hinges on Joey Waronker, a percussionist who toured with the band on its last outing. His delicate playing helps bring all of those potentially spacey piano arpeggios back down to earth, resulting in a sound that resembles the lo-fi pop for which Air first became known more than the cosmic symphony of recent efforts. Ditties like "Sing Sang Sung" include a vibraphone, wind chimes and tambourine, while "African Velvet" has horns and light-handed syncopation from Waronker. It's not immediately clear if the group is always being tongue-in-cheek ("Tropical Disease" is so lounge-y and psychedelic that it could be retrofitted into a Roger Moore-era James Bond flick), but one thing is certain: Style trumps substance in this particular breath of Air.—*KM*

ROCK

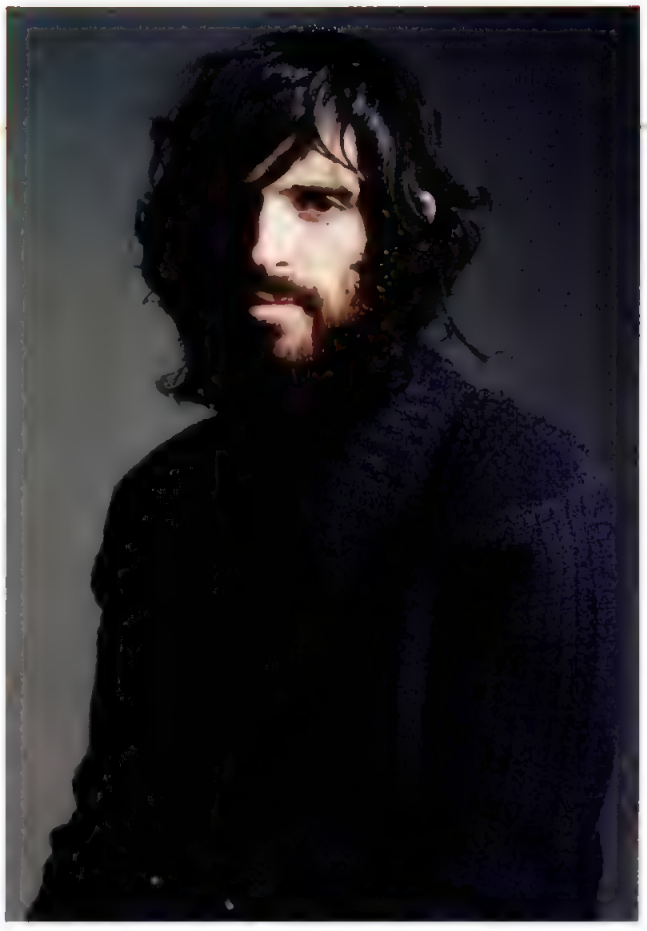
FIVE FOR FIGHTING

Slice

Producer: *John Ondrasik*
Aware/Columbia

Release Date: *Oct. 13*

Five for Fighting mastermind John Ondrasik's '70s musical influences are palpable on the act's fifth release, "Slice." The piano lines on "Hope" recall "Desperado," while "This Dance" sounds like Don McLean creating a mash-up of "Lean on Me" and "Killing Me Softly." But "Slice" isn't completely retro. "Transfer" is a wonderfully complex track with Ben Folds-like harmonies, while the first single, "Chances," soars like early material by Gavin DeGraw. And Ondrasik's themes are particularly strong. The wistful title track addresses how the Internet has fragmented popular culture, while the uplifting ballad "Augie Nieto" centers on the fitness icon's public battle with amyotrophic lateral sclerosis. Although Ondrasik references memories more than he shares them, fans of Five for Fighting will be satisfied by this set.—*BS*





DEVENDRA BANHART

What Will We Be

Producers: *Devendra Banhart, Paul Butler*
Warner Bros. Records

Release Date: *Oct. 27*

Devendra Banhart's major-label debut, "What Will We Be," was recorded with the same collaborators who graced his 2007 "Smokey Rolls Down Thunder Canyon." This time the quintet holed up for two months in a Northern California cabin, and the resulting collection from the idiosyncratic singer/songwriter is intimate, experimental, and ultimately accessible. The first single, "Baby," is a breezy yet bass-heavy love song about "learning to let in all the laughter," while "Chin Chin & Muck Muck" is something of a vanguard mini-review, changing acts between swinging jazz, cabaret torch and a twinkling chant. Banhart's Venezuelan childhood peeks through with Spanish lyrics on "Angelika" and "Brindo," and "Rats" is a full-fledged psychedelic-rock jam. Throughout the set, Banhart's expressive vocals are the real pleasure point; the artist may be known for his self-supported aura of knowing peculiarity, but his voice carries a frankness that—save some well-applied reverb—is gratifyingly free of modern affectation.—*EN*



JOE NICHOLS

Old Things New

Producers: *Brent Rowan, Mark Wright*
Universal South

Release Date: *Oct. 27*

It's no stretch to say that Joe Nichols is country music's finest vocalist in at least a generation. That's not to diminish the often stunning vocal work of his immediate predecessors—what elevates Nichols above his peers in terms of vocal chops is that he's a natural singer. This was evident on his 1996 debut and it's fully realized on his sixth album, "Old Things New." The set's title track evokes the primal pain and loneliness of George Jones during his Billy Sherrill-produced '70s heyday, while Merle Haggard's influence is displayed on the bone-chilling "This Bed's Too Big." Playful moments emerge on "Gimmie That Girl" and "Cheaper Than a Shrink," the latter extolling the painkilling virtues of good whiskey (though Nichols has successfully battled his own demons recently). The haunting "An Old Friend of Mine" finds the 32-year-old Nichols reciting words of sober resolution while communicating tortured forbearance. It looks like his honky-tonk forefathers—Haggard, Jones, Lefty Frizzell and Gene Watson, to name a few—were effective tutors.—*WJ*

MESHELL NDEGEOCELLO

Devil's Halo

Producers: *Meshell Ndegeocello, Chris Bruce*
Mercer Street/Downtown

Release Date: *Oct. 6*

Though not as sprawlingly ambitious or experimental as the 2007 "The World Has Made Me the Man of My Dreams," Meshell Ndegeocello's eighth release, "Devil's Halo," neatly straddles a line between challenging and accessible, with some of the tightest and catchiest compositions she's yet brought forth. Listeners might not get that from the opening song, "Slaughter," which moves from liquid-like verses to crash-bang choruses with a Radiohead-style prog vibe, but tracks like "Mass Transit" and "Blood on the Curb" channel melodic, if slightly subversive, new wave influences—and the Pretenders' Chrissie Hynde would pay large for the leathery attitude of "Lola." Ndegeocello lays jazz overtones atop of "White Girl," old-school synthesizers through "Die Young" and brings out front-porch Americana for "Crying in Your Beer." She also uses a big beat and subtle dissonance to turn Melvin Riley's "Love You Down" into a Joni Mitchell-flavored tone poem. "I transform myself for maximum attraction," Ndegeocello sings in "Mass Transit." It works.—*GG*

THE GOSSIP

Music for Men

Producer: *Rick Rubin*
Columbia Records

Release Date: *Oct. 6*

The androgynous face of Gossip drummer Hannah Blilie cops an intense stare on the cover of this electro-punk outfit's newest album, "Music for Men." With a quaffed confidence a la Morrissey, the photo personifies the cool poise that the Gossip has always maintained with its elegant glam-synth sounds and powerful beats, despite a raucous reputation. It may have been harder for the mainstream audience to swallow the image of Gossip frontwoman Beth Ditto, whose onstage nudity and outsized persona have earned her respect among the gay and lesbian community. But on "Music for Men," the band's devotion to being itself has finally found it a place in the mainstream. The dark single "Heavy Cross" features ragged guitars accompanied by Ditto's sharp velvety voice, while the feminist-leaning "Love Long Distance" is supported by a swaggering bassline. On "Dimestore Diamond," Ditto employs all of her hard-edged sexiness and manages to charm with an appealingly intimidatin allure.—*LJW*

LOU BARLOW

Goodnight Unknown

Producers: *Lou Barlow, Andrew "Mudrock" Murdoc*
Merge Records

Release Date: *Oct. 6*

Lou Barlow's latest release "Goodnight Unknown," incor porates the aggressive gu tar, angst-ridden lyrics an low-fi sensibilities of his othe



KINGS OF CONVENIENCE

Declaration of Dependence

Producers: *various*
Virgin Records

Release Date: *Oct. 20*

On their first album in five years, the Norwegian duo Eirik Bøe and Erlend Øye—who record under the name Kings of Convenience—have returned with more atmospheric folk-pop to soothe the soul. Percussion is nowhere to be found on the group's latest release, "Declaration of Dependence," and the pair's Simon & Garfunkel-esque harmonies are less dynamic than they once were. But there are still plenty of bright spots. Kings of Convenience's melodies range from the brisk and obtuse—as heard on the angular "My Ship Isn't Pretty" and the brooding "Renegade"—to the disarmingly catchy. On the standout track "Mrs. Cold," Bøe and Øye lace their beloved bossa nova rhythms with R&B lyrics that are aimed at an ice queen, singing, "Acting so tough/Didn't know you had it in you to be hurt at all . . . you lost control and you lost your tongue."—*MH*

THE BILLBOARD REVIEWS

SINGLES

ands (Dinosaur Jr. and Se-adoh), while maintaining he sweet sophistication of is 2005 solo release, Emoh." Recorded last year etween tours with the two forementioned acts, "Good-ight Unknown" is layered ith subtle distortion and ommanding percussion, ombined with Barlow's con-dent, sometimes contem-lative vocals. The set opens ith the gritty "Sharing," hen later takes a lighter turn ith the playful acoustic cut Take Advantage," on which arlow charmingly sings, Love me like a pancake." ut the album is strongest hen he combines elements f folk and noise-rock, as n the title track and the tomping "One Machine, ne Long Fight," where eavy percussion builds en-rgy behind his determined ocals.—*KS*

HAFIQ HUSAYN

hafiq En' A-Free-Ka
roducer: *Shafiq Husayn*
lug Research
elease Date: *Oct. 6*

lost hip-hop artists shout out najor U.S. cities on their al-ums, but Shafiq Husayn cov-rs far more extensive terri-ory. "Senegal, Portugal, let's o! Mexico and Japan, Kosovo nd Sudan, U.S. and Pak-tan!," he sings on the song U.N. Plan." As one-third of he progressive hip-hop out-t Sa-Ra and a collaborator n Erykah Badu's album "New merykah: Part One," Husayn as long cultivated an ear for he bold and experimental. n his latest release, "Shafiq n' A-Free-Ka," he continues he sonic innovation, culling om influences as diverse as Afrobeat and drum'n'bass and bearing traces of Timbaland (the reggae-tinged track "Nirvana") and André 3000 (the psychedelic "Major Heavy"). When French lyrics and an accordion appear on the smooth "Le' Star" and then dissolve into a cacophony of synths, it's not jarring at all—it's just another trip into Husayn's wonderfully open musical mind.—*MH*

RAP

FAT JOE

Jealous Ones Still Envy (J.O.S.E. 2)
Producers: *various*
Terror Squad/EMI
Release Date: *Oct. 6*

Fat Joe's lyrical flow has never been groundbreaking, but on his ninth studio album, "Jealous Ones Still Envy (J.O.S.E. 2)," the Bronx-bred rapper again proves that he's got a knack for infectious beats. Take for example the flirty "Winding on Me" (featuring Lil Wayne and producer Ron Browz), with its slow-paced, slinky production infused with erratic drums. On the boastful "Aloha" (starring Pleasure P and Rico Love), Fat Joe brags over muffled snares and synthesizers about being "super duper fly" and how he "parties up at Diddy's house." Meanwhile, with its static piano and drum pattern, "Congratulations" can compete with any R. Kelly step track; "Ice Cream" (alongside celebrated rapper Raekwon) gives a nod to the mesmeric Johnson, Moll & King song of the same title; and the electric guitar-heavy "Joey Don't Do It" adds an element of rock'n'roll to the set.—*MC*

ROCK

30 SECONDS TO MARS

Kings and Queens (4:59)
Producers: *Flood, Steve Lillywhite*
Writer: *J. Leto*
Publishers: *Apocraphex Music/Universal Music-Z Tunes (ASCAP)*
Virgin

With its new single "Kings and Queens," 30 Seconds to Mars veers from the post-hardcore direction of its previous two albums toward a more accessible sound. Fans might be surprised to hear riffs that recall U2 more than Incubus, but the song was clearly crafted with radio in mind. Stately drums and dramatic strings are paired with lyrics that take on a stark, apocalyptic tone: "The age of man is over, a darkness comes and all/These lessons that we learned here have only just begun." A chorus chants behind singer Jared Leto's smooth, powerful voice, evoking the collective thrill of a live show. Grounded by Leto's convincing vocals, "Kings and Queens" is epic rock at its most affecting.—*KS*

COUNTRY

THE BELLAMY BROTHERS FEAT. THE BACON BROTHERS

Guilty of the Crime (3:42)
Producer: *David Bellamy*
Writers: *F. Miller, J. Williams*
Publisher: *not listed*
Bellamy Brothers Records

Two pairs of veteran country siblings come together with impressive results on this tune. "Guilty of the Crime" was featured on the Eagles' 2007 album "Long Road out of Eden" and is revived for an intriguing collaboration between Howard and David Bellamy and Kevin and Michael Bacon. The song is now featured on the Bellamy Brothers' "Anthology, Volume I" and its new production is skillfully understated, focusing on what feels like an effortless blend of the duos' voices. Their solid vocal delivery is what gives "Guilty of the Crime" its main appeal. Though country is its most obvious radio home, the song has a chemistry that could appeal to multiple formats.—*DEP*

POP

ANGEL TAYLOR

Like You Do (3:15)
Producer: *Mikal Blue*
Writers: *various*
Publishers: *various*
Aware/Columbia

Up-and-comer Angel Taylor's new single sounds like Colbie Caillat for a reason. The song was produced by Mikal Blue and co-written by Blue and Jason Reeves, who first patented breezy, sentimental pop with their work on Caillat's breakthrough single, "Bubbly." What Taylor offers, though, is a slightly sassier tone, as the 20-year-old singer/songwriter takes zestful jabs at the object of her blossoming affection. "Boy you know it's bad when you do that, but you don't care," Taylor sings. "Holding out exactly what I want, but you won't share/And I've never had a taste before/But now you've got me wanting more." Set to a fairly generic, foot-tapping beat, the lyrics are striking in their assertion of conflicted desire—they may not be edgy, but at least they feel honest.—*SM*



TIMBALAND FEATURING SOSHY

Morning After Dark (4:05)
Producers: *Timbaland, Jermone "Jroc" Harmon*
Writers: *various*
Publishers: *various*
Mosley/Interscope

Timbaland is nearing the release of the second installment in his "Shock Value" series, and from the sounds of the first single, "Morning After Dark," the producer is back in stride. Much like the material on his first set, the song heaves with massive sub-bass and weighty kick drums. "You talk about taking it slow/I'm talking about taking it wild/Don't wanna be too upfront, no/Baby you know it's my style," Timbaland flirtatiously harmonizes over a galactic-sounding, double-speed piano and thumping beats. "When the cats come out, the bats come out to play," he croons on the catchy hook, which features his new label signee, SoShy. While comparisons to the 2007 cut "Return the Favor" are undeniable—lacking shock value on that end—this club banger will send shockwaves through your speakers nonetheless.—*MC*



NORAH JONES

Chasing Pirates (2:40)
Producer: *Jacquire King*
Writer: *N. Jones*
Publishers: *Muthajones Music admin. by EMI Blackwood Music (BMI)*
EMI/Blue Note

Due Nov. 17, Norah Jones' fourth studio album, "The Fall," will incorporate more rhythm and guitar, but it won't be a 180-degree transformation. In fact, both of these elements are introduced with subtlety and care on the album's first single. "Chasing Pirates" floats along with Jones' breathy, sensual vocals over a stream of guitar effects and a new wave-esque groove, courtesy of producer Jacquire King (Kings of Leon, Tom Waits). The lyrics are somewhat obscure but still manage to achieve a winning simplicity, as Jones sings of her preoccupied dream state: "Well the man in there swings, while the silliest thing's floppin' around in my brain/And I try not to dream but them possible schemes swim around, wanna drown me in synch." While her jazzy, piano-driven hits have always been rich in songwriting and arrangement, Jones' experimentation with tempo and instrumentation on her new material is a welcome one.—*MM*



LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

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CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

PICK ▸: A new release predicted to hit the top half of the chart in the corresponding format.

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R&B BY MARIEL CONCEPCION

From 'Break Up' To Breaking Records

Mario Earns His Second-Biggest Chart Hit Since 'Let Me Love You'

The last time Mario saw the pinnacle of Billboard's Hot R&B/Hip-Hop Songs chart was in 2005. That's when "Let Me Love You"—from his 2004 second album, "Turning Point"—reached No. 1. Four years and two albums later, the Baltimore crooner finds himself close to reclaiming that zenith.

This week, "Break Up" logs its 11th week at No. 2 on the tally. Featuring Sean Garrett and Gucci Mane, it's the lead single from Mario's fourth album, "D.N.A." Debuting this week at No. 9 on the Billboard 200 and No. 2 on Top R&B/Hip-Hop Albums, the J Records/RCA Music Group set was released Oct. 13. "Break Up" also gives Mario his fourth top five R&B hit, joining predecessors "Just a Friend," which reached No. 4 in 2002, and the Ne-Yo-penned "Let Me Love You" and "Crying Out for Me," which peaked at No. 5 in 2008.

" 'Break Up' was originally created for someone else, but I beat it out of Sean [who co-wrote and co-produced the track] until he eventually gave it to me," Mario jokes. "A lot of this album is about letting females know that I know what it is they go through sometimes in relationships. So this song was like a conversation that I had to have with my fans."

Picking up where the singer's 2007 album "Go" left off, "D.N.A." finds an introspective and maturing Mario shedding even more light on heart-related matters. "This is a very important album for me—a lot of it was about finding myself and figuring out the makeup of who I am now as opposed to who I was when I started," he says. "Throughout the recording process, I learned so much about myself. Thus the songs became more in-depth—digging out much more of myself. The fans know who I've been up to this point, but now I want them to know who the changed Mario is."

In addition to "Break Up," the album's track list includes the wistful "Don't Walk Away," written with songwriter/producer C. "Tricky" Stewart; the melancholic "Depression"; and "Something I Did Wrong," which Mario describes as reminiscent of Michael Jackson's "Human Nature" and "Ooh Baby" and is "the sexiest song on the album."


A changed man: MARIO

Currently making its ascent on Hot R&B Hip-Hop Songs is the second single, "Thinkir About You." Produced by the Runners an Rico Love, the song is No. 53 this week. I addition, Mario guests on another sultr track that's climbing up the chart: Hurr cane Chris' "Headboard." The song, whic also features Plies, is No. 71 on the list.

Now hitting the road in support of "D.N.A., Mario is co-headlining a "106 & Park" tour wit Trey Songz. With a lineup that includes Garre and Day 26, the tour is the first of a recently ar nounced partnership between Live Nation an BET. It kicked off Sept. 29 at the House of Blue in Los Angeles and wraps Nov. 25 in Las Vega: Mario will also perform at the Powerhouse '0 concert presented by New York radio statio WWPR (Power 105.1). The Oct. 27 lineup ir cludes Chris Brown, the-Dream and Keri Hi son. A live mixtape by Mario—recorded with live band—is also in the works.

Selling 32,000 copies its first week, accordin to Nielsen SoundScan, "D.N.A." didn't receiv the same warm welcome that greeted "Brea Up." However, Mario remains confident of th album's long-term success.

"I can't say why I don't get my just due, bu it only makes me hungrier," he says. "I want t continue challenging myself and making ir credible music that will connect with fan around the world. I plan to keep creating a di tinctive lane for myself. 'D.N.A.,' with the hel of 'Break Up,' does just that." •••

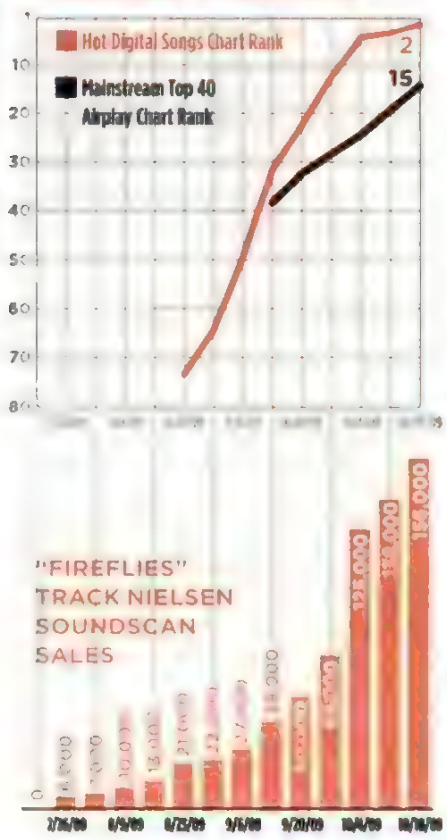


Owl City's "Fireflies" continues to light up Billboard's sales and airplay charts. The electronic pop/rock song from the act, which consists solely of singer/songwriter Adam Young, takes the runner-up spot this week on the Hot Digital Songs chart with sales of 156,000 copies (up 13%). The title has sold 681,000 digital downloads, according to Nielsen SoundScan. ¶ The song's 9-7 rise on the Billboard Hot 100 is also fueled by its continued radio airplay. On Adult Top 40, "Fireflies" bounds 37-26 with Greatest Gainer honors (up 288 plays, a 100% improvement over last week). On Mainstream Top 40, the track rises 20-15. The song soars 61-42 on Hot 100 Airplay with an all-format audience of 27 million (up 35%). ¶ On the Billboard 200, Owl City's debut Universal Republic album, "Ocean Eyes," jumps 32-20 (21,000 copies, up 14%), surpassing the previous peak (No. 27) it achieved in its debut week in August. The set has sold 155,000 copies to date, according to SoundScan. —*Gary Trust*

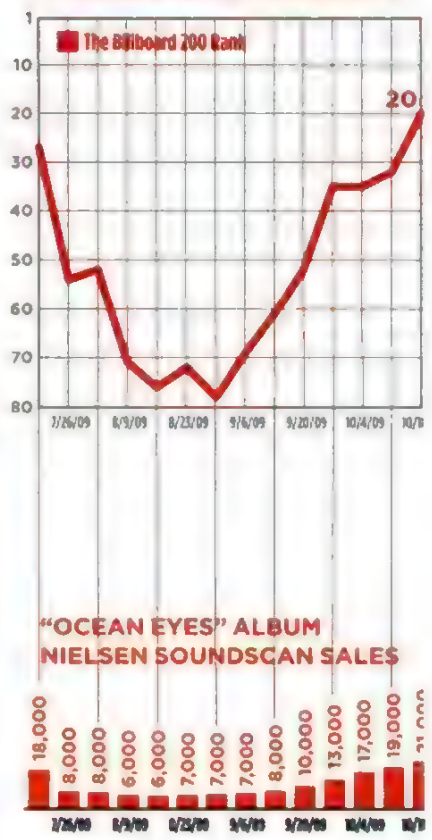
FLIGHT PLAN

Consumers continue to wise up to Owl City. The single "Fireflies" posts its 12th straight gain, while the "Ocean Eyes" album enjoys its ninth weekly sales gain and best week yet.

"FIREFLIES" TRACK RANK



"OCEAN EYES" ALBUM RANK





Sophisticated pop: LEIGHTON MEESTER

POP BY MONICA HERRERA

Balancing Act

Leighton Meester Shifts From 'Gossip Girl' To Pop Woman

"Gossip Girl" actress Leighton Meester hasn't yet released her Universal Republic debut. But it appears the TV star is well on her way to silencing naysayers about her fledgling singing career.

Meester released her first single—a retro dance-pop track titled "Somebody to Love"—to digital retailers Oct. 14 after premiering it on Ryan Seacrest's KIIS-FM Los Angeles morning show. Featuring R&B singer Robin Thicke, the song is already off to a solid start with 102 spins at top 40 radio and 7,000 digital tracks sold through the week ending Oct. 18, according to Nielsen SoundScan.

"I have a crazy, strange life and I work a lot, so the song is about me not getting any," Meester says. "I like that it's electronic but still lyrically driven. It's a very sexy track, and Robin really brought something different to it."

"Somebody to Love" follows "Good Girls Go Bad," Meester's collaboration with Cobra Starship that reached No. 7 on the Billboard Hot 100 during the summer. Universal Republic believes these two songs should assuage anyone who raised an eyebrow when the label announced her signing in April.

"There was some skepticism, but now there's not," says Universal Republic executive VP of A&R Tom Mackay. "As the Cobra record went up the chart, we got better and better material from songwriters. That song immediately validated the project."

Mackay also notes that the vision for Meester's album was clear from the start. "She wanted to make a sophisticated pop record that could work in the clubs and in the international market. And this first single is nothing else if not sophisticated pop."

Although it isn't yet finished, Meester's debut album is tentatively slated for late 2009 or early 2010. She's spent most of the year juggling studio sessions with taping two feature films and the CW network's "Gossip Girl." About 25 songs have been completed, however, and collaborators include producer Mike Caren on "Somebody to Love," Stuart Price on "I Feel Everything" and J.R. Rotem on "Lights Out." Meester also plans to showcase her vocals on more downtempo tracks like "Your Lies Are the Truth."

Universal Republic and CW are also discussing how to promote Meester's album on "Gossip Girl," with short-term ideas ranging from a synch placement of "Somebody to Love" to an exclusive premiere of its music video. "We would be foolish not to utilize the show," Mackay says.

Meanwhile, Meester remains focused on channeling her singing idols—from Madonna and Debbie Harry to Santigold and Lykke Li—and taking the time to get her solo material just right. "I never wanted to pay attention to the business side of acting, and it's the same with music," she says. "I love being creative. As I come up with more stuff, I keep topping myself . . . and this is the perfect time for me to do it." ••••



Soap music: PEDRO FERNANDEZ

A HIGHER CALLING

Pedro Fernandez will always be remembered as the cuter-than-cute child singer/actor who sang "La de la Mochila Azul" and captivated an entire continent as he pined for the "girl with the blue backpack."

No longer little Pedrito, Fernandez is all grown up now: a seasoned mariachi singer who has established himself as one of Mexico's foremost vocalists in the genre. But Fernandez's new album, "Amarte a la Antigua," may catapult him to higher heights thanks to its tie-in with the Mexican soap opera in which the singer also stars, "Hasta que el Dinero nos Separe." Released Sept. 8 in Mexico, the album has spent six weeks on that country's Amprofon sales chart. It currently holds the No. 9 position aided by the first single, which is also the soap opera's theme song.

The rollout is being handled differently in the United States, however. "Amarte" was released Oct. 20 by Fonovisa, although the soap opera won't begin airing stateside until early next year. The soap opera's success in Mexico prompted the label to rush the album's release while also tailoring it for the U.S. market. Because mariachi doesn't receive significant airplay in the States, three banda tracks were added to the album, including the single "Ni Con Otro Corazón." It enters the regional Mexican airplay chart this week at No. 32.

Once "Hasta que el Dinero nos Separe" begins airing stateside in February, the label will launch the album's title track, also featured in the soap. Because Fernandez is still filming the soap in Mexico, the album's domestic release is being promoted by a four-week TV campaign in which Fernandez invites fans to download his music on their cell phones.

Fonovisa president Gustavo Lopez promises the real action will begin once the soap opera begins airing stateside. "This will be the big surprise album of 2010," Lopez says, citing the success of the soap coupled with Fernandez's increasing traction on radio in the States and in Mexico. "All these things are blowing up together." ***—Leila Cobo***

ALEXANDRA THE GREAT

s the winner of the 2008 edition of "The X Fac-or," Alexandra Burke was no stranger to pulling ut big performances on the popular ITV1 show. ut her Oct. 11 return to the program as reigning hamp may prove to be her biggest yet.

It was the same episode in which Robbie Villiams world-premiered his comeback single, Bodies." But it was Burke's spectacular routine for er energetic second single, "Bad Boys" (Syco)—eaturing guest rapper Flo Rida and dozens of ale dancers—that caught everyone's attention.

"It was a world-class, incredible performance," ys Burke's co-manager Richard Griffiths, direc-r of Modest Management. "The response we've d from around the world has been 'Oh, my God, is girl is the real thing.' "

"Bad Boys" crashed onto the U.K. singles chart No. 1 the following week, selling 187,000 first-eek copies—more than double Williams' sales, ccording to the Official Charts Co. It became the stest-selling single since Burke's cover of eonard Cohen's "Hallelujah" sold 311,000 copies a week last December. "Hallelujah" has now ld 1.2 million copies, according to the OCC.

"It was strange and very scary," Burke says of er return to the show that catapulted her from North London council estate to stardom. "I anted to do something out of my comfort zone nd make a big impact."

Burke's debut album, "Overcome" (Oct. 19), was also heading for the No. 1 slot at press time. Described by Griffiths as "a big, uptempo, modern girls' record," the album was developed by Simon Cowell's Syco and Epic Records U.S., with Roc Nation partner Jay Brown assisting with A&R. Ne-Yo guests on the slick R&B track "Good Night, Good Morning"; featured writer/producers include RedOne and Stargate.

Dave Shack, the London-based VP of international for Sony Music U.K., says Sony is following the international rollout template that proved so successful for fellow "X Factor" alumna Leona Lewis' 2007 debut, "Spirit" (Syco). "Overcome" is due in January in Europe and in spring 2010 in the United States.

Burke will appear Dec. 7 at the Royal Variety Performance in Blackpool, which ITV1 will televise at a later date. She will stay busy doing U.K. promotion until early December when her U.S. promo work begins.

"I have to crawl before I can walk and walk before I run," Burke says. "It's going to involve a lot of hard work. But I would love to have Leona's [U.S.] success."

—Mark Sutherland



Big impact: ALEXANDRA BURKE

MARKETPLACE

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To ensure full consideration, applications should be received by November 30, 2009. Applicants should submit a cover letter and curriculum vitae online. To apply, please visit the College of Arts and Sciences website, http://www.northeastern.edu/cas/, and click on Faculty Positions. In addition, applicants must have at least three confidential letters of reference sent directly to: Hilary Poriss, Chair, Music Industry Faculty Search, 351 Ryder Hall, Boston, MA 02115. No other materials should be sent directly to Professor Poriss.

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Billboard CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



ON MY FOUR

dy Gaga's "Paparazzi" earns reatest Gainer/Airplay rs on the Billboard Hot 100 fourth straight week. It's the ime a song by a solo female chieved that feat since nce's "Irreplaceable" d the award for four straight s in November and mber 2008.

UNDOS GREAT

the "Twilight Saga: New n" set bows at No. 2 on the oard 200, the album and o. 1-peaking predecessor the first soundtracks from ginal release and its el to reach the chart's top position.



S ON OUR LIST

w scaling Hot Country s as guests on Jimmy e's "Sara Smile," Daryl Hall ohn Oates return to the oard 200 (No. 89) for the ime since 2004. The duo's oxed set contains 74 s, including the pair's 16 00 top 10s, six of which ed No. 1.

CHART BEAT

th the coronation of "You ng With Me" atop the Adult mporary chart, Taylor becomes the first artist to two former No. 1s on Hot try Songs to the top of the ily in the Nielsen BDS era. 's "Love Story" led Hot try Songs last November he AC list beginning in "Belong" crowned Hot try Songs in August.

er Britney Spears topped illboard Hot 100 last week '3," from her forthcoming Singles Collection," Chart readers have been noting songs first made available st-of sets that scaled the . Browse the list—which des hits from Air Supply to lovi—in the latest edition of Beat's "Ask Billboard."

Read Chart Beat every week at billboard.com/chartbeat.

Bublé's Big; 'New Moon' Rises; Christmas Is Here

After **Michael Bublé** nabbed his second No. 1 album on the Billboard 200 last week with "Crazy Love," with just three days' worth of sales, the set's first full week in stores keeps the title in the penthouse with 203,000 copies sold (up 55%). This marks the singer's second-best sales week. His best came



when "Call Me Irresponsible" started with 213,000 in 2007.

Part of Bublé's big gain this week could have come from his Oct. 13 performance on NBC's "Today."

It's the first time the Warner Bros. label has achieved back-to-back weeks at No. 1 since **Metallica's** "Death Magnetic" spent three straight weeks atop the list in September and October 2008.

Because "Crazy" notches a second week atop the tally, it blocks the "Twilight Saga: New Moon" soundtrack from the top slot; that set bows at No. 2 with 115,000 copies. The Summit/Chop Shop/Atlantic album was pushed up from its original Tuesday, Oct. 20, release date to Friday, Oct. 16, to combat leaks.

With Bublé and "New Moon" at Nos. 1 and 2, WEA Distribution has the top two albums on the tally for the first time since Oct. 25, 2008. That was when **T.I.'s** "Paper Trail" (Grand Hustle/Atlantic) was in its second week at No. 1 and "Death Magnetic" was No. 2 in its fifth chart week.

BOO! Nevermind that this issue is dated Oct. 31—Christmas is the big holiday on the charts.

Five new holiday sets enter the Billboard 200, led by **Bob Dylan's** "Christmas in the Heart" at No. 23 with 20,000 copies sold. On Top Holiday Albums (see page 40), Dylan earns his first No. 1 on the tally as "Heart" vaults 21-1 after street-date violations placed it on the list a week early.

Close behind Dylan on the Holiday list is **David Archuleta's** "Christmas From the Heart" at No. 2 with 17,000 copies.

A year ago this week, the top-selling holiday effort was the "Nightmare Revisited" soundtrack sequel to "The Nightmare Before Christmas" with 12,000 sold. The second best seller was **Yo-Yo Ma's** "Songs of Joy & Peace" with slightly less than 12,000.



STUFFED TURKEY: After glancing at the list of big album releases due Nov. 17 and Nov. 24, our jaw dropped at the number of blockbuster titles squeezed into the two-week frame.

First, Nov. 17 heralds "American Idol" winner **Kris Allen's** debut; **Norah Jones'** fourth studio album, "The Fall"; **Leona Lewis'** second set, "Echo"; **John Mayer's** "Battle Studies"; and **Casting Crowns'** "Until the Whole World Hears."

The following week is when the floodgates burst open with debut albums from "Britain's Got Talent" contestant **Susan Boyle** and "American Idol" runner-up **Adam Lambert**, as well as **Rihanna's** "Rated R," **Timbaland's** "Shock Value 2" and **50 Cent's** "Before I Self Destruct."

Nov. 17 is also the street date for a new live set from **Paul McCartney** and hits packages from **Fall Out Boy** and **Janet Jackson**. There are others in the pipeline as well.

It's understandable that albums by so many marquee names are due from mid-November through the end of the year. In 2008, the final five weeks of the year—from Thanksgiving week forward—accounted for 16.5% of the year's album sales (70.6 million out of 428.4 million).

The share was even larger in the year prior. The final six weeks of 2007—Turkey Day arrived earlier—made up 19.7% of the year's album sales (98.7 million out of 500.5 million).

When pairing those stats with the fact that consumers are scrutinizing how they spend their hard-earned cash, it's not surprising that there's a little something for everyone when it comes to new albums this holiday season.

Still, it's too bad that some of these major album releases couldn't have been delivered sooner—especially those that would have sold well regardless of release date. We're not pretending that we know that any of the fourth quarter's biggies could have been sent to stores sooner—it's just wishful thinking. ••••

Market Watch

A Weekly National Music Sales Report

For week ending Oct. 18, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by nielsen SoundScan

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,849,000	1,384,000	19,188,000
Last Week	6,278,000	1,422,000	19,336,000
Change	-6.8%	-2.7%	-0.8%
This Week Last Year	6,537,000	1,173,000	18,286,000
Change	-10.5%	18.0%	4.9%

*Digital album sales are also counted in the album sales

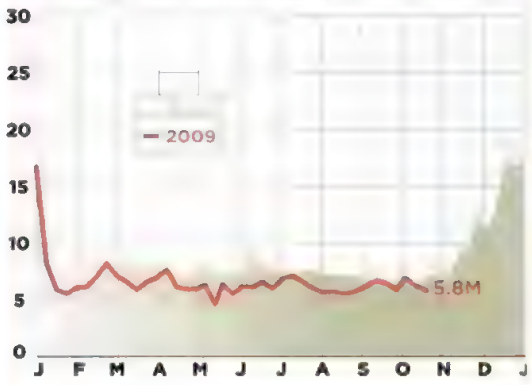
Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	318,328,000	275,559,000	-13.4%
Digital Tracks	851,050,000	942,106,000	10.7%
Store Singles	1,363,000	1,469,000	7.8%
Total	**1,170,741,000**	**1,219,134,000**	**4.1%**
Albums w/TEA*	403,433,000	369,769,600	-8.3%

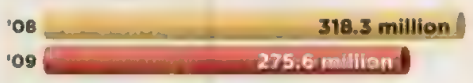
*Total Album Sales plus TEA

	2008	2009	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	181,627,000	149,626,000	-17.6%
Catalog	136,701,000	125,933,000	-7.9%
Deep Catalog	98,237,000	94,351,000	-4.0%

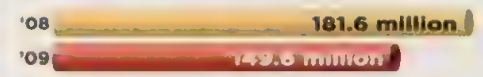
Weekly Album Sales (Million Units)



ALBUM SALES



CURRENT ALBUM SALES



CATALOG ALBUM SALES



SALES BY ALBUM FORMAT

CD	265,932,000	213,735,000	-19.6%
Digital	50,895,000	59,824,000	17.5%
Vinyl	1,391,000	1,951,000	40.3%
Other	110,000	48,000	-56.4%

THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / MFR & NUMBER · DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	1	-	2	#1 2 WKS · GREATEST GAINER · MICHAEL BUBLE · 143 REPRISE 521855*WARNER BROS. (18.98) ◆	Crazy Love	1	1
2	HOT SHOT DEBUT		1	SOUNDTRACK · SUMMIT ENTMT/ATLANTIC 519421 AG (18.98)	The Twilight Saga: New Moon	2	2
3	5	6	3	JAY-Z · ROC NATION 526[illegible] A (15.98) ◆	The Blueprint 3		1
4	4	1	3	BARBRA STREISAND · [illegible] (15.98)	Love Is The Answer		1
5	4	11	3	MILEY CYRUS · HOLLYWOOD 004779 (11.98)	The Time Of Our Lives (EP)		1
6	23	22	19	PACE SETTER · THE BLACK EYED PEAS · INTERSCOPE 012885*/ICA (13.98)	The E.N.D.	■	1
7	17	19	30	TAYLOR SWIFT · BIG MACHINE 0200 (18.98) ◆	Fearless	●	1
8	NEW			THE FLAMING LIPS · [illegible] (13.98) ◆	Embryonic		8
9	NEW			MARIO · [illegible] (11.98)	D.N.A.		9
10	7	3	3	MARIAH CAREY · [illegible] (19.98)	Memoirs Of An Imperfect Angel		3
11	2	-	2	KISS · [illegible] (24.98 CD/DVD) ◆	Sonic Boom		2
12	3	-	2	TOBY KEITH · SHOE DOG/KASHVILLE [illegible] (18.98)	American Ride		3
13	10	4	4	BREAKING BENJAMIN · [illegible] ◆	Dear Agony		4
14	24	23	11	ZAC BROWN BAND · [illegible] (18.98)	The Foundation	■	11
15	13	13	7	WHITNEY HOUSTON · [illegible] (18.98)	I Look To You	●	1
16	11	2	2	PARAMORE · [illegible] AG (8.98)	Brand New Eyes		2
17	12	5	3	ALICE IN CHAINS · [illegible] ◆	Black Gives Way To Blue		1
18	21	21	4	KINGS OF LEON · [illegible] (11.98)	Only By The Night	■	4
19	27	24	3	LADY GAGA · [illegible] (12.98)	The Fame	■	3
20	32	35	24	OWL CITY · UNIVERSAL REPUBLIC 013141*/UMRG (10.98)	Ocean Eyes		20
21	16	10	3	PEARL JAM · [illegible] (14.98)	Backspacer		1
22	19	8	3	MIRANDA LAMBERT · COLUMBIA (NASHVILLE) 46854/SMN (12.98)	Revolution		5
23	NEW			BOB DYLAN · [illegible] (11.98)	Christmas In The Heart		23
24	18	14	6	HARRY CONNICK, JR. · [illegible]	Your Songs		6
25	14	-	2	BEBE & CECE WINANS · [illegible] (14.98)	Still		14
26	25	9	5	SELENA GOMEZ & THE SCENE · HOLLYWOOD 00283* (18.98) ‡	Kiss And Tell		9
27	28	20	8	DRAKE · [illegible] (11.98)	So Far Gone (EP)		8
28	22	-	2	ROSANNE CASH · [illegible] (18.98)	The List		22
29	NEW			DEAD BY SUNRISE · [illegible] (11.98)	Out Of Ashes		29
30	NEW			DAVID ARCHULETA · [illegible] (11.98)	Christmas From The Heart		30
31	6	-	2	LUKE BRYAN · [illegible] (18.98)	Doin' My Thing		6
32	29	17	3	THREE DAYS GRACE · [illegible] (11.98)	Life Starts Now		3
33	33	25	7	MUSE · [illegible] WARNER BROS. (18.98) ◆	The Resistance		1
34	NEW			FIVE FOR FIGHTING · [illegible]	Slice		34
35	62	36	2	KAREN O AND THE KIDS · [illegible]	Where The Wild Things Are (Soundtrack)		35
36	39	41	20	LADY ANTEBELLUM · CAPITOL NASHVILLE 03208 (12.98)	Lady Antebellum	■	4
37	37	33	3	SOUNDTRACK · [illegible] (15.98)	Hannah Montana: The Movie	■	3
38	20	7	3	MADONNA · [illegible] (18.98)	Celebration		7
39	40	32	3	TREY SONGZ · [illegible] AG (18.98)	Ready		3
40	38	34	4	JASON ALDEAN · [illegible]	Wide Open	●	4
41	43	-	2	VARIOUS ARTISTS · [illegible] (19.98)	WOW Hits 2010		41
42	47	43	2	PINK · [illegible] (11.98)	Funhouse	■	2
43	41	27	3	MAXWELL · [illegible] (11.98) ◆	BLACKsummers'night	●	1
44	45	39	3	COLBIE CAILLAT · UNIVERSAL REPUBLIC 013[illegible] (11.98) ◆	Breakthrough		1
45	30	18	3	LYNYRD SKYNYRD · LOUD & PROUD 017859/ROADRUNNER (18.98)	God & Guns		11
46	44	38	10	VARIOUS ARTISTS · I'M[illegible]UNIVERSAL/ZOMBA 28617/SONY (18.98)	NOW 31	●	1
47	57	52	3	SKILLET · [illegible] (13.98)	Awake		1
48	46	31	4	KID CUDI · [illegible]	Man On The Moon: The End Of Day		4
49	36	15	3	DETHKLOK · WILLIAMS STREET 60806 [ADULT SWIM] (13.98)	Metalocalypse: Dethalbum II (Soundtrack)		15
50	51	42	3	DAUGHTRY · [illegible] (18.98) ◆	Leave This Town		1



The veteran band enters with 32,000 sold, securing its second top 20 album and first top 10. The act's last studio set, the 2006 "At War With the Mystics," debuted and peaked at No. 11 with 48,000 in its opening frame.



Led by Linkin Park singer Chester Bennington, the act's debut begins with 17,000 sold. The band made its network TV premiere Oct. 13 when it played "Late Show With David Letterman."



The act's first album since 2006 starts with 15,000 sold. The set's first single, "Chances," bullets at No. 17 on the Adult Top 40 chart, it's the group's sixth top 20 hit on that tally.



The album's availability in Starbucks helps it vault 39%. Meanwhile, the continuing impact from Regina Spektor's Oct. 10 performance on "Saturday Night Live" moves her 102-83 (up 9%).



"Unstoppable" becomes the 13th album to sell 1 million copies this year. Beyonce's "I Am . . . Sasha Fierce" will likely pass that threshold next week, as will Michael Jackson's "Essential."

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / MFR & NUMBER · DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
51	53	46	2	NICKELBACK · [illegible] (18.98)	Dark Horse		2
52	80	64	2	PETE YORN & SCARLETT JOHANSSON · [illegible]	Break Up		52
53	48	40	3	BROOKS & DUNN · [illegible] (11.98)	#1s . . . And Then Some		1
54	42	16	3	THE AVETT BROTHERS · [illegible]	I and Love and You		16
55	55	47	3	GEORGE STRAIT · [illegible] (13.98)	Twang	●	1
56	NEW			SUGARLAND · [illegible]	Gold And Green		56
57	49	30	3	FIVE FINGER DEATH PUNCH · [illegible] (11.98) ◆	War Is The Answer		30
58	61	50	2	EMINEM · [illegible] (13.98)	Relapse		1
59	71	67	2	TAYLOR SWIFT · [illegible] (15.98) ◆	Taylor Swift	●	59
60	64	54	2	BEYONCE · [illegible] (11.98)	I Am. .Sasha Fierce	▲	1
61	66	45	3	MONSTERS OF FOLK · [illegible] (18.98)	Monsters Of Folk		45
62	26	-	2	BRANDI CARLILE · [illegible] (11.98)	Give Up The Ghost		26
63	77	75	2	SOUNDTRACK · [illegible] (18.98) ◆	Twilight	■	63
64	9	-	2	BACKSTREET BOYS · [illegible] ◆	This Is Us		9
65	69	60	3	SHINEDOWN · [illegible] (18.98)	The Sound Of Madness	●	60
66	72	66	3	CHRIS YOUNG · [illegible] (10.98)	The Man I Want To Be		66
67	54	■	2	FRED HAMMOND · [illegible] (11.98)	Love Unstoppable		54
68	60	12	2	AFI · [illegible] (11.98)	Crash Love		12
69	68	62	3	DARIUS RUCKER · [illegible] (18.98)	Learn To Live	■	62
70	65	51	3	REBA · [illegible] (18.98) ◆	Keep On Loving You		51
71	52	29	3	FOREIGNER · [illegible] (15.98) ◆	Can't Slow Down		29
72	67	49	3	DAVID CROWDER BAND · SIXSTEPS 26515/SPARROW (17.98)	Church Music		49
73	76	73	28	KEITH URBAN · CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	●	1
74	70	59	3	VARIOUS ARTISTS · [illegible] (18.98)	NOW That's What I Call Country Vol. 2		59
75	80	114	2	RASCAL FLATTS · [illegible] (11.98)	Unstoppable	■	1
76	31	-	2	MAYDAY PARADE · [illegible] (11.98)	Anywhere But Here		31
77	108	87	2	SOUNDTRACK · [illegible]	Disney Phineas And Ferb		77
78	NEW			KEVON EDMONDS · [illegible] (9.98)	Who Knew		78
79	15	-	2	RELIENT K · [illegible] (11.98)	Forget And Not Slow Down		15
80	84	78	3	PHOENIX · [illegible] (11.98)	Wolfgang Amadeus Phoenix		78
81	74	63	3	SUGARLAND · [illegible] (11.98)	Love On The Inside	▲	1
82	NEW			A ROCKET TO THE MOON · [illegible] (11.98)	On Your Side		82
83	102	193	2	REGINA SPEKTOR · [illegible] (15.98) ◆	Far		83
84	84	-	2	RASCAL FLATTS · LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		84
85	75	53	3	LIL' BOOSIE · TRILL ASYLUM 51928*/ASYLUM (18.98)	SuperBad. The Return Of Boosie Bad Azz		1
86	78	48	3	DAVID GRAY · [illegible] STREET (13.98)	Draw The Line		48
87	95	85	22	KENNY CHESNEY · [illegible] (11.98)	Greatest Hits II		1
88	86	72	3	PITBULL · [illegible] (11.98)	Rebelution		1
89	RE-ENTRY		2	DARYL HALL JOHN OATES · [illegible]	Do What You Want Be What You Are: The Music Of Daryl Hall John Oates		89
90	88	70	3	BOYS LIKE GIRLS · COLUMBIA 49192 SONY MUSIC (11.98)	Love Drunk		1
91	RE-ENTRY		2	SHERWOOD · MYSPACE 10*00 (12.98)	QU		91
92	34	86	3	THE BEATLES · [illegible] (14.98) ◆	The Beatles In Stereo		1
93	79	-	2	CHRIS TOMLIN · [illegible] (12.98)	Glory In The Highest: Christmas Songs Of Worship		79
94	94	100	12	KELLY CLARKSON · SYCO/RCA 32715/SONY MUSIC (13.98) ◆	All I Ever Wanted		1
95	89	71	7	CHEVELLE · EPIC 41[illegible]/SONY MUSIC (11.98)	Sci-Fi Crimes		1
96	35		2	TOKIO HOTEL · CHERRYTREE/INTERSCOPE [illegible] (11.98) ◆	Humanoid		35
97	96	69	3	GREEN DAY · [illegible] (18.98)	21st Century Breakdown	●	1
98	50	-	2	BUILT TO SPILL · [illegible] (11.98)	There Is No Enemy		50
99	93	76	3	DAVE MATTHEWS BAND · [illegible] (18.98) ◆	Big Whiskey And The GrooGrux King	■	1
100	59	-	2	TIESTO · [illegible] (11.98)	Kaleidoscope		59

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101	109	–	4	**FEE** COLUMBIA 84667 SONY MUSIC (12.98)	Hope Rising		101
102	103	80	3	**SOUNDTRACK** (18.98)	Hannah Montana 3		1
103	NEW		1	**KOTTONMOUTH KINGS** (18.98)	Hidden Stash 420		103
104	NEW		1	**BOWLING FOR SOUP** (12.98)	Sorry For Partyin'		104
105	101	88	3	**JASON MRAZ** ATLANTIC 518977 AG (18.98) •	We Sing. We Dance. We Steal Things.	■	4
106	104	82	3	**BRAD PAISLEY** ARISTA NASHVILLE 47352 SMN (13.98)	American Saturday Night		2
107	124	109	18	**HOLLYWOOD UNDEAD** (13.98)	Swan Songs	●	72
108	106	93	3	**THEORY OF A DEADMAN** (13.98)	Scars & Souvenirs	●	26
109	92	58	4	**VARIOUS ARTISTS** SONY MUSIC (18.98)	Now That's What I Call Club Hits		21
110	97	79	3	**FABOLOUS** DEF JAM 013098* IDJMG (13.98) •	Loso's Way (Soundtrack)		6
111	99	92	6	**RODRIGO Y GABRIELA** ATO (15.98 CD DVD) •	11:11		91
112	85	61	4	**RAEKWON** (18.98)	Only Built 4 Cuban Linx... Pt. II		4
113	83	44	4	**BRAND NEW** INTERSCOPE 013357* GA (13.98)	Daisy		4
114	107	94	3	**JUSTIN MOORE** (18.98)	Justin Moore		10
115	153	–	2	**ZAC BROWN BAND** AR HOME GROWN BIGGER PICTURE ATLANTIC 521278 EK AG (11.98)	The Foundation		115
116	91	57	3	**SOUNDTRACK** (18.98)	Fame		41
117	NEW		1	**BARONESS** (14.98)	Blue Record		117
118	82	28	3	**GHOSTFACE KILLAH** (13.98)	Ghostdini: Wizard Of Poetry In Emerald City		28
119	115	97	3	**DEMI LOVATO** HOLLYWOOD 005493 (18.98)	Here We Go Again		5
120	112	98	3	**JEREMIH** DEF JAM 013095* IDJMG (12.98	Jeremih		8
121	127	124	3	**ROB THOMAS** ATLANTIC 517814 AG (18.98) •	Cradlesong		4
122	118	93	3	**THE FRAY** SONY MUSIC (13.98) •	The Fray	●	1
123	NEW		1	**THE BRIAN SETZER ORCHESTRA** (15.98)	Songs From Lonely Avenue		123
124	NEW		1	**LOS LONELY BOYS** (16.98)	1969 (EP)		124
125	147	128	2	**CAGE THE ELEPHANT** (13.98)	Cage The Elephant		61
126	NEW		1	**NEIL DIAMOND** SONY MUSIC (11.98)	A Cherry Cherry Christmas		126
127	87	56	3	**MARK KNOPFLER** WARNER BROS. (18.98)	Get Lucky		11
128	133	117	3	**LIL WAYNE** YOUNG MONEY/UNIVERSAL MOTOWN 011977* UMRG (13.98)	Tha Carter III	3	1
129	NEW		1	**SNOOP DOGGY DOGG** DEATH ROW 21013/A/DEADWAX (16.98)	Death Row: The Lost Sessions Vol. 1		129
130	120	101	3	**SUGARLAND** MERCURY NASHVILLE 013191 EX UMGN (14.98 CD DVD) •	LIVE On The Inside		1
131	132	134	3	**AVENTURA** PREMIUM LATIN 20803 SONY MUSIC LATIN (14.98)	The Last	2	5
132	111	90	3	**U2** ISLAND/INTERSCOPE 012630* IGA (13.98) •	No Line On The Horizon		1
133	128	104	11	**K'JON** REPUBLIC/UNIVERSAL REPUBLIC 013162 UMRG (13.98)	I Get Around		11
134	122	111	3	**BILLY CURRINGTON** MERCURY NASHVILLE 009553 UMGN (13.98)	Little Bit Of Everything		13
135	121	106	3	**LMFAO** PARTY ROCK/WILL I AM/CHERRYTREE INTERSCOPE 012903 IGA (10.98)	Party Rock		10
136	63	–	2	**JOURNEY** NOMOTA 1606 EP (14.98 CD DVD) •	Revelation	■	6
137	134	112	3	**SICK PUPPIES** SMV/VIRGIN/CAPITOL (12.98)	Tri-Polar		21
138	125	108	3	**CHRISETTE MICHELE** DEF JAM 012797 IDJMG (13.98) •	Epiphany		1
139	RE-ENTRY		39	**THE AVETT BROTHERS** RAMSEUR 2724* (7.98)	The Second Gleam (EP)		87
140	149	119	3	**BUILDING 429** COLUMBIA 34329/SONY MUSIC (13.98)	Building 429		111
141	142	116	3	**3OH!3** TRISHNISH 511181 (13.98)	Want		44
142	105	68	3	**MEGADETH** BLACKENED 61788 (18.98)	Endgame		9
143	136	127	3	**JAMEY JOHNSON** MERCURY NASHVILLE 011237* UMGN (13.98)	That Lonesome Song	●	23
144	RE-ENTRY		44	**LOVE AND THEFT** UNIVERSAL REPUBLIC/LYRIC STREET (13.98)	World Wide Open		36
145	56	–	2	**BLESSTHEFALL** (13.98)	Witness		64
146	145	133	3	**JONAS BROTHERS** HOLLYWOOD (18.98)	Lines, Vines And Trying Times		1
147	143	125	3	**KIDZ BOP KIDS** (15.98)	Kidz Bop 16		8
148	140	84	3	**SEAN KINGSTON** MERCURY/SEAN KINGSTON 528181 SONY MUSIC (11.98)	Tomorrow		37
149	119	81	3	**SOUNDTRACK** HARVEY MASON ZONE 4/STREAMLINE/INTERSCOPE 013337/IGA (13.98)	More Than A Game		31
150	139	110	3	**NEW BOYZ** SHOTTY ASYLUM 520425 WARNER BROS. (13.98)	Skinny Jeanz And A Mic		34



104

Consumers who buy the $1,000 deluxe version of this album receive a personalized song written and recorded by Bowling for Soup that includes their name in its lyrics.



126

This set gathers highlights from Diamond's 1992 "Christmas Album" (No. 8) and its No. 51-peaking 1994 sequel, along with newly recorded songs like the title track and a cover of Adam Sandler's "The Chanukah Song."



139

This album sold for 99 cents Oct. 18 in Amazon's MP3 store, prompting an overall 598% gain for the set and an 822% increase in download sales.



165

This best-of album is the act's 24th to chart and celebrates the 25th anniversary of the group's first Christmas set, "Mannheim Steamroller Christmas," in 1984.



198

Her Doris Day tribute also bows at No. 5 on Top Jazz Albums. The set received media attention from the New York Times, Vanity Fair and NPR.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
151	NEW		1	**SKELETONWITCH** (13.98)	Breathing The Fire		151
152	141	77	3	**MIKA** CASABLANCA/UNIVERSAL REPUBLIC 013312/UMRG (13.98) •	The Boy Who Knew Too Much		15
153	NEW		1	**VARIOUS ARTISTS** (18.98)	DJ Khaled & E-Class Present: Live From The 305		153
154	131	107	3	**NEIL DIAMOND** COLUMBIA 88697 EX SONY MUSIC (14.98 CD DVD) •	Hot August Night/NYC		2
155	113	37	3	**HATEBREED** (17.98)	Hatebreed		27
156	190	–	2	**THIRD DAY** ESSENTIAL 10459 (17.98)	Revelation		6
157	182	180	3	**KELLIE PICKLER** 519441 SMN (11.98) •	Kellie Pickler		9
158	157	102	3	**VARIOUS ARTISTS** (13.98)	Silky Soul Music... An All-Star Tribute To Maze Feat. Frankie Beverly		182
159	168	161	34	**RISE AGAINST** DGC INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		5
160	151	115	3	**UNCLE KRACKER** GREAT AM 579512 AG (18.98)	Happy Hour		38
161	158	136	30	**KERI HILSON** MOSLEY ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...		4
162	150	186	3	**MICHAEL FRANTI & SPEARHEAD** EPITAPH (11.98) •	All Rebel Rockers		38
163	137	81	3	**PATTY LOVELESS** (17.98)	Mountain Soul II		91
164	156	129	3	**SOUNDTRACK** (18.98)	Wizards Of Waverly Place		24
165	NEW		1	**MANNHEIM STEAMROLLER** (18.98)	Christmas: 25th Anniversary Collection		165
166	154	135	3	**IMOGEN HEAP** RMG (11.98)	Ellipse		5
167	98	123	3	**STEEL PANTHER** UNIVERSAL REPUBLIC 012849*/UMRG (10.98)	Feel The Steel		58
168	184	139	30	**CHICKENFOOT** REDLINE 20091* (13.98)	Chickenfoot	●	4
169	174	–	2	**PHILLIPS, CRAIG & DEAN** COLUMBIA 84506/SONY MUSIC (13.98)	Fearless		44
170	161	122	3	**LETOYA** (18.98)	Lady Love		12
171	171	153	70	**COLDPLAY** CAPITOL 16886* (18.98)	Viva La Vida or Death And All His Friends	2	1
172	116	131	3	**PHISH** (11.98)	Joy		13
173	NEW		1	**THE SUMMER SET** (11.98)	Love Like This		173
174	165	137	11	**GLORIANA** EMI CMG ENTERPRISE/WARNER BROS. (NASHVILLE) 519758/WRN (13.98	Gloriana		3
175	152	120	3	**MICHAEL JACKSON** MOTOWN 013297 UME (13.98)	The Definitive Collection		28
176	166	149	3	**VARIOUS ARTISTS** SONY MUSIC/ZOMBA 01/604 UME (18.98)	NOW 30	●	1
177	73	–	2	**FAT JOE** TERROR SQUAD 97171 (16.98)	Jealous One's Still Envy (J.O.S.E. 2)		73
178	186	–	2	**T.I.** GRAND HUSTLE/ATLANTIC 512762* AG (18.98) •	Paper Trail	2	1
179	175	–	2	**COLT FORD** (16.98)	Ride Through The Country		144
180	121		2	**JOHN FOGERTY/THE BLUE RIDGE RANGERS** FORTUNATE SON/VERVE FORECAST 013286/VG (13.98) •	Rides Again		24
181	130	55	3	**VARIOUS ARTISTS** (12.98)	The Mountain 103.7 FM: Live From The Mountain Music Lounge Volume 15		58
182	191	184	3	**FRANK SINATRA** (18.98)	Nothing But The Best	●	2
183	169	–	37	**CHRIS TOMLIN** SIXSTEPS 12359/SPARROW (17.98)	Hello Love		5
184	155	118	3	**JOSHUA BELL** SONY CLASSICAL 26/5 SNY MASTERWORKS (13.98)	At Home With Friends		114
185	173	169	3	**INGRID MICHAELSON** CADIZ/14 CRIGNA/SIGNA/UNIVERSAL MOTOWN 013217/UMRG (13.98)	Everybody		18
186	144	113	3	**SOUNDTRACK** (13.98)	Whip It		11
187	58	–	2	**VARIOUS ARTISTS** INTEGRITY 24702 TIME LIFE (19.98)	Songs 4 Worship 50: 50 Greatest Praise And Worship Songs		66
188	RE-ENTRY		7	**KATY PERRY** (12.98)	One Of The Boys	■	9
189	110	–	2	**THE MOUNTAIN GOATS** 4AD 2932* (14.98)	The Life Of The World To Come		111
190	126	–	2	**THE RAVEONETTES** (13.98)	In And Out Of Control		129
191	RE-ENTRY		7	**NEEDTOBREATHE** ATLANTIC 519702 AG (13.98)	The Outsiders		29
192	198	163	3	**TWISTA** GMG 95412 (18.98)	Category F5		8
193	181	162	3	**MARY MARY** MY BLOCK/COLUMBIA 28087*/SONY MUSIC (11.98) •	The Sound		7
194	RE-ENTRY		7	**WISIN & YANDEL** WY MUSIC/MIAMI (11.98) •	La Revolucion		7
195	RE-ENTRY		17	**ERIC CHURCH** (12.98)	Carolina		17
196	RE-ENTRY		66	**SELAH** (18.98)	You Deliver Me		66
197	180	138	37	**THE USED** (18.98 CD DVD) •	Artwork		10
198	NEW		1	**NELLIE MCKAY** VERVE 013218/VG (13.98)	Normal As Blueberry Pie: A Tribute To Doris Day		198
199	200	–	2	**KARI JOBE** (13.98)	Kari Jobe		81
200			1	**TOBY KEITH** SHOW DOG NASHVILLE 013331/UME (19.98)	35 Biggest Hits	■	2

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OCT 31 2009

ALBUMS Billboard

SALES DATA COMPILED BY nielsen SoundScan

EXCLUSIVE CHARTS FROM BILLBOARD ONLINE

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TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST (IMPRINT & NUMBER) DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	1	2	#1 2 WKS **KISS** (SK 200901 EX (14.98 CD/DVD) ◆	Sonic Boom	
2	3	4	**PEARL JAM** (MONKEYWRENCH 92247 (18.98)	Backspacer	
3	2		**BEBE & CECE WINANS** (MALACO 7454 (14.98)	Still	
4	5	28	**JASON ALDEAN** (BROKEN BOW 2637 (18.98)	Wide Open	●
5	4	3	**DETHKLOK** (ADULT SWIM 61598) Metalocalypse	Dethalbum II (Soundtrack)	
6	9	4	**MONSTERS OF FOLK** (THAMES 14 10(044* (16.98)	Monsters Of Folk	
7	11	28	**PHOENIX** (GLASSNOTE 11.98)	Wolfgang Amadeus Phoenix	
8	10	4	**DAVID GRAY** (ATO/RAMSEUR 13.98)	Draw The Line	
9	HOT SHOT DEBUT		**SHERWOOD** (MYSPACE 50100 (12.98)	QU	
10	7	2	**TIESTO** (A FREEDOM 002 ULTRA (17.98)	Kaleidoscope	
11	NEW		**KOTTONMOUTH KINGS** (BOMBAY 1215 (18.98)	Hidden Stash 420	
12	13	6	**RODRIGO Y GABRIELA** (WEA/WEA 15.98 CD/DVD) ◆	11 11	
13	12	6	**SOUNDTRACK** (ARTEMIS 18.98)	Fame	
14	NEW		**BARONESS** (11.98)	Blue Record	
15	NEW		**LOS LONELY BOYS** (PLAYING IN TRAFFIC 6.98)	1969 (EP)	
16	22	27	GREATEST GAINER **CAGE THE ELEPHANT** (DSP/RCA 49658 CD (13.98)	Cage The Elephant	
17	NEW		**SNOOP DOGG DOGG** (DEATH ROW/ 1015/WIDEAWAKE (16.98)	Death Row The Lost Sessions Vol 1	
18	8	53	**JOURNEY** (SONY/LEGACY EX (14.98 CD/DVD) ◆	Revelation	■
19	RE-ENTRY		**THE AVETT BROTHERS** (RAMSEUR 2724* (7.98)	The Second Gleam (EP)	
20	6	2	**BLESSTHEFALL** (FEARLESS 11.98)	Witness	
21	NEW		**SKELETONWITCH** (PROSTHETIC 13.98)	Breathing The Fire	
22	NEW		**VARIOUS ARTISTS** (DEF JAM/ROC-A-FELLA 5096 E1 (17.98)	DJ Khaled & E-Class Present: Live From The 305	
23	15	3	**HATEBREED** (NUCLEAR BLAST 11.98)	Hatebreed	
24	24	4	**VARIOUS ARTISTS** (FANTASY 17.98)	Silky Soul Music... An All-Star Tribute To Maze Feat. Frankie Beverly	
25	NEW		**MANNHEIM STEAMROLLER** (AMERICAN GRAMAPHONE 2525 *18.98)	Christmas 25th Anniversary Collection	
26	30	28	**CHICKENFOOT** (REDLINE 20091* (13.98)	Chickenfoot	●
27	16	6	**PHISH** (JEMP 5014* 11.98)	Joy	
28	NEW		**THE SUMMER SET** (SUMMER SET 11.98)	Love Like This	
29	26	24	**COLT FORD** (ATLANTIC 27021* 16.98)	Ride Through The Country	
30	19	3	**VARIOUS ARTISTS** (EXTATIC 13.98)	The Mountain 103.7 FM Live From The Mountain Music Lounge Volume 15	
31	14	3	**THE MOUNTAIN GOATS** (TEAM LOVE 11.98)	The Life Of The World To Come	
32	18	2	**THE RAVEONETTES** (VICE 80013* (13.98)	In And Out Of Control	
33	33	3	**THE BLACK CROWES** (SILVER ARROW 82* 15.98)	Before The Frost...Until The Freeze	
34	32	2	**INSANE CLOWN POSSE** (PSYCHOPATHIC 4122 12.98)	Bang! Pow! Boom!	
35	NEW		**NICK SWARDSON** (COMEDY CENTRAL 12.98)	Seriously, Who Farted?	
36	RE-ENTRY		**VICKIE WINANS** (FERRO 8129 (11.98)	How I Got Over	
37	17	2	**THE FALL OF TROY** (EQUAL VISION 1128 (13.98)	In The Unlikely Event	
38	29	5	**MACK 10** (HOO BANGIN' 82509 12.98)	Soft White	
39	23	3	**ACE FREHLEY** (BRONX BORN 90176* (15.98)	Anomaly	
40	39	27	**SILVERSUN PICKUPS** (DANGERBIRD 035* (15.98)	Swoon	
41	36	24	**PASSION PIT** (FRENCHKISS 4 16886 COLUMBIA (12.98)	Manners	
42	27	4	**MARQUES HOUSTON** (MUSICWORKS 001 TUG (17.98)	Mr. Houston	
43	45	3	**THE XX** (YOUNG TURKS 450* (14.98)	xx	
44	43	15	**ALL TIME LOW** (HOPELESS 210 (15.98)	Nothing Personal	
45	RE-ENTRY		**GRIZZLY BEAR** (KANINE 16.98)	Veckatimest	
46	47	3	**THIRD EYE BLIND** (MEGA COLLIDER 01* (13.98)	Ursa Major	
47	RE-ENTRY		**RAY LAMONTAGNE** (RCA 16.98)	Gossip In The Grain	
48	44	3	**ARCTIC MONKEYS** (DOMINO 237* 13.98)	Humbug	
49	49	4	**GIRLS** (FANTASY TRASHLAN 010 TRUE PANTHER SOUNDS (14.98)	Album	
50	41	6	**YO LA TENGO** (MATADOR 15.98)	Popular Songs	

Following the Oct. 16 U.S. opening of "Where the Wild Things Are," its soundtrack (led by Karen O, pictured) re-enters **Top Digital Albums** at No. 6 with 9,000 downloads (up 199%) and vaults up the Billboard 200 to No. 35 with 15,000 sold and an overall 52% increase. The film bowed atop the U.S. and Canada box offices in its first weekend, raking in $32.7 million.



TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST (IMPRINT) DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	NEW		#1 1 WK **SOUNDTRACK** (SUMMIT CHOP SHOP ATLANTIC AG)	The Twilight Saga New Moon	2	
2	1	2	**MICHAEL BUBLE** (143/REPRISE WARNER BROS ◆)	Crazy Love	1	
3	22	17	**THE BLACK EYED PEAS** (INTERSCOPE IGA)	The E N D	6	■
4	3	6	**JAY-Z** (ROC NATION AG ◆)	The Blueprint 3	3	
5	7	14	**OWL CITY** (UNIVERSAL REPUBLIC UMRG)	Ocean Eyes	20	
6	RE-ENTRY		**KAREN O AND THE KIDS** (INTERSCOPE IGA)	Where The Wild Things Are (Soundtrack)	35	
7	NEW		**THE FLAMING LIPS** (WARNER BROS ◆)	Embryonic	8	
8	NEW		**FIVE FOR FIGHTING** (AWARE/COLUMBIA/SONY MUSIC)	Slice	34	
9	NEW		**DEAD BY SUNRISE** (WARNER BROS)	Out Of Ashes	29	
10	6	3	**BREAKING BENJAMIN** (HOLLYWOOD ◆)	Dear Agony	13	
11	18	5	**KINGS OF LEON** (RCA RMG)	Only By The Night	18	■
12	5	3	**PARAMORE** (FUELED BY RAMEN AG)	Brand New Eyes	16	
13	NEW		**SHERWOOD** (MYSPACE)	QU	91	
14	16	47	**LADY GAGA** (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE IGA)	The Fame	19	■
15	NEW		**MARIO** (RMG)	D.N.A.	9	
16	19	5	**MUSE** (HELIUM-3 WARNER BROS ◆)	The Resistance	33	
17	NEW		**DAVID ARCHULETA** (J/VE IMG)	Christmas From The Heart	30	
18	17	4	**PEARL JAM** (MONKEYWRENCH)	Backspacer	21	
19	RE-ENTRY		**TAYLOR SWIFT** (BIG MACHINE ◆)	Fearless	7	■
20	RE-ENTRY		**THE AVETT BROTHERS** (RAMSEUR)	The Second Gleam (EP)	139	
21	RE-ENTRY		**PETE YORN & SCARLETT JOHANSSON** (NEW WEST RECORDS)	Break Up	52	
	13	3	**ALICE IN CHAINS** (VIRGIN EARTH)	Black Gives Way To Blue	17	
23	RE-ENTRY		**REGINA SPEKTOR** (SIRE/WARNER BROS ◆)	Far	83	
24	24	5	**KID CUDI** (REPUBLIC/UNIVERSAL MOTOWN UMRG ◆)	Man On The Moon The End Of Day	48	
25	20	4	**THREE DAYS GRACE**	Life Starts Now	32	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST (IMPRINT) DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	11	2	#1 1 WK **MICHAEL BUBLE** (143/REPRISE 520733 WARNER BROS ◆)	Crazy Love	1	
2	NEW		**BOB DYLAN** (COLUMBIA SONY MUSIC)	Christmas In The Heart	23	
3	7	2	**ROSANNE CASH** (MANHATTAN)	The List	28	
4	2	3	**BARBRA STREISAND** (COLUMBIA SONY MUSIC)	Love Is The Answer	4	
5	NEW		**THE FLAMING LIPS** (WARNER BROS 48565* ◆)	Embryonic	8	
6	NEW		**DAVID ARCHULETA** (J/VE 51942)	Christmas From The Heart	30	
7	NEW		**SOUNDTRACK** (SUMMIT CHOP SHOP ATLANTIC 519421 AG)	The Twilight Saga New Moon	2	
8	8	4	**HARRY CONNICK, JR.** (COLUMBIA 47209* SONY MUSIC)	Your Songs	24	
9	9	3	**MARK KNOPFLER** (REPRISE WARNER BROS)	Get Lucky	127	
10	4	2	**TOBY KEITH** (SHOW DOG NASHVILLE 022)	American Ride	12	
11	22	6	**JAY-Z** (ROC NATION 520856 AG ◆)	The Blueprint 3	3	
12	NEW		**NEIL DIAMOND** (COLUMBIA SONY MUSIC)	A Cherry Cherry Christmas	126	
13	12	3	**ALICE IN CHAINS** (VIRGIN 72554* EARTH)	Black Gives Way To Blue	17	
14	NEW		**DARYL HALL JOHN OATES** (LEGACY 88697 SONY MUSIC)	Do What You Want Be What You Are: The Music Of Daryl Hall John Oates	89	
15	19	7	**WHITNEY HOUSTON** (ARISTA 19045 RMG)	I Look To You	15	●
16	21	5	**MUSE** (HELIUM-3 521130 WARNER BROS ◆)	The Resistance	33	
17	NEW		**KOTTONMOUTH KINGS** (BOMBAY 1215 420)	Hidden Stash 420	103	
18	RE-ENTRY		**VARIOUS ARTISTS** (RCA 51 ◆)	Playing For Change: Songs Around The World	—	
19	NEW		**FIVE FOR FIGHTING** (AWARE COLUMBIA SONY MUSIC)	Slice	34	
20	23	6	**THEY MIGHT BE GIANTS** (DISNEY 4506 WALT DISNEY ◆)	Here Comes Science	—	
21	6	4	**BRANDI CARLILE** (COLUMBIA 24716* SONY MUSIC)	Give Up The Ghost	62	
22	13	3	**MARIAH CAREY** (ISLAND IDJMG)	Memoirs Of An Imperfect Angel	10	
23	NEW		**A ROCKET TO THE MOON** (ATLANTIC 50200)	On Your Side	82	
24	25	5	**THE BEATLES** (APPLE CAPITOL)	Abbey Road	—	◆
25	NEW		**BARONESS** (11.98)	Blue Record	117	

AOL VIDEO

The week's most-streamed videos on AOL

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/LABEL)
1	1	12	#1 12 WKS **WHITE HORSE** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	19	**LOVE STORY** TAYLOR SWIFT (BIG MACHINE)
3	6	19	**TELL ME SOMETHING I DON'T KNOW** SELENA GOMEZ (RAZOR & TIE)
4	5	19	**OUR SONG** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	3	5	**IF I DIDN'T HAVE YOU** MITCHEL MUSSO & EMILY OSMENT (WALT DISNEY)
6	7	19	**PICTURE TO BURN** TAYLOR SWIFT (BIG MACHINE)
7	9	13	**TEARDROPS ON MY GUITAR** TAYLOR SWIFT (BIG MACHINE)
8	4	14	**SINGLE LADIES (PUT A RING ON IT)** BEYONCE (MUSIC WORLD/COLUMBIA)
9	13	12	**CRUSH** DAVID ARCHULETA (19/J/VE IMG)
10	8	2	**ONCE UPON A DREAM** EMILY OSMENT (WALT DISNEY)
11	14	4	**TIM MCGRAW** TAYLOR SWIFT (BIG MACHINE)
12	10	14	**NEW CLASSIC** DREW SEELEY & SELENA GOMEZ (RAZOR & TIE)
13	–	7	**LOVEBUG** JONAS BROTHERS (HOLLYWOOD)
14	11	7	**FLY ON THE WALL** MILEY CYRUS (HOLLYWOOD)
15	15	2	**HOT N COLD** KATY PERRY (CAPITOL)

YAHOO! SONGS

The week's most-streamed songs on Yahoo! Music

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT/LABEL)
1	1	14	#1 12 WKS **YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	8	**USE SOMEBODY** KINGS OF LEON (RCA RMG)
3	–	1	**WHATCHA SAY** JASON DERULO (BE/JIGA HEIGHTS/WARNER BROS.)
4	4	7	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
5	5	7	**DOWN** JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
6	–	1	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
7	6	7	**OBSESSED** MARIAH CAREY (ISLAND IDJMG)
8	8	8	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
9	–	1	**NEVER SAY NEVER** THE FRAY (EPIC)
10	10	11	**ALREADY GONE** KELLY CLARKSON (19/J/RCA RMG)
11	14	3	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
12	7	13	**GOOD GIRLS GO BAD** COBRA STARSHIP FEAT LEIGHTON MEESTER (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/R
13	3	17	**WAKING UP IN VEGAS** KATY PERRY (CAPITOL)
14	12	5	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
15	11	8	**BATTLEFIELD** JORDIN SPARKS (COLUMBIA)

TOP HOLIDAY ALBUMS .biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT) DISTRIBUTING LABEL
1	21	2	#1 1 WK **CHRISTMAS IN THE HEART** BOB DYLAN (COLUMBIA SONY MUSIC)
2	–	1	**CHRISTMAS FROM THE HEART** DAVID ARCHULETA (19/J/VE IMG)
3	–	1	**GOLD AND GREEN** SUGARLAND (MERCURY NASHVILLE UMGN)
4	1	2	**GLORY IN THE HIGHEST: CHRISTMAS SONGS OF WORSHIP** CHRIS TOMLIN (SIXSTEPS/SPARROW)
5	28	10	**THE TAYLOR SWIFT HOLIDAY COLLECTION (EP)** TAYLOR SWIFT (BIG MACHINE)
6	–	1	**A CHERRY CHERRY CHRISTMAS** NEIL DIAMOND (COLUMBIA SONY MUSIC)
7	–	1	**CHRISTMAS: 25TH ANNIVERSARY COLLECTION** MANNHEIM STEAMROLLER (AMERICAN GRAMAPHONE)
8	16	33	**NOEL** JOSH GROBAN (143/REPRISE/WARNER BROS.)
9	–	1	**ULTIMATE CHRISTMAS COLLECTION** JACKSON 5 (MOTOWN/UME)
10	5	12	**AND WINTER CAME...** ENYA (REPUBLIC/WARNER BROS.)
11	–	1	**IN THE SWING OF CHRISTMAS** BARRY MANILOW (ARISTA/RMG)
12	26	2	**NOW THAT'S WHAT I CALL A COUNTRY CHRISTMA** VARIOUS ARTISTS (EMI/UNIVERSAL/SONY MUSIC)
13	–	1	**ALL WRAPPED UP: VOL. 2 (EP)** VARIOUS ARTISTS (HOLLYWOOD)
14	15	38	**LET IT SNOW! (EP)** MICHAEL BUBLE (143/REPRISE/WARNER BROS.)
15	12	53	**THE CHRISTMAS COLLECTION** IL DIVO (SYCO/SONY MUSIC)

HEATSEEKERS ALBUMS

LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
1	#1 1 WK	BARONESS	Blue Record
2		SKELETONWITCH	Breathing The Fire
3		THE SUMMER SET	Love Like This
4	10 34	COLT FORD	Ride Through The Country
5	6 3	JOSHUA BELL	At Home With Friends
6	1 2	THE MOUNTAIN GOATS	The Life Of The World To Come
7	3 2	THE RAVEONETTES	In And Out Of Control
8		NELLIE MCKAY	Normal As Blueberry Pie: A Tribute To Doris Day
9		NICK SWARDSON	Seriously. Who Farted?
10		LINDA EDER	Soundtrack
11	2 2	LUCERO	1372 Overton Park
12	13 47	RANDY HOUSER	Anything Goes
13	8 2	THE GOSSIP	Music For Men
14	14 8	THE XX	xx
15	17 4	GIRLS	Album
16	12 3	AUSTRIAN DEATH MACHINE	Double Brutal
17	15 2	COLT FORD	Country Is As Country Does
18	NEW	THAO WITH THE GET DOWN STAY DOWN	Know Better Learn Faster
19	4 2	LIGHTS	The Listening
20	24 60	THE AIRBORNE TOXIC EVENT	The Airborne Toxic Event
21	36 2	GREATEST GAINER GOGOL BORDELLO	Live From Axis Mundi
22	30 17	TRAILER CHOIR	Off The Hillbilly Hook (EP)
23		PEOPLE UNDER THE STAIRS	Carried Away
24		JAMES MCMURTRY	Live In Europe
25	11 2	DEAD MAN'S BONES	Dead Man's Bones
26	NEW	NEON INDIAN	Psychic Chasms
27	32 4	LA ROUX	La Roux
28	27 3	HOPE SANDOVAL & THE WARM INVENTIONS	Through The Devil Softly
29	RE-ENTRY	MAYER HAWTHORNE	A Strange Arrangement
30	28 3	BOB SCHNEIDER	Lovely Creatures
31	NEW	DON CHETO	El Kitme De Ustedes
32	31 2	N'DAMBI	Pink Elephant
33	44 6	TERCER CIELO	Gente Comun, Suenos Extraordinarios
34	22 28	MATT & KIM	Grand
35	NEW	EDITORS	In This Light And On This Evening
36	34 4	DESPISED ICON	Day Of Mourning
37	5 2	VEDERA	Stages
38	NEW	GRANT-LEE PHILLIPS	Little Moon
39	35 3	LANDON PIGG	The Boy Who Never
40	49 7	SIDEWALK PROPHETS	These Simple Truths
41	7 2	IMMORTAL	All Shall Fall
42	18 3	ANVIL	This Is Thirteen
43	NEW	THE TEMPER TRAP	Conditions
44	NEW	YURIDIA	Nada Es De Color Rosa
45	RE-ENTRY	GROUP 1 CREW	Ordinary Dreamers
46	NEW	FANFARLO	Reservoir
47	RE-ENTRY	CAROLINA LIAR	Coming To Terms
48	42 5	KSM	ReadBetweenTheLines
49	RE-ENTRY	ADELITAS WAY	Adelitas Way
50	46 4	THE BIG PINK	A Brief History Of Love



His Comedy Central stand-up special of the same name premiered Oct. 11, helping this companion set's entry. It also starts at No. 2 on Top Comedy Albums.



This is her ninth set to chart on Heatseekers, the most of any solo female in the chart's 18-year history.

35

This set arrives at No. 1 on the U.K. Albums chart, giving the band its second topper on that list. (See Hits of the World, page 51.)

HEATSEEKERS SONGS

LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	4	#1 1 WK TIK TOK — KE$HA (RAISE MONEY/RCA/RMG)
2	2 15	LA LA LA — LMFAO
3	3 18	RUNAWAY — LOVE AND THEFT
4		NOBODY — WONDER GIRLS
5	5 13	RED LIGHT — DAVID NAIL
6		KINGS AND QUEENS — 30 SECONDS TO MARS
7	10 3	WHITE LIAR — MIRANDA LAMBERT
8	8 10	SHOTS — LMFAO FEATURING LIL JON
9	16 8	[illegible] — PHOENIX
10	7 16	I'M IN MIAMI TRICK — LMFAO
11	9 16	BOOTS ON — RANDY HOUSER (UNIVERSAL SOUTH)
12	6 16	LOVE YOUR LOVE THE MOST — ERIC CHURCH
13	13 8	CITY ON OUR KNEES — TOBYMAC
14	18 7	EIGHT SECOND RIDE — JAKE OWEN
15	12 14	YOU'RE GOING DOWN — SICK PUPPIES
16	22 16	AIN'T NO REST FOR THE WICKED — CAGE THE ELEPHANT
17	14 15	JARS — CHEVELLE
18	15 12	5 STAR CHICK — YO GOTTI
19	19 12	SAVIOR — RISE AGAINST
20	21 6	CLOSE TO YOU — BEBE & CECE WINANS
21	11 8	FALLING DOWN — SELENA GOMEZ & THE SCENE
22	32 5	MEET ME ON THE EQUINOX — DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
23	26 2	ESCLAVO DE SUS BESOS — DAVID BISBAL
24	25 5	SU VENENO — AVENTURA
25	35 3	DOLLHOUSE — PRISCILLA RENEA

REGIONAL HEATSEEKERS #1 ALBUMS



Tercer Cielo — *Gente Comun, Suenos Extraordinarios*
Colt Ford — *Ride Through The Country*
Baroness — *Blue Record*
Steep Canyon Rangers — *Deep In The Shade*
Colt Ford — *Country Is As Country Does*
Noel Schajris — *Uno No Es Uno*
Hector Acosta — *Simplemente... El Torito*
Skeletonwitch — *Breathing The Fire*
Lucero — *1372 Overton Park*
Joshua Bell — *At Home With Friends*

Like A Storm — *The End Of The Beginning*
Carolina Liar — *Coming To Terms*
Skeletonwitch — *Breathing The Fire*
Nick Swardson — *Seriously. Who Farted?*
Mason Jennings — *Blood Of Man*
Baroness — *Blue Record*
Trailer Choir — *Off The Hillbilly Hook (EP)*
White Lies — *To Lose My Life*
The Mountain Goats — *The Life Of The World To Come*
Randy Houser — *Anything Goes*

PROGRESS REPORT

A Rocket to the Moon, "On Your Side"

The rock quartet's major-label full-length debut begins with 6,000 copies sold and jets in at No. 82 on the Billboard 200. The act is on tour with Boys Like Girls, Cobra Starship and the Maine through the end of November.



THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER(S)/SONGWRITER(S)	Artist / IMPRINT / PROMOTION LABEL	CERT	PEAK POSITION
1	2	1	16	#1 2 WKS **DOWN**	Jay Sean Featuring Lil Wayne		1
2	4	4		**WHATCHA SAY**	Jason DeRulo		2
3	3	2		**PARTY IN THE U.S.A.**	Miley Cyrus		2
4	5	3		**RUN THIS TOWN**	Jay-Z, Rihanna & Kanye West	●	2
5	1	–		**3**	Britney Spears		1
6	7	6	8	GREATEST GAINER/AIRPLAY **PAPARAZZI**	Lady Gaga		6
7	9	11		**FIREFLIES**	Owl City		7
8	6	5		**I GOTTA FEELING**	The Black Eyed Peas		1
9	17	32	5	GREATEST GAINER/DIGITAL **MEET ME HALFWAY**	The Black Eyed Peas		9
10	8	7		**YOU BELONG WITH ME**	Taylor Swift		2
11	12	12		**SWEET DREAMS**	Beyonce		11
12	13	10		**EMPIRE STATE OF MIND**	Jay-Z + Alicia Keys		5
13	10	9		**USE SOMEBODY**	Kings Of Leon	■	4
14	14	24		**REPLAY**	Iyaz		14
15	15	13		**FOREVER**	Drake Featuring Kanye West, Lil Wayne & Eminem		8
16	11	8		**OBSESSED**	Mariah Carey		7
17	HOT SHOT DEBUT		1	**WHO SAYS**	John Mayer		17
18	23	16		**BREAK UP**	Mario Featuring Gucci Mane & Sean Garrett		14
19	20	14		**COWBOY CASANOVA**	Carrie Underwood		11
20	19	23		**ALREADY GONE**	Kelly Clarkson		19
21	25	34		**SEXY CHICK**	David Guetta Featuring Akon		21
22	24	30		**NEED YOU NOW**	Lady Antebellum		22
23	21	26		**ONE TIME**	Justin Bieber		21
24	18	18		**SAY HEY (I LOVE YOU)**	Michael Franti & Spearhead Feat. Cherine Anderson		18
25	28	31		**FALLIN' FOR YOU**	Colbie Caillat		12
26	29	33		**TOES**	Zac Brown Band	■	
27	52	–		**I CAN TRANSFORM YA**	Chris Brown Featuring Lil Wayne & Swizz Beatz		27
28	27	29		**LOVE DRUNK**	Boys Like Girls	●	22
29	22	15		**HOTEL ROOM SERVICE**	Pitbull		8
30	26	19		**THROW IT IN THE BAG**	Fabolous Featuring The-Dream		14
31	39	42		**EVACUATE THE DANCEFLOOR**	Cascada		31
32	31	17		**SHE WOLF**	Shakira	●	11
33	38	39		**GETTIN' YOU HOME (THE BLACK DRESS SONG)**	Chris Young		33
34	42	45		**ONLY YOU CAN LOVE ME THIS WAY**	Keith Urban		34
35	32	22		**GOOD GIRLS GO BAD**	Cobra Starship Featuring Leighton Meester	■	7
36	34	27		**SUCCESSFUL**	Drake Featuring Trey Songz & Lil Wayne		17
37	33	20		**BE ON YOU**	Flo Rida Featuring Ne-Yo		19
38	49	46		**DROP IT LOW**	Ester Dean Featuring Chris Brown		38
39	36	25		**KNOCK YOU DOWN**	Keri Hilson Featuring Kanye West & Ne-Yo		3
40	NEW			**GOOD MORNING**	Chamillionaire		40
41	37	21		**BEST I EVER HAD**	Drake		2
42	35	40		**AMERICAN RIDE**	Toby Keith		35
43	47	49		**WASTED**	Gucci Mane Featuring Plies Or OJ Da Juiceman		43
44	43	37		**BIG GREEN TRACTOR**	Jason Aldean	●	18
45	48	RE		**I KNOW YOU WANT ME (CALLE OCHO)**	Pitbull		2
46	45	38		**BOOM BOOM POW**	The Black Eyed Peas		1
47	41	36		**NEVER SAY NEVER**	The Fray	●	32
48	51	43		**21 GUNS**	Green Day	●	RE
49	46	41		**NO SURPRISE**	Daughtry		15
50	53	59		**DO I**	Luke Bryan		50
51	56	53		**WELCOME TO THE FUTURE**	Brad Paisley		51
52	16			**ONE LESS LONELY GIRL**	Justin Bieber		16
53	55	52		**IMMA STAR (EVERYWHERE WE ARE)**	Jeremih		51
54	57	55		**I'M ALIVE**	Kenny Chesney With Dave Matthews		54
55	79	–		**TIK TOK**	Ke$ha		55
56	NEW			**KEEP HOLDING ON**	Glee Cast		9
57	90	–		**HAVEN'T MET YOU YET**	Michael Buble		5
58	62	62		**SMILE**	Uncle Kracker		4
59	80	98		**HEY, SOUL SISTER**	Train		5
60	66	74		**FUNHOUSE**	Pink		8
61	65	65		**DOESN'T MEAN ANYTHING**	Alicia Keys		8
62	71	–		**BODY LANGUAGE**	Jesse McCartney Featuring T-Pain		8
63	61	64		**FACE DROP**	Sean Kingston		8
64	70	67		**UPRISING**	Muse		3
65	NEW			**NO AIR**	Glee Cast		8
66	72	69		**STARSTRUKK**	3OH!3 Featuring Katy Perry	●	5
67	77	81		**FIFTEEN**	Taylor Swift		8
68	63	54		**SMALL TOWN USA**	Justin Moore		4
69	59	58		**LOL :-)**	Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em		5
70	69	70		**GOD IN ME**	Mary Mary Featuring Kierra 'KiKi' Sheard		5
71	30	–		**IT'S MY LIFE / CONFESSIONS PART II**	Glee Cast		3
72	64	56		**LA LA LA**	LMFAO		8
73	75	75		**RUNAWAY**	Love And Theft		8
74	74	68		**I'M GOING IN**	Drake Featuring Lil Wayne & Young Jeezy		4
75	68	72		**NUMBER ONE**	R. Kelly Featuring Keri Hilson		6
76	NEW			**NOBODY**	Wonder Girls		7
77	NEW			**MAMA'S SONG**	Carrie Underwood		7
78	73	77		**I WILL NOT BOW**	Breaking Benjamin		4
79	82	85		**RED LIGHT**	David Nail		7
80	86	96		**CONSIDER ME GONE**	Reba		8
81	83	91		**I WANNA MAKE YOU CLOSE YOUR EYES**	Dierks Bentley		8
82	78	79		**UNDER**	Pleasure P		7
83	NEW			**CHANCES**	Five For Fighting		8
84	40	–		**HALO / WALKING ON SUNSHINE**	Glee Cast		4
85	58	–		**ALL THE RIGHT MOVES**	OneRepublic		5
86	87	90		**BONFIRE**	Craig Morgan		8
87	88	94		**BAD HABITS**	Maxwell		8
88	NEW			**KINGS AND QUEENS**	30 Seconds To Mars		8
89	84	80		**YOU'RE A JERK**	New Boyz	●	2
90	81	73		**WHEELS**	Foo Fighters		7
91	67	60		**I WANT TO KNOW WHAT LOVE IS**	Mariah Carey		6
92	NEW			**PAPERS**	Usher		8
93	54	–		**HELL OF A LIFE**	TI		5
94	100	–		**MONEY TO BLOW**	Birdman Featuring Lil Wayne & Drake		8
95	RE			**BREAK**	Three Days Grace		8
96	RE-ENTRY			**REGRET**	LeToya Featuring Ludacris		8
97	NEW			**TIE ME DOWN**	New Boyz Featuring Ray J		8
98	NEW			**WHITE LIAR**	Miranda Lambert		8
99	NEW			**NOTION**	Kings Of Leon		8
100	97	–		**HONKY TONK STOMP**	Brooks & Dunn Featuring Billy Gibbons		1



The song is the first to return to No. 1 since T.I.'s "Live Your Life" (featuring Rihanna) hit the top for a third stint in December 2008.

5

While airplay continues to build at a rapid clip (49-25 on Hot 100 Airplay, up 44%), second-week digital sales dip by 33%, resulting in a fall from No. 1.



The singer scores his best debut with the opening single from his new album "Battle Studies," due Oct. 27. It starts at No. 10 on Hot Digital Songs (102,000 copies sold).



A discounted single sold at the teen clothing chain Justice prompts a No. 1 debut on Hot Singles Sales (30,000 sold) and an inaugural Hot 100 appearance for the South Korean pop quintet.



This preview of his sixth studio album, due in early 2010, should take a nice jump next issue since first-week digital sales will affect its ranking.

BETWEEN THE BULLETS

PEAS PUSH TOWARD ANOTHER NO. 1



The Black Eyed Peas could continue their Billboard Hot 100 hot streak as "Meet Me Halfway" jumps 17-9. The follow-up track to successive double-digit-week No. 1s takes Greatest Gainer/Digital honors, more than doubling its downloads (127,000 sold) and rising 17-5 on Hot Digital Songs. Sales were buoyed by the track's iTunes video premiere and its inclusion in the latest TV spot for DirecTV, shown frequently during the Major League Baseball playoffs on TBS and Fox. On the Billboard 200, the impact is also felt, where the album "The E.N.D." shoots up the tally with Pacesetter honors, vaulting 23-6 with 40,000 sold (up 56%).

—*Silvio Pietroluongo*

Billboard HOT 100 — OCT 31 2009

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	**DOWN** (3 WKS) — JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	2	13	**RUN THIS TOWN** — JAY Z RIHANNA & KANYE WEST (ROC NATION)
3	3	25	**YOU BELONG WITH ME** — TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	5	22	**USE SOMEBODY** — KINGS OF LEON (RCA/RMG)
5	7	7	**PAPARAZZI** — LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
6	6	7	**SWEET DREAMS** — BEYONCE (MUSIC WORLD/COLUMBIA)
7	6	9	**WHATCHA SAY** — JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
8	4	19	**I GOTTA FEELING** — THE BLACK EYED PEAS (INTERSCOPE)
9	10	9	**PARTY IN THE U.S.A.** — MILEY CYRUS (HOLLYWOOD)
10	9	16	**OBSESSED** — MARIAH CAREY (island/IDJMG)
11	14	6	**FOREVER** — DRAKE (YMCMB/MASON ZONE/STREAMLINE/INTERSCOPE)
12	11	17	**BREAK UP** — MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
13	15	4	**EMPIRE STATE OF MIND** — JAY-Z + ALICIA KEYS (ROC NATION)
14	12	16	**THROW IT IN THE BAG** — FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
15	21	6	**ALREADY GONE** — KELLY CLARKSON (RCA/RMG)
16	26	5	**MEET ME HALFWAY** — THE BLACK EYED PEAS (INTERSCOPE)
17	22	12	**ONLY YOU CAN LOVE ME THIS WAY** — KEITH URBAN (CAPITOL NASHVILLE)
18	24	10	**FALLIN' FOR YOU** — COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	20	9	**TOES** — ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
20	18	11	**GETTIN' YOU HOME (THE BLACK DRESS SONG)** — CHRIS YOUNG (RCA NASHVILLE)
21	13	28	**KNOCK YOU DOWN** — KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/JIVE/INTERSCOPE)
22	28	12	**WELCOME TO THE FUTURE** — BRAD PAISLEY (ARISTA NASHVILLE)
23	29	6	**COWBOY CASANOVA** — CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
24	16	15	**SUCCESSFUL** — DRAKE FEAT. TREY SONGZ (YMCMB/CASH MONEY/MAYBACH MUSIC/WARNER BROS.)
25	49	2	**3** — BRITNEY SPEARS (JIVE/JLG)
26	31	10	**WASTED** — GUCCI MANE FEAT. PLIES (MIDAS TOUCH/BAD BOY/WARNER BROS.)
27	27	20	**NO SURPRISE** — DAUGHTRY (RCA/RMG)
28	17	24	**BEST I EVER HAD** — DRAKE (YMCMB/MASON ZONE/CASH MONEY/UNIVERSAL MOTOWN)
29	25	13	**AMERICAN RIDE** — TOBY KEITH (SHOW DOG NASHVILLE)
30	23	17	**HOTEL ROOM SERVICE** — PITBULL (MR. 305/POLO GRD/NDA/J RMG)
31	32	2	**LOVE DRUNK** — BOYS LIKE GIRLS (COLUMBIA)
32	38	5	**NEED YOU NOW** — LADY ANTEBELLUM (CAPITOL NASHVILLE)
33	19	13	**BE ON YOU** — FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
34	40	4	**DOESN'T MEAN ANYTHING** — ALICIA KEYS (MBK/RMG)
35	48	2	**I CAN TRANSFORM YA** — CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
36	37	33	**I KNOW YOU WANT ME (CALLE OCHO)** — PITBULL (ULTRA)
37	36	17	**GOD IN ME** — MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
38	33	14	**NEVER SAY NEVER** — THE FRAY (EPIC)
39	34	10	**SAY HEY (I LOVE YOU)** — MICHAEL FRANTI & SPEARHEAD (EMI/ANTI/UNIVERSAL REPUBLIC)
40	45	5	**DO I** — LUKE BRYAN (CAPITOL NASHVILLE)
41	50	7	**EVACUATE THE DANCEFLOOR** — CASCADA (ULTRA)
42	61	2	**FIREFLIES** — OWL CITY (UNIVERSAL REPUBLIC)
43	56	3	**SEXY CHICK** — DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
44	46	11	**I'M ALIVE** — KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
45	41	9	**UNDER** — PLEASURE P (ATLANTIC)
46	52	4	**ONE TIME** — JUSTIN BIEBER (ISLAND/IDJMG)
47	42	17	**BIG GREEN TRACTOR** — JASON ALDEAN (BROKEN BOW)
48	72	2	**PAPERS** — USHER (LAFACE/JLG)
49	43	19	**SMALL TOWN USA** — JUSTIN MOORE (VALORY)
50	57	5	**BAD HABITS** — MAXWELL (MRA)
51	68	2	**REPLAY** — IYAZ (SMI/MONEY BEL/UMG HEIGHTS/REPRISE)
52	NEW	15	**GOOD GIRLS GO BAD** — CEDRA STARSHIP FEAT. LEIGHTON MEESTER (POSTMODERN/FLIP/REPUBLIC/IDJ/FFR)
53	51	5	**FIFTEEN** — TAYLOR SWIFT (BIG MACHINE)
54	47	8	**NUMBER ONE** — R. KELLY FEAT. KERI HILSON (JIVE/JLG)
55	53	9	**RUNAWAY** — LOVE AND THEFT (CAROLWOOD)
56	54	33	**BOOM BOOM POW** — THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
57	NEW	4	**BONFIRE** — CRAIG MORGAN (BNA)
58	66	3	**I INVENTED SEX** — TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
59	65	2	**CONSIDER ME GONE** — REBA (THE TRAIN/VALORY)
60	58	6	**DROP IT LOW** — ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON JR/STREAMLINE/INTERSCOPE)
61	55	14	**SHE WOLF** — SHAKIRA (SONY MUSIC LATIN/EPIC)
62	62	8	**LOL :-)** — TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY (SONG BOOK/ATLANTIC)
63	67	4	**REGRET** — LETOYA FEAT. LUDACRIS (CAPITOL)
64	64	3	**I WANNA MAKE YOU CLOSE YOUR EYES** — DIERKS BENTLEY (CAPITOL NASHVILLE)
65	63	3	**RED LIGHT** — DAVID NAIL (MCA NASHVILLE)
66	62	14	**21 GUNS** — GREEN DAY (REPRISE)
67	70	3	**HONKY TONK STOMP** — BROOKS & DUNN FEAT. BILLY GIBBONS (ARISTA NASHVILLE)
68	73	8	**IMMA STAR (EVERYWHERE WE ARE)** — JEREMIH (MICK SCHULTZ DEF JAM/IDJMG)
69	-	1	**SOUTHERN VOICE** — TIM MCGRAW (DMG)
70	-	1	**ALL I ASK FOR ANYMORE** — TRACE ADKINS (ANTI/EMI NASHVILLE)
71	74	11	**CHECK MY BRAIN** — ALICE IN CHAINS (VIRGIN/CAPITOL)
72	-	1	**BABY BY ME** — 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
73	-	1	**SMILE** — UNCLE KRACKER (TOP DOG/ATLANTIC)
74	60	12	**SOUNDS LIKE LIFE TO ME** — DARRYL WORLEY (STROUD/VARIOUS)
75	75	22	**BOOTS ON** — RANDY HOUSER (MCA/RIVERA/SOUTH)

73 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	2	**3** (2 WKS) — BRITNEY SPEARS (JIVE/JLG)	
2	4	9	**FIREFLIES** — OWL CITY (UNIVERSAL REPUBLIC)	
3	2	10	**PARTY IN THE U.S.A.** — MILEY CYRUS (HOLLYWOOD)	
4	3	10	**WHATCHA SAY** — JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
5	17	4	**MEET ME HALFWAY** — THE BLACK EYED PEAS (INTERSCOPE)	
6	6	15	**DOWN** — JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
7	8	10	**RUN THIS TOWN** — JAY Z RIHANNA & KANYE WEST (ROC NATION)	●
8	5	8	**PAPARAZZI** — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
9	10	9	**REPLAY** — IYAZ (SMI/MONEY BEL/UMG HEIGHTS/REPRISE)	
10	-	1	**WHO SAYS** — JOHN MAYER (COLUMBIA)	
11	9	19	**I GOTTA FEELING** — THE BLACK EYED PEAS (INTERSCOPE)	
12	11	6	**EMPIRE STATE OF MIND** — JAY Z + ALICIA KEYS (ROC NATION)	
13	13	5	**FOREVER** — DRAKE (YMCMB/MASON ZONE/STREAMLINE/INTERSCOPE)	
14	18	12	**SEXY BITCH** — DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
15	16	12	**ONE TIME** — JUSTIN BIEBER (IDJ AND IDJMG)	
16	20	11	**SWEET DREAMS** — BEYONCE (MUSIC WORLD/COLUMBIA)	
17	23	9	**NEED YOU NOW** — LADY ANTEBELLUM (CAPITOL NASHVILLE)	
18	22	4	**COWBOY CASANOVA** — CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
19	19	12	**SAY HEY (I LOVE YOU)** — MICHAEL FRANTI & SPEARHEAD (EMI/ANTI/UNIVERSAL REPUBLIC)	
20	21	25	**YOU BELONG WITH ME** — TAYLOR SWIFT (BIG MACHINE)	
21		1	**GOOD MORNING** — CHAMILL ONAIRE (CHAMILLITARY/UNIVERSAL REPUBLIC)	
22	14	15	**OBSESSED** — MARIAH CAREY (ISLAND IDJMG)	
23	24	36	**USE SOMEBODY** — KINGS OF LEON (RCA/RMG)	■
24	60	13	**BREAK UP** — MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)	
25	26	12	**ALREADY GONE** — KELLY CLARKSON (RCA/RMG)	
26	7	2	**ONE LESS LONELY GIRL** — JUSTIN BIEBER (IDJ/MBI/IDJMG)	
27	48	2	**I CAN TRANSFORM YA** — CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
28	-	1	**KEEP HOLDING ON** — GLEE CAST (FOX/COLUMBIA)	
29	27	14	**SHE WOLF** — SHAKIRA (SONY MUSIC LATIN/EPIC)	●
30	16	16	**LOVE DRUNK** — BOYS LIKE GIRLS (COLUMBIA)	●
31	47	2	**TIK TOK** — KESHA (RCA/SONY MUSIC/RCA/RMG)	
32	32	10	**EVACUATE THE DANCE FLOOR** — CASCADA (ULTRA)	
33	28	16	**HOTEL ROOM SERVICE** — PITBULL (MR. 305/POLO GRD/NDA/J RMG)	
34	-	1	**NO AIR** — GLEE CAST (FOX/COLUMBIA)	
35	30	20	**GOOD GIRLS GO BAD** — CEDRA STARSHIP FEAT. LEIGHTON MEESTER (POSTMODERN/FLIP/REPUBLIC/IDJ/FFR)	■
36	33	12	**TOES** — ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
37	35	5	**DROP IT LOW** — ESTER DEAN FEAT. CHRIS BROWN (HARVEY MASON JR/STREAMLINE/INTERSCOPE)	
38	12	2	**IT'S MY LIFE / CONFESSIONS PART II** — GLEE CAST (FOX/COLUMBIA)	
39		2	**HEY, SOUL SISTER** — TRAIN (AWAKE/COLUMBIA)	
40	-	2	**HAVEN'T MET YOU YET** — MICHAEL BUBLÉ (143/REPRISE)	
41	38	16	**FALLING FOR YOU** — COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
42	37	17	**21 GUNS** — GREEN DAY (REPRISE)	●
43	-	1	**MAMA'S SONG** — CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
44	42	5	**FACE DROP** — SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
45	45	3	**FUNHOUSE** — PINK (LAFACE/JLG)	
46	55	3	**BODY LANGUAGE** — JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)	
47	40	10	**IMMA STAR (EVERYWHERE WE ARE)** — JEREMIH (MICK SCHULTZ DEF JAM/IDJMG)	
48	15		**HALO / WALKING ON SUNSHINE** — GLEE CAST (FOX/COLUMBIA)	
49	36	29	**DOOM BOOM POW** — THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
50	41		**BIG GREEN TRACTOR** — JASON ALDEAN (BROKEN BOW)	●
51	49	11	**SMILE** — UNCLE KRACKER (TOP DOG/ATLANTIC)	
52	31	2	**ALL THE RIGHT MOVES** — ONEREPUBLIC (MOSLEY/INTERSCOPE)	
53	43	32	**SINGLE LADIES (PUT A RING ON IT)** — BEYONCE (MUSIC WORLD/COLUMBIA)	■
54	59		**STARSTRUKK** — 30H!3 (PHOTO FINISH/ATLANTIC/RRP)	●
55	65	6	**UPRISING** — MUSE (HELIUM-3/WARNER BROS.)	
56	39	42	**FOREVER** — CHRIS BROWN (JIVE/JLG)	
57	25	2	**HELL OF A LIFE** — TI (GRAND HUSTLE/ATLANTIC)	
58	50	12	**THROW IT IN THE BAG** — FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)	
59	54	43	**POKER FACE** — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
60	51	24	**FIRE BURNING** — SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
61	44	9	**BE ON YOU** — FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)	
62	58	5	**I'M GOING IN** — DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YMCMB/CASH MONEY/MAYBACH MUSIC)	
63	-	1	**HATE ON ME** — GLEE CAST (FOX/COLUMBIA)	
64	74	22	**NEW DIVIDE** — LINKIN PARK (WARNER BROS.)	■
65	18	18	**YOU'RE A JERK** — NEW BOYZ (SHOTTY ASYLUM/WARNER BROS.)	●
66	61	14	**ICE CREAM PAINT JOB** — DORROUGH (SMI)	
67	69	4	**GETTIN' YOU HOME** — CHRIS YOUNG (RCA NASHVILLE)	
68	56	34	**I KNOW YOU WANT ME (CALLE OCHO)** — PITBULL (ULTRA)	
69	-	1	**KINGS AND QUEENS** — 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)	
70	68	22	**BATTLEFIELD** — JORDIN SPARKS (JIVE/JLG)	
71	70	4	**DO I** — LUKE BRYAN (CAPITOL NASHVILLE)	
72	53	6	**YOUNG FOREVER** — JAY-Z + MR. HUDSON (ROC NATION)	
73	66	19	**NEVER SAY NEVER** — THE FRAY (EPIC)	●
74	-	1	**VANILLA TWILIGHT** — OWL CITY (UNIVERSAL REPUBLIC)	
75	57	5	**SUCCESSFUL** — DRAKE FEAT. TREY SONGZ (YMCMB/CASH MONEY/MAYBACH MUSIC/WARNER BROS.)	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER / DG — Where included, this award indicates the title with the chart's largest unit increase.

RACE BETTER — Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE — Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. ⓓ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. ⓓ DualDisc available. ⓓ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Alternative, Active Rock, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Triple A, Heritage Rock, Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

CONFIGURATIONS

● CD single available. ● Digital Download available. ● DVD single available. ● Vinyl Maxi-Single available. ● Vinyl single available. ● CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

POWER PICK — This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▣ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

POP/ADULT/ROCK

Billboard

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST [IMPRINT] {PROMOTION LABEL}
1	1	13	#1 3 WKS **DOWN** JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	2	11	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
3	3	17	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
4	7	8	**PAPARAZZI** LADY GAGA (INTERSCOPE)
5	6	10	**WHATCHA SAY** JASON DERULO (BEVERLY HEIGHTS/WARNER BROS)
6	4	19	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	8	13	**SWEET DREAMS** BEYONCE (SONY/COLUMBIA)
8	5	3	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
9	11	8	**RUN THIS TOWN** JAY Z, RIHANNA & KANYE WEST (ROC NATION)
10	9	15	**LOVE DRUNK** BOYS LIKE GIRLS (COLUMBIA)
11	10	12	**OBSESSED** MARIAH CAREY (ISLAND/DEF JAM)
12	13	9	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
13	16	5	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
14	25	3	GREATEST GAINER **3** BRITNEY SPEARS (JIVE/JLG)
15	20	6	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
16	18	12	**ONE TIME** JUSTIN BIEBER (ISLAND/DEF JAM)
17	14	18	**GOOD GIRLS GO BAD** CHEMISTRY PLAY (INTERSCOPE/GEFFEN/A&M)
18	12	21	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
19	17	22	**KNOCK YOU DOWN** KERI HILSON FEAT KANYE WEST & NE-YO (MONSTER/JIVE/ARTISTRY)
20	28	5	**REPLAY** IYAZ (SYCO/MONEY BAGGA/HEIGHTS/REPRISE)
21	22	8	**FALLIN' FOR YOU** COLBIE CAILLAT (MUSIC/REPUBLIC)
22	19	11	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (EMI APRIL/ATLANTIC/UNIVERSAL REPUBLIC)
23	21	9	**BE ON YOU** FLO RIDA FEAT NE-YO (POE BOY/ATLANTIC)
24	27	8	**EVACUATE THE DANCEFLOOR** CASCADA (EMI)
25	26	8	**STARSTRUKK** 3OH!3 FEAT KATY PERRY (PHAT BEATS/ATLANTIC/RRP)
26	30	5	**FUNHOUSE** P!NK (LAFACE)
27	23	14	**HOTEL ROOM SERVICE** PITBULL (MR 305/SMC/TVT/RMG)
28	31	4	**SEXY CHICK** DAVID GUETTA FEAT AKON (GUM/AUSTRALIAN/EMI/CAPITOL)
29	24	17	**BEST I EVER HAD** DRAKE (CASH MONEY/YOUNG MONEY/UNIVERSAL MOTOWN)
30	29	6	**FACE DROP** SEAN KINGSTON (JELLICIOUS/BEGETS/EPIC)
31	35	2	**BODY LANGUAGE** JESSE MCCARTNEY FEAT T-PAIN (HOLLYWOOD)
32	33	6	**DROP IT LOW** ESTELLE FEAT CHRIS BROWN (ATLANTIC/WARNER BROS)
33	34	6	**THROW IT IN THE BAG** FABOLOUS FEAT THE DREAM (DESERT STORM/DEF JAM/IDJMG)
34	40	2	**HAPPY** LEONA LEWIS (SYCO/RMG)
35	37	2	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
36	36	3	**DOLLHOUSE** PRISCILLA RENEA (ARTISTRY)
37	39	3	**MIDNIGHT ROMEO** PUSH PLAY (WIND-UP)
38	NEW	1	**LA LA LA** LMFAO (PARTY ROCK/AV8/I AM CHERRYTREE/INTERSCOPE)
39	NEW	1	**HOW YOU LOVE ME NOW** HEY MONDAY (DECAYDANCE/COLUMBIA)
40	NEW	1	**TIK TOK** KE$HA (MONEY/RCA/RMG)

"This Is It" by Michael Jackson featuring the Jacksons soars onto the **Adult Contemporary** airplay chart at No. 19, after the song's first week at radio.

The Jacksons return to the tally for the first time since 1970, when—billed as the Jackson 5—the group notched its sole previous entry, the No. 24-peaking "I'll Be There."

The late King of Pop ends a 13-year, seven-month and two-week absence from the chart. His last charted title, the No. 7-peaking "You Are Not Alone," wrapped a 26-week run on the March 16, 1996, list. "This Is It" is Jackson's 26th Adult Contemporary chart hit.

Jackson becomes the seventh solo male to score a top 20 Adult Contemporary song in each decade since the '70s, joining Eric Clapton, Elton John, Kenny Loggins, Paul McCartney, Rod Stewart and James Taylor.



ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST [IMPRINT] {PROMOTION LABEL}
1	2	14	#1 1 WK **YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	1	32	**THE CLIMB** MILEY CYRUS (HOLLYWOOD)
3	3	23	**HER DIAMONDS** ROB THOMAS (ATLANTIC)
4	4	36	**COME ON GET HIGHER** MATT NATHANSON (VANGUARD/CAPITOL)
5	5	39	**YOU FOUND ME** THE FRAY (EPIC)
6	6	11	GREATEST GAINER **FALLIN' FOR YOU** COLBIE CAILLAT (MUSIC/REPUBLIC)
7	7	17	**PLEASE DON'T LEAVE ME** P!NK (LAFACE)
8	8	7	**HAVEN'T MET YOU YET** MICHAEL BUBLÉ (143/REPRISE)
9	9	52	**LOVE STORY** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	11	19	**NO SURPRISE** DAUGHTRY (RCA/RMG)
11	13	5	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (SONY/COLUMBIA)
12	12	26	**1, 2, 3, 4** PLAIN WHITE T'S (HOLLYWOOD)
13	14	9	**KISS A GIRL** KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
14	15	7	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
15	16	14	**CLOSER TO LOVE** MAT KEARNEY (AWAL/COLUMBIA)
16	17	7	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
17	19	20	**SECOND CHANCE** SHINEDOWN (ATLANTIC)
18	18	11	**BEAUTIFUL WORLD (WE'RE ALL HERE)** JIM BRICKMAN & ADAM CROSSLEY (WORD/CURB/WORD)
19	NEW	1	**THIS IS IT** MICHAEL JACKSON FEAT THE JACKSONS (MJJ/EPIC)
20	21	5	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
21	26	3	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
22	24	2	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
23	30	3	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
24	29	2	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (EMI APRIL/ATLANTIC/UNIVERSAL REPUBLIC)
25	23	10	**I DON'T WANT TO HEAR ANYMORE** EAGLES

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST [IMPRINT] {PROMOTION LABEL}
1	1	25	#1 7 WKS **USE SOMEBODY** KINGS OF LEON (RCA/RMG)
2	2	18	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	3	24	**NO SURPRISE** DAUGHTRY (RCA/RMG)
4	5	19	**FALLIN' FOR YOU** COLBIE CAILLAT (MUSIC/REPUBLIC)
5	4	18	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
6	6	15	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (EMI APRIL/ATLANTIC/UNIVERSAL REPUBLIC)
7	7	24	**NEVER SAY NEVER** THE FRAY (EPIC)
8	10	11	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
9	8	27	**PLEASE DON'T LEAVE ME** P!NK (LAFACE)
10	9	20	**21 GUNS** GREEN DAY (REPRISE)
11	11	13	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
12	12	26	**HER DIAMONDS** ROB THOMAS (EMBLEM/ATLANTIC)
13	14	5	**SOMEDAY** ROB THOMAS (EMBLEM/ATLANTIC)
14	15	9	**WE WEREN'T BORN TO FOLLOW** BON JOVI (MERCURY/IDJMG)
15	13	23	**WAKING UP IN VEGAS** KATY PERRY (CAPITOL)
16	16	9	**HEY, SOUL SISTER** TRAIN (COLUMBIA)
17	17	11	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
18	19	8	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
19	20	4	**NEVER GONNA BE ALONE** NICKELBACK (ROADRUNNER/RRP)
20	21	8	**MAYBE** NORO MORALES (CARI XX/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
21	18	16	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
22	26	3	**WHO SAYS** JOHN MAYER (COLUMBIA)
23	22	18	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS)
24	23	11	**I WANNA** THE ALL AMERICAN REJECTS (DOGHOUSE/DEF JAM/INTERSCOPE)
25	24	17	**BE THERE** HOWIE DAY (HOLLYWOOD)

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST [IMPRINT] {PROMOTION LABEL}
1	1	10	#1 2 WKS **CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
2	2	4	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
3	3	17	**JARS** CHEVELLE (EPIC)
4	4	10	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
5	7	7	**BREAK** THREE DAYS GRACE (JIVE/JLG)
6	6	11	**UPRISING** MUSE (W.M./WARNER BROS.)
7	5	13	**THE FIXER** PEARL JAM (MONKEYWRENCH)
8	8	9	**IF YOU'RE WONDERING IF I WANT YOU TO / I WANT YOU TO** WEEZER (EPIC)
9	9	20	**YOU'RE GOING DOWN** SICK PUPPIES (VIRGIN/CAPITOL)
10	10	9	**OVERCOME** CREED (WIND-UP)
11	11	20	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS)
12	14	18	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
13	12	20	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
14	13	20	**PANIC SWITCH** SILVERSUN PICKUPS (NETTWERK)
15	19	5	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
16	17	8	**MEDICATE** AFI (THE BLACK SEPTIMBER/REPRISE)
17	15	20	**SOUND OF MADNESS** SHINEDOWN (ATLANTIC)
18	18	20	**BURN IT TO THE GROUND** NICKELBACK (ROADRUNNER/RRP)
19	16	20	**NOTION** KINGS OF LEON (RCA/RMG)
20	24	2	**KINGS AND QUEENS** 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
21	23	15	**IGNORANCE** PARAMORE (FUEL/BY HAND/ATLANTIC/RRP)
22	21	19	**WHISKEY HANGOVER** GODSMACK (UNIVERSAL REPUBLIC)
23	20	20	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (JIVE/JLG)
24	27	9	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
25	26	5	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
26	25	20	**21 GUNS** GREEN DAY (REPRISE)
27	22	20	**CHAMPAGNE** CAVO (REPRISE)
28	29	15	**1901** PHOENIX (DJAUTE GLASSNOTE)
29	28	11	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
30	31	9	**BACK AGAINST THE WALL** CAGE THE ELEPHANT (JIVE/JLG)
31	30	20	**NO YOU GIRLS** FRANZ FERDINAND (DOMINO/EPIC)
32	32	20	**I GET OFF** HALESTORM (ATLANTIC)
33	34	8	**AGAIN** FLYLEAF (A&M/OCTONE/INTERSCOPE)
34	33	4	**EAST JESUS NOWHERE** GREEN DAY (REPRISE)
35	36	8	**FUGITIVE** DAVID GRAY (MERCER STREET/DOWNTOWN)
36	38	9	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)
37	39	5	**MONSTER** SKILLET (ARDENT/INO/ATLANTIC)
38	37	14	**I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT** U2 (ISLAND/INTERSCOPE)
39	41	11	**WHY I AM** DAVE MATTHEWS BAND (RAMA/RCA/RMG)
40	NEW	1	**SNUFF** SLIPKNOT (ROADRUNNER/RRP)
41	42	10	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
42	NEW	1	**JUST BREATHE** PEARL JAM (MONKEYWRENCH)
43	35	16	**SHE'S A GENIUS** JET (REAL HORROR/SHOW FIVE SEVEN/CAPITOL)
44	47	6	**MAYBE** NORO MORALES (CARI XX/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
45	43	5	**BLOOD ON MY HANDS** THE USED (REPRISE)
46	45	11	**BY THE WAY** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
47	46	8	**FOREVER IN YOUR HANDS** ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
48	44	9	**BREAKING** AMBERLIN (UNIVERSAL REPUBLIC)
49	49	3	**SLOW POISON** THE BRAVERY (ANTI/IDJMG)
50	NEW	1	**SUBSTITUTION** SILVERSUN PICKUPS (DANGERBIRD)

Norah Jones' "Chasing Pirates" climbs aboard **Triple A** (viewable at billboard.biz/charts) at No. 13, marking the highest entrance by a female artist since Alanis Morissette began at the same spot with "Everything" in 2004. Jones releases her fourth album, "The Fall," Nov. 17.



ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST [IMPRINT] {PROMOTION LABEL}
1	3	10	#1 1 WK **I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
2	1	10	**CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
3	2	17	**JARS** CHEVELLE (EPIC)
4	8	20	**YOU'RE GOING DOWN** SICK PUPPIES (VIRGIN/CAPITOL)
5	5	9	**OVERCOME** CREED (WIND-UP)
6	6	7	**BREAK** THREE DAYS GRACE (JIVE/JLG)
7	7	14	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
8	8	4	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
9	10	8	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
10	9	18	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)
11	13	7	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
12	11	13	**MONSTER** SKILLET (ARDENT/INO/ATLANTIC)
13	12	19	**WHISKEY HANGOVER** GODSMACK (UNIVERSAL REPUBLIC)
14	16	17	**FOREVER IN YOUR HANDS** ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
15	15	30	**SOUND OF MADNESS** SHINEDOWN (ATLANTIC)
16	17	8	**AGAIN** FLYLEAF (A&M/OCTONE/INTERSCOPE)
17	14	27	**CHAMPAGNE** CAVO (REPRISE)
18	19	22	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS)
19	18	23	**BURN IT TO THE GROUND** NICKELBACK (ROADRUNNER/RRP)
20	23	11	**SNUFF** SLIPKNOT (ROADRUNNER/RRP)
21	20	15	**TALK TO ME** BUCKCHERRY (ELEVEN SEVEN)
22	21	18	**BY THE WAY** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
23	26	2	**BROKEN, BEAT & SCARRED** METALLICA (WARNER BROS.)
24	24	13	**THE FIXER** PEARL JAM (MONKEYWRENCH)
25	24	8	**FOREVER** RED (ESSENTIAL)

HERITAGE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST [IMPRINT] {PROMOTION LABEL}
1	1	10	#1 6 WKS **CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
2	2	9	**OVERCOME** CREED (WIND-UP)
3	3	19	**WHISKEY HANGOVER** GODSMACK (UNIVERSAL REPUBLIC)
4	4	24	**BURN IT TO THE GROUND** NICKELBACK (ROADRUNNER/RRP)
5	6	22	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS)
6	7	11	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
7	NEW	1	GREATEST GAINER **BREAK** THREE DAYS GRACE (JIVE/JLG)
8	5	26	**CHAMPAGNE** CAVO (REPRISE)
9	9	9	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
10	11	30	**SOUND OF MADNESS** SHINEDOWN (ATLANTIC)
11	12	13	**THE FIXER** PEARL JAM (MONKEYWRENCH)
12	11	28	**I GET OFF** HALESTORM (ATLANTIC)
13	13	7	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
14	15	14	**YOU'RE GOING DOWN** SICK PUPPIES (VIRGIN/CAPITOL)
15	14	16	**JARS** CHEVELLE (EPIC)
16	17	12	**STILL UNBROKEN** LYNYRD SKYNYRD (SMC & SMC/ROADRUNNER/RRP)
17	16	8	**MODERN DAY DELILAH** KISS (EMI)
18	18	10	**SOAP ON A ROPE** CHICKENFOOT (BMG)
19	19	16	**SHE'S A GENIUS** JET (REAL HORROR/SHOW FIVE SEVEN/CAPITOL)
20	20	19	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (JIVE/JLG)
21	25	4	**MONSTER** SKILLET (ARDENT/INO/ATLANTIC)
22	24	6	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
23	21	16	**TALK TO ME** BUCKCHERRY (ELEVEN SEVEN)
24	26	6	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
25	23	13	**BY THE WAY** THEORY OF A DEADMAN (604/ROADRUNNER/RRP)

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	3	3	16	#1 1 WEEK ONLY YOU CAN LOVE ME THIS WAY (KEITH URBAN, JOSH MCEWAN, JOSH REID)	Keith Urban / CAPITOL NASHVILLE		1
2	4	4		TOES (ZAC BROWN, WYATT DURRETTE, JOHN HOPKINS, SHANE MCANALLY, JIMMY ROBBINS, CLAY MILLS)	Zac Brown Band / HOME GROWN ATLANTA		2
3	1	2		GETTIN' YOU HOME (THE BLACK DRESS SONG) (CHRIS LUCAS, CHRIS YOUNG)	Chris Young / RCA		1
4	5	6		WELCOME TO THE FUTURE (BRAD PAISLEY, CHAD BRALEY)	Brad Paisley / ARISTA NASHVILLE		4
5	6	8		COWBOY CASANOVA (CARRIE UNDERWOOD, HILLARY LINDSEY, CHRIS DEMARCUS, ASHLEY GORLEY, LUKE LAIRD, BRETT JAMES)	Carrie Underwood / 19/ARISTA NASHVILLE		5
6	2	1		AMERICAN RIDE (TOBY KEITH, SCOTTY EMERICK)	Toby Keith / SHOW DOG NASHVILLE		1
7	7	10		NEED YOU NOW (LADY ANTEBELLUM, DAVE HAYWOOD, CHARLES KELLEY, HILLARY SCOTT)	Lady Antebellum / CAPITOL NASHVILLE		7
8	9	14		DO I (LUKE BRYAN, CHRIS KELLEY, DAVE HAYWOOD)	Luke Bryan / CAPITOL NASHVILLE		8
9	8	9		I'M ALIVE (JON MATHEWS, JON RANDALL MATHEWS)	Kenny Chesney With Dave Matthews / BNA		8
10	10	12		RUNAWAY (JESSE FRASURE, BRIAN KELLEY, HILLARY SCOTT, CHARLES KELLEY)	Love And Theft / ASYLUM		10
11	11	13		FIFTEEN (TAYLOR SWIFT)	Taylor Swift / BIG MACHINE		11
12	12	15		BONFIRE (CRAIG MORGAN, TIM JAMES, HENRY C. MORGAN, MARK ROGERS)	Craig Morgan / BNA		12
13	15	19		CONSIDER ME GONE (REBA MCENTIRE, TONY BROWN, VINCE GILL, AMANDA GREEN)	Reba / STARSTRUCK/VALORY		13
14	13	16		RED LIGHT (DAVID NAIL, JOHN ANDREW SINGLETON, MICHAEL PEARCE, DAVID MATHENY)	David Nail / MCA NASHVILLE		13
15	14	18		I WANNA MAKE YOU CLOSE YOUR EYES (CHRIS DIERKS, BRETT BENTLEY)	Dierks Bentley / CAPITOL NASHVILLE		14
16	16	17		HONKY TONK STOMP (BILLY GIBBONS, DUSTY HILL, FRANK BEARD)	Brooks & Dunn Featuring Billy Gibbons / ARISTA NASHVILLE		16
17	17	20		ALL I ASK FOR ANYMORE (TRACE ADKINS, HILLARY LINDSEY, JAMES)	Trace Adkins / CAPITOL NASHVILLE		17
18	18	23		SOUTHERN VOICE (TIM MCGRAW, DARRELL SMITH, TROY DOUGLAS, BILL DIPIERO)	Tim McGraw /		18
19	20	22		HISTORY IN THE MAKING (DARIUS RUCKER, CHARLIE MIDNIGHT)	Darius Rucker /		19
20	19	21		I JUST CALL YOU MINE (MARTINA MCBRIDE, KATE ANDERSON, JOHN BARLOW JARVIS)	Martina McBride /		19
21	22	28	4	GREATEST GAINER WHY (JEREMY ROSS, GARY LEVOX, JOE DON ROONEY, JOSH THOMPSON, JOSH KEAR, JAKE HOOT)	Rascal Flatts / LYRIC STREET		21
22	21	26		WHITE LIAR (MIRANDA LAMBERT, NATALIE HEMBY)	Miranda Lambert /		21
23	24	25		EIGHT SECOND RIDE (JAKE OWEN, CHRIS DUBOSE)	Jake Owen /		23
24	25	27		HURRY HOME (JASON MICHAEL CARROLL, JOHN ADAMS)	Jason Michael Carroll / ARISTA NASHVILLE		24
25	26	33		THE TRUTH (JASON ALDEAN, KELLEY LOVELACE)	Jason Aldean /		25



Up 3.1 million impressions, the trio snares the Greatest Gainer in its fourth chart week. To find the next-highest title with fewer than five chart weeks, you'd need to look all the way down to Gloriana's "How Far Do You Wanna Go?," which bullets at No. 45.



Blake Shelton's new song "Hillbilly Bone," which features Trace Adkins, posts the Hot Shot Debut with 530,000 audience impressions. The complete chart has 60 positions and is viewable at billboard.biz/charts.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
26	27	32		THAT'S HOW COUNTRY BOYS ROLL (CHAMBERLAIN, HUMPHERS, PRUITT, DAVIDSON, JONES)	Billy Currington /		26
27	28	29		WHY DON'T WE JUST DANCE (ROGERS, BEAVERS, SINGLETON, BROWN)	Josh Turner /		27
28	23	24		LONG LINE OF LOSERS (MANN, WALKER, TRUBITT)	Montgomery Gentry /		23
29	29	31		TODAY (CRAIG ALAN, LONGT. JAMES)	Gary Allan / MCA NASHVILLE		29
30	34	45		TWANG (STRAIT, BRYAN, ALDERMAN, MARVEL, RITCHEY)	George Strait / MCA NASHVILLE		30
31	30	30		OUTSIDE MY WINDOW (SARAH BUXTON, CHAD MICHAEL HUDSON, LAURA)	Sarah Buxton /		
32	31	36		A LITTLE MORE COUNTRY THAN THAT (CHAMBERLAIN, PITCHER, REEA, LARUE)	Easton Corbin /		31
33	32	34		BEER ON THE TABLE (MICHAEL THOMPSON, KIM HINSON, ZALE)	Josh Thompson /		32
34	33	37		DIDN'T YOU KNOW HOW MUCH I LOVED YOU (JOSEY A. MAYO, T. VERGES)	Kellie Pickler /		33
35	36	42		SARA SMILE (DARYL HALL, JOHN OATES)	Jimmy Wayne Featuring Daryl Hall & John Oates /		35
36	37	38		COUNTRY FOLKS (LIVIN' LOUD) (MICHAEL LEE, MARVIN HUGHLEY)	The Lost Trailers /		36
37	38	41		KEEP ON LOVIN' YOU (STEVE CROPPER, TOM WILLIAMS)	Steel Magnolia / BIG MACHINE		37
38	39	40		LONG AFTER I'M GONE (BRETT JAMES, TONY MARTIN, ANNA WILSON, RUSSELL SUPA)	Big Kenny / LOVE EVERYBODY/LOUDTOWN		38
39	40	46		EVERYWHERE I GO (PHIL VASSAR, BILL STEELE)	Phil Vassar /		
40	35	35		RADIO WAVES (MARK BRANDON, JAMES, MEEK)	Eli Young Band / REPUBLIC NASHVILLE		35
41	43	47		19 AND CRAZY (MIRANDA, KEAR, WILSON, MIRANDA, KEAR, OSMUNSON, SHEPARD)	Bomshel /		41
42	41	43		LOVE LIKE CRAZY (JAMES)	Lee Brice /		41
43	44	48		LOVE LIVES ON (HOPE, STEVENS, WEST)	Mallary Hope /		43
44	45	48		STUCK (MYERS, MONTANA)	Ash Bowers /		44
45	46	52		HOW FAR DO YOU WANNA GO? (MCBRIDE, STEELE, MARTIN)	Gloriana / EMI/EMI WARNER		45
46	47	49		SOONER OR LATER (BRANCH, BRANCH, INDEST, SHARAS)	Michelle Branch / REPR/WARNER		46
47	49	55		THE CALL (KENNON, GORDON, CAMPBELL)	Matt Kennon / GAMA/AM		47
48	52	-		HELL ON THE HEART (CHURCH, RUTTAN, SPIELMAN)	Eric Church / CAPITOL NASHVILLE		48
49	48	50		SKINNY DIPPIN' (MYERS, TOMPKINS)	Whitney Duncan / WARNER		48
50	54	-		BACKWOODS (MOORE,)	Justin Moore /		50

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL / PRICE	Title	CERT.	PEAK POSITION
1	3	2	49	#1 2 WEEKS GREATEST GAINER TAYLOR SWIFT / BIG MACHINE 0200 / 10.98	Fearless	4	1
2	1	-		TOBY KEITH / 15.98	American Ride		1
3	6	3		ZAC BROWN BAND /	The Foundation		2
4	4	1		MIRANDA LAMBERT /	Revolution		1
5	5	-		ROSANNE CASH /	The List		5
6	2			LUKE BRYAN /	Doin' My Thing		2
7	9	7		LADY ANTEBELLUM / 98	Lady Antebellum		1
8	7	4		SOUNDTRACK / 18.98	Hannah Montana: The Movie		1
9	8	5		JASON ALDEAN / 18.98	Wide Open		2
10	10	6		BROOKS & DUNN / MCA / 19.98	#1s ... And Then Some		1
11	11	8		GEORGE STRAIT /	Twang		1
12	MOST ADDED		1	SUGARLAND / MERCURY NASH / 13.98	Gold And Green		12
13	15	11		TAYLOR SWIFT / 13.98	Taylor Swift	4	1
14	16	13		CHRIS YOUNG / 13.98	The Man I Want To Be		6
15	13	11		DARIUS RUCKER /	Learn To Live		1
16	12	9		REBA /	Keep On Loving You		1
17	18	15		KEITH URBAN /	Defying Gravity		1
18	14	10		VARIOUS ARTISTS /	NOW That's What I Call Country Vol. 2		4
19	20	23		RASCAL FLATTS /	Unstoppable		1
20	17	12		SUGARLAND /	Love On The Inside	2	1
21	19	39		RASCAL FLATTS /	Greatest Hits Volume 1		2
22	21	18		KENNY CHESNEY /	Greatest Hits II		1
23	22	16		BRAD PAISLEY /	American Saturday Night		1
24	23	20		JUSTIN MOORE /	Justin Moore		3
25	28	38		ZAC BROWN BAND /	The Foundation		25
26	24	21		SUGARLAND /	LIVE On The Inside		1
27	25	22		BILLY CURRINGTON /	Little Bit Of Everything		2
28	26	24		JAMEY JOHNSON /	That Lonesome Song		5
29	44	34	8	PACE SETTER LOVE AND THEFT /	World Wide Open		10
30	32	31		KELLIE PICKLER /	Kellie Pickler		1
31	27	19		PATTY LOVELESS /	Mountain Soul II		19
32	30	25		GLORIANA / WARNER BROS / 18.98	Gloriana		2
33	31	36		COLT FORD /	Ride Through The Country		24
34	35	28		ERIC CHURCH / 2005 / 12.98	Carolina		8
35	34	32		TOBY KEITH / 0334 / 18.98	35 Biggest Hits		1
36	37	33		GEORGE JONES /	A Collection Of My Best Recollection		22
37	42	37		DIERKS BENTLEY /	Feel That Fire		1
38	38	35		SANDY HOUSER /	Anything Goes		21
39	40	30		WILLIE NELSON /	American Classic		14
40	39	26		LARRY THE CABLE GUY / JACK WARNER BROS. 519711 WRN / 18.98	Tailgate Party		19
41	33	27		BIG & RICH /	Greatest Hits		27
42	29	-		BILL ENGVALL /	Aged And Confused		29
43	36	17		ROBERT EARL KEEN /	The Rose Hotel		17
44	46	42		TIM MCGRAW /	Greatest Hits: Limited Edition		1
45	NEW			VARIOUS ARTISTS /	NOW That's What I Call A Country Christmas		45
46	49	45		MARTINA MCBRIDE /	Shine		1
47	41	-		COLT FORD /	Country Is As Country Does		41
48	45	41		KENNY CHESNEY /	Lucky Old Sun		1
49	50	46		JAKE OWEN /	Easy Does It		2
50	48	40		TRAILER CHOIR /	Off The Hillbilly Hook (EP)		38

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.
1	1	3	#1 3 WEEKS PATTY LOVELESS / CAPITOL	Mountain Soul II	
2	2	35	STEVE MARTIN /	The Crow: New Songs For The Five-String Banjo	
3	6	2	STEEP CANYON RANGERS /	Deep In The Shade	
4	3	6	THE ISAACS / The Isaacs	Naturally: An Almost A Cappella Collection	
5	4	5	RICKY SKAGGS /	Solo: Songs My Dad Loved	
6	15	28	DAILEY & VINCENT /	Brothers From Different Mothers	
7	5	58	OLD CROW MEDICINE SHOW /	Tennessee Pusher	
8	9	51	STEVE IVEY /	Ultimate Bluegrass	
9	8	7	YONDER MOUNTAIN STRING BAND /	The Show	
10	11	60	BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS /		

BETWEEN THE BULLETS

URBAN MAKES 'WAY'

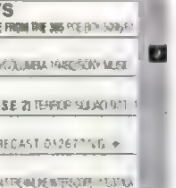


Keith Urban's "Only You Can Love Me This Way" tops Hot Country Songs with 36.1 million impressions—his 11th No. 1 on that list—placing him in a tie for ninth place with Clint Black among artists with the most chart-toppers during the Nielsen BDS era (which began in January 1990). In the current decade, Urban moves to sole ownership of fifth place, breaking a tie with Rascal Flatts for the most No. 1s since January 2000. The new No. 1 is Urban's first since he spent the first of two weeks at the summit with "Sweet Thing" on the March 14 chart. —*Wade Jessen*

R&B/HIP-HOP Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT / DISTRIBUTING LABEL
1	1	6	#1 3 WKS — JAY-Z — THE BLUEPRINT 3 (ROC NATION) 520856 AG
2	NEW SHOT	1	MARIO — D.N.A. (J/RMG)
3	3	4	MARIAH CAREY — MEMOIRS OF AN IMPERFECT ANGEL (ISLAND/DEF JAM/IDJMG)
4	2	3	BEBE & CECE WINANS — STILL (BMG)
5	4	7	WHITNEY HOUSTON — I LOOK TO YOU (ARISTA/RMG)
6	6	7	TREY SONGZ — READY (SONG BOOK/ATLANTIC) 518794 AG
7	5	6	DRAKE — (AFTERMATH/INTERSCOPE/UMRG)
8	7	15	MAXWELL — BLACKSUMMER'S NIGHT (COLUMBIA) 89112 SONY MUSIC
9	RE-ENTRY		KEVON EDMONDS — WHO KNEW
10	12	19	GREATEST GAINER — THE BLACK EYED PEAS — THE E.N.D. (INTERSCOPE) 012881 AG
11	8	5	LIL' BOOSIE — SUPERBAD: THE RETURN OF BOOSIE BAD A$$ (C.T.E./ASYLUM/ATLANTIC/WMG)
12	15	11	K'JON — I GET AROUND (REALER/UNIVERSAL REPUBLIC)
13	11	6	RAEKWON — ONLY BUILT 4 CUBAN LINX... PT. III (ICE H2O/E1)
14	13	5	KID CUDI — (MAN ON THE MOON: THE END OF DAY)
15	14	3	MACK 10 — SOFT WHITE (MACK 10 BANG/N. GROOVE)
16	17	6	VARIOUS ARTISTS — (BLVD NOIR MUSIC: AN ALL-STAR TRIBUTE TO MARC PEARL)
17	19	22	EMINEM — RELAPSE (SHADY/AFTERMATH/INTERSCOPE) 012956 AG
18	18	12	FABOLOUS — (DEF JAM/IDJMG)
19	16	24	CHRISETTE MICHELE — EPIPHANY (DEF JAM/IDJMG)
20	10	3	GHOSTFACE KILLAH — (GHOSTDINI: WIZARD OF POETRY IN EMERALD CITY)
21	20	8	LETOYA — LADY LOVE (A&M/OCTONE)
22	RE-ENTRY		SNOOP DOGGY DOGG — (DEATH ROW: THE LOST SESSIONS VOL. 1)
23	25	7	PITBULL — REBELUTION (MR. 305/POLO GROUNDS/S) 51291 RMG
24	22	16	JEREMIH — (DEF JAM) 013085 IDJMG
25	RE-ENTRY		VARIOUS ARTISTS — (CHALICE 5-E-CLASS PRESENT: LIVE FROM THE 305)
26	23	49	BEYONCE — I AM... SASHA FIERCE (MUSIC WORLD/COLUMBIA)
27	9	2	FAT JOE — (JEALOUS ONE'S STILL ENVY (J.O.S.E.) 2)
28	24	9	LEDISI — TURN ME LOOSE (VERVE FORECAST) 012677 VG
29	21	3	SOUNDTRACK — (MORE THAN A GAME)
30	26	3	PLAYAZ CIRCLE — (FLIGHT 360/THE TAKEOFF) (DEF JAM) 013679 IDJMG
31	28	35	CHARLIE WILSON — UNCLE CHARLIE (J/MUSIC LIVE) 28389 RMG
32	27	31	KERI HILSON — (IN A PERFECT WORLD)
33	34	44	ANTHONY HAMILTON — (THE POINT OF IT ALL)
34	29	3	MARQUES HOUSTON — (MR. HOUSTON)
35	30	5	NEW BOYZ — (SKINNY JEANZ AND A MIC)
36	31	52	MARY MARY — (THE SOUNDTRACK) (COLUMBIA/ZOMBA) SONY MUSIC
37	36	72	LIL WAYNE — (THA CARTER III)
38	37	14	TWISTA — (CATEGORY F5)
39	38	16	VARIOUS ARTISTS — (NOW 31)
40	40	19	PLEASURE P — (THE INTRODUCTION OF MARCUS COOPER) ATLANTIC
41	32	5	TRICK DADDY — (FAMOUS: BORN A THUG, STILL A THUG)
42	60	2	PACE SETTER — N'DAMBI — (PINK ELEPHANT) (CD) RED STAR 8235 CONCORD
43	46	27	RICK ROSS — (DEEPER THAN RAP)
44	45	14	JOE — (SIGNATURE)
45	41	44	KEYSHIA COLE — (A DIFFERENT ME)
46	44	44	JAMIE FOXX — (INTUITION)
47	39	32	THE-DREAM — (LOVE V.S. MONEY)
48	50	17	GINUWINE — (A MAN'S THOUGHTS)
49	51	56	JAZMINE SULLIVAN — (FEARLESS)
50	42	18	LAURA IZIBOR — (LET THE TRUTH BE TOLD)



In her album's second week on Top R&B/Hip-Hop Albums, Dallas singer/songwriter N'Dambi's "Pink Elephant" earns the Pacesetter honor with a 69% increase. The set's first single, "Can't Hardly Wait," climbs 99-90 (up 21% in audience) on Hot R&B/Hip-Hop Songs.

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	12	#1 1 WK — RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	3	13	WASTED — GUCCI MANE FEAT. PLIES OR DJ DA AUCEMAN (MOST EXPENSIVE/WARNER BROS.)
3	1	15	UNDER — PLEASURE P (ATLANTIC)
4	7	7	FOREVER — DRAKE (AFTERMATH/SLAUGHTER/ROC-A-FELLA/DEF JAM/IDJMG)
5	5	20	BREAK UP — MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
6	4	16	SUCCESSFUL — DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7	8	12	NUMBER ONE — R. KELLY FEAT. KERI HILSON (JIVE/ZOMBA)
8	6	21	PRETTY WINGS — MAXWELL (COLUMBIA)
9	10	9	REGRET — LETOYA FEAT. LUDACRIS (CAPITOL)
10	16	3	EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS (ROC NATION)
11	9	12	LOL :-) — TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELL'EM (SONG BOOK/ATLANTIC)
12	15	7	I INVENTED SEX — TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
13	18	3	I CAN TRANSFORM YA — CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE)
14	24	2	GREATEST GAINER — PAPERS — USHER (LAFACE)
15	12	4	DOESN'T MEAN ANYTHING — ALICIA KEYS (MBK/RMG)
16	14	25	GOD IN ME — MARY MARY FEAT. KIERRA "KIDD" SHEARD (MY BLOOD/COLUMBIA)
17	11	17	5 STAR CHICK — YO GOTTI (POLO GROUNDS/RMG)
18	17	10	I'M GOOD — CLIPSE FEAT. PHARRELL WILLIAMS (RE-UP/COLUMBIA)
19	13	20	THROW IT IN THE BAG — FABOLOUS FEAT. THE-DREAM (DEF JAM/IDJMG)
20	20	25	TRUST — KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
21	25	4	MONEY TO BLOW — BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
22	27	3	BAD HABITS — MAXWELL (COLUMBIA)
23	22	9	SWEAT IT OUT — THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
24	23	8	DROP IT LOW — ESTER DEAN FEAT. CHRIS BROWN (CASH MONEY/AFTERMATH/INTERSCOPE)
25	21	20	ICE CREAM PAINT JOB — DORROUGH (MERCURY)
26	26	3	BABY BY ME — 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
27	19	17	OBSESSED — MARIAH CAREY (ISLAND/IDJMG)
28	31	4	EVERYTHING, EVERYDAY, EVERYWHERE — FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
29	RE-ENTRY		I GET IT IN — OMARION (ARISTA/RLG MUSIC WORKS/BMG/CAPITOL)
30	33	3	VIDEO PHONE — BEYONCE (MUSIC WORLD/COLUMBIA)
31	34	2	THINKIN' ABOUT YOU — MARIO (J/RMG)
32	32	12	THE ONE — MARY J. BLIGE FEAT. DRAKE (MATCHBOX/GEFFEN/INTERSCOPE)
33	RE-ENTRY		IT KILLS ME — MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
34	35	5	FRESH — 6 TRE G (WINGSTONE/NE-BATTERY)
35	38	2	I LOOK GOOD — CHALIE BOY (EARLY BIRD/JIVE/BATTERY)
36	36	8	BODY — MARQUES HOUSTON (MUSIC ADDICTION/RMG)
37	30	12	BECKY — PLIES (BOSS'D UP/MAYBACH LEGEND/ATLANTIC)
38	RE-ENTRY		GOTTA GET IT — JUVENILE (TRU/ATLANTIC)
39	28	17	IMMA STAR (EVERYWHERE WE ARE) — JEREMIH (MAD HATTER/DEF JAM/IDJMG)
40	37	10	BUY YOU A ROUND (UP AND DOWN) — VERSE SIMMONDS (DEF JAM/IDJMG)

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	12	#1 3 WKS — RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	2	16	DOWN — JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	3	10	WHATCHA SAY — JASON DERULO (BEVERLY HEIGHTS/ARTIST/WARNER BROS.)
4	6	14	BREAK UP — MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
5	5	14	THROW IT IN THE BAG — FABOLOUS FEAT. THE-DREAM (DEF JAM/IDJMG)
6	4	16	BE ON YOU — FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
7	7	17	OBSESSED — MARIAH CAREY (ISLAND/IDJMG)
8	8	6	FOREVER — DRAKE (AFTERMATH/SLAUGHTER/ROC-A-FELLA/INTERSCOPE)
9	13	5	SWEET DREAMS — BEYONCE (MUSIC WORLD/COLUMBIA)
10	20	4	GREATEST GAINER — EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS (ROC NATION)
11	12	20	HOTEL ROOM SERVICE — PITBULL (MR. 305/POLO GROUNDS/RMG)
12	10	14	SUCCESSFUL — DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	11	19	I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
14	9	24	BEST I EVER HAD — DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
15	14	18	IMMA STAR (EVERYWHERE WE ARE) — JEREMIH (MAD HATTER/DEF JAM/IDJMG)
16	19	5	PAPARAZZI — LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
17	17	8	DROP IT LOW — ESTER DEAN FEAT. CHRIS BROWN (CASH MONEY/AFTERMATH/INTERSCOPE)
18	15	7	LOL :-) — TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELL'EM (SONG BOOK/ATLANTIC)
19	27	2	I CAN TRANSFORM YA — CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE)
20	18	4	DOESN'T MEAN ANYTHING — ALICIA KEYS (MBK/RMG)
21	21	5	SEXY CHICK — DAVID GUETTA FEAT. AKON (ASTRALWERKS/CAPITOL)
22	23	3	MEET ME HALFWAY — THE BLACK EYED PEAS (INTERSCOPE)
23	25	6	TIE ME DOWN — NEW BOYZ FEAT. RAY J (CITY/A1/WARNER BROS.)
24	24	6	WASTED — GUCCI MANE FEAT. PLIES OR DJ DA AUCEMAN (MOST EXPENSIVE/WARNER BROS.)
25	26	7	ONE TIME — JUSTIN BIEBER (ISLAND/IDJMG)
26	28	4	BABY BY ME — 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
27	38	2	REPLAY — IYAZ (WHITE SUBURBAN/MONEY BELL/DA HEIGHTS/REPRISE/WARNER BROS.)
28	34	3	PARTY IN THE U.S.A. — MILEY CYRUS (HOLLYWOOD)
29	32	4	I WANT TO KNOW WHAT LOVE IS — MARIAH CAREY (ISLAND/IDJMG)
30	22	9	SHAKE MY — THREE 6 MAFIA FEAT. KALEMBA (HYPNOTIZE MINDS/COLUMBIA)
31	36	9	NUMBER ONE — R. KELLY FEAT. KERI HILSON (JIVE/ZOMBA)
32	RE-ENTRY		GANGSTA LUV — SNOOP DOGG FEAT. THE-DREAM (DOGGY STYLE/PRIORITY/CAPITOL)
33	35	6	YOU BELONG WITH ME — TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
34	30	15	OUTTA CONTROL — BABY BASH FEAT. PITBULL (ARISTA/RMG)
35	33	11	LA LA LA — LMFAO (PARTY ROCK/WILL.I.AM/INTERSCOPE)
36	31	8	FACE DROP — SEAN KINGSTON (BEACHHEAD/EPIC)
37	39	2	EVERYTHING, EVERYDAY, EVERYWHERE — FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
38	RE-ENTRY		3 — BRITNEY SPEARS (JIVE)
39	RE-ENTRY		PAPERS — USHER (LAFACE)
40	37	11	BECKY — PLIES (BOSS'D UP/MAYBACH LEGEND/ATLANTIC)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	3	25	#1 12 WKS — PRETTY WINGS — MAXWELL (COLUMBIA)
2	1	18	BAD HABITS — MAXWELL (COLUMBIA)
3	2	25	CAN'T LIVE WITHOUT YOU — CHARLIE WILSON (MCA)
4	4	13	I LOOK TO YOU — WHITNEY HOUSTON (ARISTA/RMG)
5	6	30	THE POINT OF IT ALL — ANTHONY HAMILTON (MEMORIES MUSIC/VP)
6	5	35	ON THE OCEAN — KJON (P&P/DEN TYME/UNIVERSAL REPUBLIC)
7	7	22	BLAME IT ON ME — CHRISETTE MICHELE (DEF JAM/IDJMG)
8	8	32	GOD IN ME — MARY MARY FEAT. KIERRA "KIDD" SHEARD (MY BLOOD/COLUMBIA)
9	12	23	CLOSE TO YOU — BEBE & CECE WINANS (FO' REAL/EMI)
10	10	8	WHAT I'VE BEEN WAITING FOR — BRIAN MCKNIGHT (MAHOGANI/WARNER)
11	9	34	LAST CHANCE — GINUWINE (MOTHERSHIP/WARNER BROS.)
12	13	5	DOESN'T MEAN ANYTHING — ALICIA KEYS (MBK/RMG)
13	14	10	KEVON EDMONDS — (MANE)
14	16	5	MILLION DOLLAR BILL — WHITNEY HOUSTON (ARISTA/RMG)
15	11	22	IN LOVE WITH ANOTHER MAN — JAZMINE SULLIVAN (RMG)
16	RE-ENTRY		GREATEST GAINER — THIS IS IT — MICHAEL JACKSON FEAT. THE JACKSONS (EPIC/FPI/SLIM)
17	18	5	I WANT TO KNOW WHAT LOVE IS — MARIAH CAREY (ISLAND/IDJMG)
18	19	15	GOIN' THRU CHANGES — LEDISI (VERVE FORECAST/UMRG)
19	21	13	DON'T STAY — LAURA IZIBOR (ATLANTIC)
20	24	4	YESTERDAY — TONI BRAXTON FEAT. TREY SONGZ (ATLANTIC)
21	23	10	MY CHILD — ALL 4 ONE (WEA/EMG)
22	20	12	THIS TIME — KJON FEAT. JO ENGLAND JR. & AUGUSTINE ALVAREZ (P&P/DEN TYME/UNIVERSAL REPUBLIC)
23	30	2	PAPERS — USHER (LAFACE)
24	22	14	TRUST — KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
25	25	8	BETTER WITH TIME — PRINCE (NPG)

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	13	#1 6 WKS — RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	4	8	66 — FOREVER — DRAKE (AFTERMATH/SLAUGHTER/ROC-A-FELLA/INTERSCOPE)
3	6	6	EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS (ROC NATION)
4	2	19	THROW IT IN THE BAG — FABOLOUS FEAT. THE-DREAM (DEF JAM/IDJMG)
5	3	17	SUCCESSFUL — DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
6	5	12	WASTED — GUCCI MANE FEAT. PLIES OR DJ DA AUCEMAN (MOST EXPENSIVE/WARNER BROS.)
7	7	26	BEST I EVER HAD — DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	8	15	BE ON YOU — FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
9	9	18	HOTEL ROOM SERVICE — PITBULL (MR. 305/POLO GROUNDS/RMG)
10	11	5	BABY BY ME — 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
11	10	27	ICE CREAM PAINT JOB — DORROUGH (MERCURY)
12	13	13	5 STAR CHICK — YO GOTTI (POLO GROUNDS/RMG)
13	12	27	EVERY GIRL — YOUNG MONEY (CASH MONEY/UNIVERSAL REPUBLIC)
14	15	7	I'M GOING IN — DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
15	14	8	I M GOOD — CLIPSE FEAT. PHARRELL WILLIAMS (RE-UP/COLUMBIA)
16	21	2	MONEY TO BLOW — BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
17	17	5	EVERYTHING, EVERYDAY, EVERYWHEI — FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
18	RE-ENTRY		GANGSTA LUV — SNOOP DOGG FEAT. THE-DREAM (DOGGY STYLE/PRIORITY/CAPITOL)
19	19	3	TIE ME DOWN — NEW BOYZ FEAT. RAY J (CITY/A1/WARNER BROS.)
20	16	24	WETTER (CALLING YOU DADDY) — TWISTA FEAT. ERIKA SHEVON (G.E.T./M.A.F./ATLANTIC)
21	20	7	I LOOK GOOD — CHALIE BOY (EARLY BIRD/JIVE/BATTERY)
22	18	11	BECKY — PLIES (BOSS'D UP/MAYBACH LEGEND/ATLANTIC)
23	22	13	TRICK'N — MULLAGE (FROM THE GROUND UP/WE ALL)
24	RE-ENTRY		FRESH — 6 TRE G (WINGSTONE/NE-BATTERY)
25	24	7	LA LA LA — LMFAO (PARTY ROCK/WILL.I.AM/INTERSCOPE)

BETWEEN THE BULLETS

CALM BEFORE THE Q4 STORM



While Whitney Houston, Mariah Carey and Jay-Z have all notched No. 1s, Top R&B/Hip-Hop Albums has been relatively quiet leading into the fourth quarter. Which isn't unusual, since labels hold back major releases until the holiday shopping season. Sales volume on the chart is down nearly 10% from last week despite top 10 debuts from Mario (No. 2) and Kevon Edmonds (No. 9), as well as albums from Snoop Dogg (No. 22) and DJ Khaled (No. 25).

Looking ahead, Michael Jackson's "This Is It," due Oct. 26, will certainly make an impact; Rihanna and 50 Cent will roll into Thanksgiving with their Nov. 23 releases; and December kicks off with albums from R. Kelly and Alicia Keys.

—Raphael George

HOT R&B/HIP-HOP SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POS.
1	1	1	25	#1 12 WEEKS **PRETTY WINGS** (DAVID MUSZE, M.DAVID MUSZE)	Maxwell		1
2	8	9		**FOREVER** (W.AMEEN,A.GRAHAM,M.WILLIAMS,B.CARTER,M.MATHERS)	Drake Featuring Kanye West, Lil Wayne & Eminem		2
3	4	5		**WASTED** (A.DAVIS,A.ASHWORTH)	Gucci Mane Featuring Plies Or OJ Da Juiceman		3
4	3	4		**RUN THIS TOWN** (W.LEONARD,S.CARTER,K.WEST,W.JOHNSON,R.FENTY,A.ALLEN)	Jay-Z, Rihanna & Kanye West		3
5	2	2		**BREAK UP** (J.CRAWFORD,S.GARRETT,S.CRAWFORD,H.DAVIS)	Mario Featuring Gucci Mane & Sean Garrett		2
6	7	7		**GOD IN ME** (A.CAMPBELL,E.ATKINS,J.CAMPBELL,T.ATKINS,T.CAMPBELL)	Mary Mary Featuring Kierra "KiKi" Sheard		5
7	5	6		**UNDER** (TONY TOWNSEND,BERRA,RENEW,FRANKIE STONE,K.STEPHENSON,M.COOPER)	Pleasure P		5
8	11	18		**EMPIRE STATE OF MIND** (J.CARTER,ANGELO,ANGELO,ALEPH,J.CARTER,A.KEYS,B.BASEY,J.BASON)	Jay-Z + Alicia Keys		8
9	10	10		**BAD HABITS** (T.HARRIS,M.MUSZE)	Maxwell		9
10	6	3		**SUCCESSFUL** (W.GRAHAM,S.SHEBIB,T.NEVER,M.CARTER,)	Drake Featuring Trey Songz & Lil Wayne		3
11	9	8		**NUMBER ONE** (R.KELLY,K.HILSON,S.HAMILTON,R.KELLY)	R. Kelly Featuring Keri Hilson		5
12	17	60	3	GREATEST GAINER/AIRPLAY **PAPERS** (GARRETT,JAYDOVEN,D.RAYMOND,S.GARRETT,K.DODSON,A.MATHIS,)	Usher		12
13	13	15		**I INVENTED SEX** (M.MERRITT,M.SCALES,T.NEVER,W.GRAHAM,)	Trey Songz Featuring Drake		13
14	12	11		**REGRET** (JAMIE N.COMMON,JERMAINE DUPRI,A.JOHNSON,JACKET,K.NEWTON,R.FRANKLIN,C.BRIDGES)	LeToya Featuring Ludacris		11
15	15	16		**DOESN'T MEAN ANYTHING** (K.COOK,A.KEYS,H.HAMILTON,JR.)	Alicia Keys		15
16	18	26		**I CAN TRANSFORM YA** (L.BRAITHWAITE,JR.,K.BRAITHWAITE,K.DEAN,A.BEATZ,C.CARTER)	Chris Brown Featuring Lil Wayne & Swizz Beatz		15
17	16	13		**TRUST** (A.KEYS,R.FRANKLIN,K.MCGEE,T.BRAXTON,A.KEYS)	Keyshia Cole Duet With Monica		5
18	14	12		**LOL :-)** (H.A.PRIES,T.NEVER,N.PRIES,T.ARNOLD,A.L.,M.A.DEAN)	Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em		12
19	19	14		**THROW IT IN THE BAG** (TIMOTHY THOMAS,J.WILLIAMS,C.A.STEWART,I.NASH)	Fabolous Featuring The-Dream		4
20	20	17		**LAST CHANCE** (K.BRIGHT,M.D.A.,CHRISTOPHE A.WELLS)	Ginuwine		3
21	21	21		**EGO** (W.J.,AMI,H.,J.,B.A.,A.,F.,W.,HAWK,J.,HOLLY JR.,B.KNOWLES)	Beyonce		3
22	22	19		**CAN'T LIVE WITHOUT YOU** (THE-DREAM,C.MASON JR.,TERIUS,J.,FAINT,ERIK,J.,BLANCO)	Charlie Wilson		19
23	23	22		**5 STAR CHICK** (J.WILLIAMS,M.MARTIN,JR.,T.E.,JR.)	Yo Gotti		15
24	24	23		**ON THE OCEAN** (K.JON,J.,K.JON,J.)	K Jon		12
25	25	24		**THE POINT OF IT ALL** (ANTHONY A.HAMILTON,T.AVILA,B.A.,A.C.WRIGHT)	Anthony Hamilton		19
26	31	35		**MILLION DOLLAR BILL** (W.HOUSTON,A.HARRIS,A.WAFER,DEAN,HARRIS,A.WAFER,DEAN,T.)	Whitney Houston		26
27	27	29		**I'M GOOD** (THE-DREAM,P.WILLIAMS,C.THOMAS,T.THORNTON,)	Clipse Featuring Pharrell Williams		22
28	35	52		**MONEY TO BLOW** (BIRDMAN,B.WILLIAMS,A.GRAHAM,C.CARTER,C.NELSON)	Birdman Featuring Lil Wayne & Drake		28
29	38	50		**CLOSE TO YOU** (K.WINANS,K.WINANS)	BeBe & CeCe Winans		29
30	28	31		**BLAME IT ON ME** (HARMON,J.,JAMES F.HARMON,JR.,)	Chrisette Michele		28
31	26	25		**I LOOK TO YOU** (T.HARRIS,J.,KEVIN MARTIN,JR.,R.KELLY)	Whitney Houston		19
32	34	30		**SOBEAUTIFUL** (M.[illegible],J.[illegible],T.JOHNSON,C.HOTS,JR.)	Musiq Soulchild		8
33	42	56		**WHAT I'VE BEEN WAITING FOR** (H.[illegible],J.[illegible])	Brian McKnight		33
34	32	28		**ICE CREAM PAINT JOB** (J.[illegible],JR.,R.PRICE,J.R.)	Dorrough		18
35	40	64		**I GET IT IN** (W.[illegible],MAN,FRANK,A.,NEWTON,STRAWBERRY,A.,VICTOR,D.WAY)	Omarion Featuring Gucci MAne		35
36	43	–		**THIS IS IT** (M.JACKSON,L.ANN WARDEN,M.JACKSON,PANNA,)	Michael Jackson Featuring The Jacksons		36
37	29	27		**BEST I EVER HAD** (W.GRAHAM,A.GRAHAM,HAMILTON,J.,DEMARIO JAMES)	Drake		1
38	33	34		**DROP IT LOW** (J.[illegible],DEAN,T.BROWN)	Ester Dean Featuring Chris Brown		33
39	36	49		**BABY BY ME** (J.[illegible],JR.,J.JACKSON,J.,J.JONES,S.SMITH)	50 Cent Featuring Ne-Yo		36
40	30	20		**OBSESSED** (M.[illegible],STEWART,M.CAREY,I.NASH,C.A.STEWART)	Mariah Carey		12
41	50	53		**I LOOK GOOD** (F.[illegible],M.[illegible])	Chalie Boy		41
42	39	32		**SWEAT IT OUT** (T.[illegible],STEWART,I.NASH,C.A.STEWART)	The-Dream		32
43	44	39		**THE ONE** (M.[illegible],ROGER JERRY,D.DEAN,A.GRAHAM)	Mary J. Blige Featuring Drake		22
44	54	47		**I'M GOING IN** (DRE,T.[illegible],A.GRAHAM,T.CARTER,A.JENKINS)	Drake Featuring Lil Wayne & Young Jeezy		43
45	48	41		**BLAME IT** (J.[illegible],HENDERSON,J.,WAYNE,TERIUS NASH,THE-DREAM,C.MASON,JR.,)	Jamie Foxx Featuring T-Pain		1
46	47	38		**EVERY GIRL** (A.[illegible],A.PAUL,JR.,MASON,JR.,D.HENDERSON,AMIAGE)	Young Money		2
47	46	46		**EPIPHANY (I'M LEAVING)** (J.[illegible],J.[illegible])	Chrisette Michele		14
48	58	71		**SWEET DREAMS** (M.[illegible],A.MILLS,S.[illegible],A.KINVALE,J.D.STREETER,A.MILLS,ROLO LOVE)	Beyonce		40
49	53	54		**THINKIN' ABOUT YOU** (M.[illegible],LOVE,A.HAMM,L.JACKS,N.A.DAVIDSON,DAVIS,A.RAMSEY)	Mario		40
50	57	61		**IT KILLS ME** (PEPA,A.MARTIN,A.MARTIN,R.[illegible],F.PEPA,R.[illegible],ARE,E.THOMAS,)	Melanie Fiona		50
51	37	42		**EVERYTHING, EVERYDAY, EVERYWHERE** (J.[illegible],[illegible])	Fabolous Featuring Keri Hilson		32
52	41	43		**I WANT TO KNOW WHAT LOVE IS** (M.[illegible],A.[illegible],M.[illegible])	Mariah Carey		48
53	55	51		**VIDEO PHONE** (J.[illegible],J.[illegible],A.[illegible],S.CRAWFORD,S.GARRETT,A.BEYNCE)	Beyonce		51
54	65	63		**GOIN' THRU CHANGES** (A.[illegible],R.[illegible],J.[illegible],R.[illegible],R.[illegible])	Ledisi		54
55	62	66		**FRESH** (TREACHEROUS,K.P.,B.HUGHES,A.D.PATTON,D.E.DAVIS,R.WATERS)	6 Tre G		55
56	56	48		**BECKY** (A.[illegible],A.,WASHINGTON,J.,ROTEM)	Plies		32
57	51	36		**IMMA STAR (EVERYWHERE WE ARE)** (M.[illegible],J.[illegible],[illegible])	Jeremih		23
58	59	62		**WE BE STEADY MOBBIN'** (NOT LISTED,NOT LISTED)	Lil Wayne Featuring Gucci Mane		58
59	60	67		**OH** (C.CURTIS SR.,G.CURTIS SR.,K.EDMONDS,,NETTLESBEE)	Kevon Edmonds		59
60	82	86		**SAY AAH** (T.[illegible],TAYLOR JR.,M.FEBEBEE,JR.,"NEVER,ON T.,CAREY,N.,WAYNE,O.,[illegible])	Trey Songz		60
61	52	40		**BETTER BELIEVE IT** (W.[illegible],THOMAS,THATON,W.,RAHIEM,JR.,A.JENKINS,W.,WAYNE,)	Lil Boosie Featuring Young Jeezy & Webbie		40
62	64	55		**TRY IT OUT** (ZAYDOVEN,J.,BURROUS,K.DODSON,)	Big Bank Black Featuring Kandi		62
63	71	92		**HEADBOARD** (M.[illegible],[illegible],LARRY,[illegible],T.J.,MILLS,J.,[illegible],[illegible],WAYNE,A.,[illegible])	Hurricane Chris Featuring Mario + Plies		63
64	63	57		**BUY YOU A ROUND (UP AND DOWN)** (T.[illegible],M.[illegible],[illegible])	Verse Simmonds		56
65	69	79		**YESTERDAY** (D.[illegible],JR.,J.FRANKS,J.ARMSTRONG,M.WHITE,T.BATTLE,T.[illegible])	Toni Braxton Featuring Trey Songz		65
66	80	–		**GANGSTA LUV** (T.[illegible],T.MASH,C.A.STEWART,L.C.BRIDGES,JR.)	Snoop Dogg Featuring The-Dream		66
67	73	78		**GOTTA GET IT** (J.[illegible],[illegible],J.EDWARDS)	Juvenile		67
68	67	65		**I GET CRAZY** (K.[illegible],A.,MARIA,C.CARTER,)	Nicki Minaj Featuring Lil Wayne		66
69	68	73		**BODY** (TAY,[illegible],[illegible],K.FISHER,[illegible])	Marques Houston		68
70	70	68		**WHAT YOU DO** (HARMONY,NE,YO (C.HARMON,S.SMITH)	Chrisette Michele Featuring Ne-Yo		57
71	85	99		**LOVE COME DOWN** (NOT LISTED,NOT LISTED)	Dirty Money		71
72	61	56		**MY CHILD** (THE-DREAM,C.MASON,D.KENNEDY,,JONES,,PENNOCK,J.ROGET,,T.M.MCCARTHY,A.MARTIN,)	All-4-One		56
73	78	88		**TIE ME DOWN** (A.[illegible],E.T.BEENJAMIN,S.D.A.THOMAS)	New Boyz Featuring Ray J		73
74	77	74		**TIPSY IN DIS CLUB** (J.[illegible],J.SMITH,S.SMITH,C.MATHIS,E.DEANDA,,SMITH)	Pretty Ricky		58
75	75	69		**TROUBLE** (J.[illegible],D.JACKSON,T.WHITE,R.PENDATE,,MEKA,R.FREEMAN)	Ginuwine Featuring Bun B		63
76	NEW ENTRY	1		**H.A.T.E.U.** (M.CAREY,C.STEWART,I.NASH,M.CAREY,I.NASH,C.A.STEWART)	Mariah Carey		76
77	76	77		**SO GOOD** (A.[illegible],C.HOLMES,A.D.CLARKE,B.M.COX)	DAY26		76
78	66	70		**SLOW DANCE** (K.[illegible],[illegible],[illegible],

CHRISTIAN/GOSPEL

Billboard

CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	10	#1 2 WKS **CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
2	2	25	**REVELATION SONG** PHILLIPS, CRAIG & DEAN IND
3	6	21	GREATEST GAINER **BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL PLG
4	5	8	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET/REUNION PLG
5	4	22	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
6	3	■	**MORE BEAUTIFUL YOU** JONNY DIAZ IND
7	8	15	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT/WORD/CURB
8	7	47	**THE MOTIONS** MATTHEW WEST SPARROW/EMI CMG
9	10	■	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
10	11	20	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC/WORD/CURB
11	9	38	**I WILL RISE** CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
12	12	13	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT/WORD/CURB
13	15	5	**WHAT FAITH CAN DO** KUTLESS BEC/TOOTH & NAIL
14	13	22	**THE LOST GET FOUND** BRITT NICOLE SPARROW/EMI CMG
15	14	31	**WAIT AND SEE** BRANDON HEATH MONOMODE/REUNION PLG
16	■	10	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
17	17	14	**HE IS** MARK SCHULTZ WORD/CURB
18	16	15	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
19	■	18	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG
20	19	20	**SPEAKING LOUDER THAN BEFORE** JEREMY CAMP BEC/TOOTH & NAIL
21	21	18	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
22	23	11	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
23	26	10	**GLORIOUS** NEWSBOYS INPOP
24	22	18	**TO GOD ALONE** AARON SHUST BRASH
25	25	4	**LET THE WATERS RISE** MIKESCHAIR/CURB
26	28	11	**HE IS WITH YOU** MANDISA SPARROW/EMI CMG
27	36	5	**FORGIVEN** SANCTUS REAL SPARROW/EMI CMG
28	24	14	**I'D NEED A SAVIOR** AMONG THE THIRSTY FFO
29	30	12	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT/WORD/CURB
30	29	20	**WHAT DO I KNOW OF HOLY** ADDISON ROAD IND
31	32	4	**SAFE** PHIL WICKHAM FEAT. BART MILLARD IND
32	31	7	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
33	27	4	**SALVATION IS HERE** LINCOLN BREWSTER INTEGRITY
34	35	19	**HERO** SKILLET ARDENT/IND
35	40	2	**THERE IS A WAY** NEWWORLDSON INPOP
36	34	11	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC/TOOTH & NAIL
37	37	20	**JESUS CALLING** 33MILES IND
38	■	3	**HEALER** KARI JOBE INTEGRITY
39	■	20	**GOD OF THIS CITY** CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
40	39	9	**GLORY TO GOD FOREVER** FEE IND
41	42	9	**GOD-SHAPED HOLE (2010)** PLUMB EMI
42	44	4	**FOR THE FIRST TIME AGAIN** JASON GRAY CENTRICITY
43	41	2	**THE MEANING OF LIFE** HAWK NELSON BEC/TOOTH & NAIL
44	50	18	**BLESS HIS NAME** JEREMY RIDDLE VARIETAL/VINEYARD
45	43	16	**HOSANNA** SELAH CURB
46	HIGH DEBUT		**ALIVE** POCKET FULL OF ROCKS MYRRH/WORD-CURB
47	46	10	**SING** JOSH WILSON SPARROW/EMI CMG
48	45	2	**ON AND ON** CHASEN IND
49	NEW		**HEARTBEAT** REMEDY DRIVE WORD-CURB
50	47	9	**JOY UNSPEAKABLE** TODD AGNEW IND

TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	2	#1 1 WK **VARIOUS ARTISTS** WOW HITS 2010 INCR/CLR/PROVIDENT-INTEGRITY/EMI CMG	
2	3	8	**SKILLET** AWAKE ARDENT/IND/ATLANTIC 2554/PROVIDENT INTEGRITY	
3	5	4	**DAVID CROWDER BAND** CHURCH MUSIC SIXSTEPS/SPARROW 6515/EMI CMG	
4	1	2	**RELIENT K** FORGET AND NOT SLOW DOWN MONO VS STEREO 52096/WORD/CURB	
5	6	2	**CHRIS TOMLIN** GLORY IN THE HIGHEST SIXSTEPS/SPARROW 4267/EMI CMG	
6	7	2	**FEE** HOPE RISING IND 4667/PROVIDENT INTEGRITY	
7	8	15	**BUILDING 429** BUILDING 429 IND 4507/PROVIDENT INTEGRITY	
8	12	64	**THIRD DAY** REVELATION ESSENTIAL 10853/PROVIDENT INTEGRITY	
9	10	11	**PHILLIPS, CRAIG & DEAN** FEARLESS IND 4506/PROVIDENT INTEGRITY	
10	9	59	**CHRIS TOMLIN** HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CMG	
11	4	2	**VARIOUS ARTISTS** SONGS 4 WORSHIP 50/INTEGRITY 24702/TIME LIFE	
12	15	8	**NEEDTOBREATHE** THE OUTSIDERS ATLANTIC 519702/WORD/CURB	
13	11	52	**MARY MARY** THE SOUND INCR/INTEGRITY 01 MRM 8/PROVIDENT INTEGRITY +	
14	21	■	**SELAH** YOU DELIVER ME CURB 79116/WORD/CURB	
15	14	36	**KARI JOBE** KARI JOBE INTEGRITY 4550/PROVIDENT INTEGRITY	
16	18	51	**MICHAEL W. SMITH** A NEW HALLELUJAH REUNION 10133/PROVIDENT INTEGRITY	
17	27	28	**MERCYME** 10 INCR/PROVIDENT INTEGRITY +	
18	16	6	**THOUSAND FOOT KRUTCH** WELCOME TO THE MASQUERADE TOOTH & NAIL 4783/EMI CMG	
19	22	53	**FRANCESCA BATTISTELLI** MY PAPER HEART FERVENT 887378/WORD/CURB	
20	19	6	**BARLOWGIRL** LOVE & WAR FERVENT 887861/WORD/CURB	
21	13	4	**HAWK NELSON** LIVE LIFE LOUD! BEC/TOOTH & NAIL 7306/EMI CMG	
22	24	54	**VARIOUS ARTISTS** WOW 2010 INCR/CLR/PROVIDENT-INTEGRITY/EMI CMG	
23	23	74	**TENTH AVENUE NORTH** OVER AND UNDERNEATH INCR/10126/PROVIDENT INTEGRITY	
24	25	10	**BRITT NICOLE** THE LOST GET FOUND SPARROW 2358/EMI CMG	
25	26	■	**PILLAR** CONFESSIONS ESSENTIAL 10004/PROVIDENT INTEGRITY	
26	28	6	**GAITHER VOCAL BAND** REUNITED GAITHER MUSIC GROUP 6044	
27	29	22	**MAT KEARNEY** CITY OF BLACK & WHITE AMARE/COLUMBIA/INPOP 1466/EMI CMG	
28	34	11	**HILLSONG** FAITH + HOPE + LOVE LIVE HILLSONG/INTEGRITY 4602/PROVIDENT INTEGRITY	
29	35	■	**LEELAND** LOVE IS ON THE MOVE ESSENTIAL 10905/PROVIDENT INTEGRITY	
30	30	55	**MATTHEW WEST** SOMETHING TO SAY SPARROW 4520/EMI CMG	
31	40	24	GREATEST GAINER **NEWSBOYS** IN THE HANDS OF GOD INPOP 1454/EMI CMG	
32	RE-ENTRY		**BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS** NASHVILLE HOMECOMING GAITHER MUSIC GROUP 3726/EMI CMG	
33	■	21	**HILLSONG** UNITED ACROSS THE EARTH LIVE INCR/INTEGRITY/PROVIDENT INTEGRITY	
34	31	61	**BRANDON HEATH** WHAT IF WE INCR/MONOMODE/REUNION 10127/PROVIDENT-INTEGRITY	
35	RE-ENTRY		**TRAVIS COTTRELL** JESUS SAVES LIVE BEC/CREATIVE GROUP 87004/EA/WORD/CURB +	
36	33	8	**MARK SCHULTZ** COME ALIVE WORD/CURB 887394	
37	32	30	**ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY 4551/PROVIDENT-INTEGRITY	
38	17	2	**TODD AGNEW** NEED ARDENT/IND 2555/PROVIDENT INTEGRITY	
39	36	29	**MANDISA** FREEDOM SPARROW 6779/EMI CMG	
40	39	■	**DIAMOND RIO** THE REASON WORD/CURB 887395	
41	RE-ENTRY		**LINCOLN BREWSTER** TODAY IS THE DAY ARDENT/IND 1455/PROVIDENT-INTEGRITY +	
42	50	12	**VARIOUS ARTISTS** GLORY REVEALED II WOW/INTEGRITY/PROVIDENT INTEGRITY	
43	RE-ENTRY		**DECYFER DOWN** CRASH IND/EMI 4181/PROVIDENT INTEGRITY	
44	37	14	**SOUNDTRACK** FIREPROOF REUNION 10143/PROVIDENT INTEGRITY	
45	42	47	**JEREMY CAMP** SPEAKING LOUDER THAN BEFORE BEC 6780/EMI CMG +	
46	49	4	**MATT MAHER** ALIVE AGAIN ESSENTIAL 10906/PROVIDENT INTEGRITY	
47	47	9	**TERCER CIELO** SENTE COMO SUENA INCR/MONOMODE/MYRRH/WORD/CURB	
48	RE-ENTRY		**MATT REDMAN** WE SHALL NOT BE SHAKEN SIXSTEPS/SPARROW 2220/EMI CMG	
49	RE-ENTRY		**SIDEWALK PROPHETS** THESE SIMPLE TRUTHS FERVENT 887900/EX/WORD-CURB	
50	■	■	**RED** INNOCENCE & INSTINCT ESSENTIAL 10004/PROVIDENT-INTEGRITY +	

HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	25	#1 15 WKS **REVELATION SONG** PHILLIPS, CRAIG & DEAN IND
2	2	9	GREATEST GAINER **CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
3	3	13	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT/WORD/CURB
4	4	22	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
5	6	8	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET/REUNION PLG
6	8	21	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL PLG
7	5	30	**MORE BEAUTIFUL YOU** JONNY DIAZ IND
8	7	20	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC/WORD/CURB
9	■	22	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
10	10	48	**THE MOTIONS** MATTHEW WEST SPARROW/EMI CMG
11	12	12	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT/WORD/CURB
12	13	13	**HE IS** MARK SCHULTZ WORD/CURB
13	14	10	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
14	11	19	**SPEAKING LOUDER THAN BEFORE** JEREMY CAMP BEC/TOOTH & NAIL
15	17	10	**GLORIOUS** NEWSBOYS INPOP
16	16	16	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
17	19	4	**WHAT FAITH CAN DO** KUTLESS BEC/TOOTH & NAIL
18	20	8	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
19	18	11	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
20	21	12	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG
21	22	14	**WHAT DO I KNOW OF HOLY** ADDISON ROAD IND
22	24	4	**HE IS WITH YOU** MANDISA SPARROW/EMI CMG
23	23	11	**GLORY TO GOD FOREVER** FEE IND
24	25	6	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
25	■	18	**JESUS CALLING** 33MILES IND

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	3	#1 2 WKS **BEBE & CECE WINANS** STILL BAC 31105/MALACO
2	2	4	**FRED HAMMOND** LOVE UNSTOPPABLE F HAMMOND/VERITY 43341/JLG
3	3	53	**MARY MARY** THE SOUND MM/COLUMBIA 28087/SONY MUSIC +
4	10	8	GREATEST GAINER **VICKIE WINANS** HOW I GOT OVER DESTINY JOY 8120
5	9	50	**HEZEKIAH WALKER & LFC** SOULED OUT VERITY 23487/JLG
6	7	30	**ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY/COLUMBIA 42584/SONY MUSIC
7	6	8	**J MOSS** JUST JAMES PAJAM GOSPO CENTRIC/VERITY 47910/JLG
8	8	38	**VARIOUS ARTISTS** WOW GOSPEL 2009 WOW/EMI CMG/VERITY 41575/JLG
9	12	20	**BRIAN COURTNEY WILSON** JUST LOVE SPIRIT RISING 066 MUSIC WORLD
10	5	2	**THE CAJO FAMILY** KINGDOM BUSINESS PT 2 CAJO 0020
11	13	30	**DONNIE MCCLURKIN** WE ALL ARE ONE (LIVE IN DETROIT) VERITY 36108/JLG
12	4	12	**EARNEST PUGH** LIVE RAIN ON US EPM/BLACKSMOKE 3070/WORLDWIDE
13	16	120	**MARVIN SAPP** THIRSTY VERITY 09433/JLG
14	31	11	**VARIOUS ARTISTS** GOSPEL'S BEST MEN/WOMEN/CHOIRS EMI GOSPEL/WORD/EX
15	14	7	**YOUTHFUL PRAISE FEATURING J.J. HAIRSTON** RESTING ON HIS PROMISE EVIDENCE GOSPEL 7213/LIGHT
16	15	28	**SMOKIE NORFUL** LIVE TREMYLES 12832/EMI GOSPEL
17	18	70	**JAMES FORTUNE & FIYA** THE TRANSFORMATION [illegible]
18	11	2	**VANESSA BELL ARMSTRONG** THE EXPERIENCE EMI GOSPEL 12834
19	17	6	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL 7 EMI/BMG/GOSPO CENTRIC/VERITY 52711/JLG
20	19	37	**DONALD LAWRENCE & CO.** THE LAW OF CONFESSION PART 1/LIGHT/WATERVERITY 23475/JLG
21	20	54	**YOLANDA ADAMS** PURSUIT: THE VERY BEST OF YOLANDA ADAMS VERITY/LEGACY 27551/SONY MUSIC
22	23	55	**LECRAE** REBEL REACH 98070/INFINITY
23	21	12	**LEE WILLIAMS AND THE SPIRITUAL QCS** FALL ON ME MCG 7765
24	27	51	**BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC** CRY YOUR LAST TEAR TEHILLAH 7209/LIGHT
25	25	57	**VARIOUS ARTISTS** [illegible]

CHRISTIAN CHR

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	10	#1 3 WKS **CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
2	4	22	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
3	3	12	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT/WORD/CURB
4	■	20	**HERO** SKILLET ARDENT/IND
5	5	11	**THE MEANING OF LIFE** HAWK NELSON BEC/TOOTH & NAIL
6	8	9	**HEARTBEAT** REMEDY DRIVE WORD/CURB
7	7	14	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT/WORD/CURB
8	6	■	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC/WORD-CURB
9	■	18	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC/TOOTH & NAIL
10	11	13	**FORWARD MOTION** THOUSAND FOOT KRUTCH TOOTH & NAIL
11	10	30	**TAKE ME AS I AM** FM STATIC TOOTH & NAIL
12	14	6	**WHAT FAITH CAN DO** KUTLESS BEC/TOOTH & NAIL
13	12	■	**MY SWEET ESCAPE** RUN KID RUN TOOTH & NAIL
14	13	19	**MORE BEAUTIFUL YOU** JONNY DIAZ IND
15	■	6	GREATEST GAINER **UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET/REUNION PLG
16	17	4	**ON AND ON** CHASEN IND
17	16	8	**FORGIVEN** SANCTUS REAL SPARROW/EMI CMG
18	15	20	**SPEAKING LOUDER THAN BEFORE** JEREMY CAMP BEC/TOOTH & NAIL
19	19	14	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG
20	20	3	**FORGET AND NOT SLOW DOWN** RELIENT K CURB
21	23	2	**OUR TIME** GROUP 1 CREW FERVENT/WORD/CURB
22	27	5	**HEAVEN** JARS OF CLAY GRAY MATTERS/ESSENTIAL PLG
23	22	8	**THE WAY WE ROLL** NEWSBOYS INPOP
24	21	■	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
25	■	■	**LET THE WATERS RISE** MIKESCHAIR/CURB

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	23	#1 6 WKS **CLOSE TO YOU** BEBE & CECE WINANS BAC/MALACO
2	6	■	GREATEST GAINER **THEY THAT WAIT** FRED HAMMOND FEAT. JOHN P. KEE/F HAMMOND/VERITY
3	2	38	**GOD IN ME** MARY MARY FEAT. KIERRA "KIKI" SHEARD/MY BLOCK/COLUMBIA
4	3	27	**I WOULDN'T KNOW YOU** JAMES FORTUNE & FIYA FEAT. KEITH "SHERFFIRE" JOHNSON & MARTHA FOX/BLACKSMOKE/WORLDWIDE
5	5	32	**WAIT ON THE LORD** DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD/VERITY
6	4	45	**PRAISE HIM IN ADVANCE** MARVIN SAPP/VERITY/JLG
7	7	34	**JUSTIFIED** SMOKIE NORFUL/TREMYLES/EMI GOSPEL
8	9	16	**RESTORED** J MOSS/PAJAM GOSPO CENTRIC/JLG
9	11	12	**GOD FAVORED ME** HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS/VERITY
10	8	■	**SOULED OUT** HEZEKIAH WALKER & LFC/VERITY/JLG
11	13	48	**BACK II EDEN** DONALD LAWRENCE & CO./QUIET WATER/VERITY/JLG
12	10	28	**ALL I NEED** BRIAN COURTNEY WILSON/SPIRIT RISING/MUSIC WORLD
13	16	21	**EVERYBODY DANCE** JAMES ROBERSON IDI
14	14	■	**I LOOK TO YOU** WHITNEY HOUSTON/ARISTA/RMG
15	15	15	**RAIN ON US** EARNEST PUGH/EPM/BLACKSMOKE/WORLDWIDE
16	19	11	**HOW I GOT OVER** VICKIE WINANS FEAT. TIM BOWMAN, JR./DESTINY JOY
17	18	9	**ALREADY HERE** BRIAN COURTNEY WILSON/SPIRIT RISING/MUSIC WORLD
18	17	14	**BROKEN VESSEL** JEFF MAJORS FEAT. LASHELL GRIFFIN/MAJORS UNLTD
19	21	5	**FAITHFUL TO BELIEVE** BYRON CAGE/GOSPO CENTRIC/VERITY/JLG
20	20	14	**AWESOME GOD** THE BROWN SISTERS/KINGDOM
21	23	7	**THIS JOY** BISHOP DAVID E. EVANS PRESENTS AUTOMATIC PRAISE FEAT. TRACY SAY/ABUNDANT-HOPE
22	25	12	**HELP ME BELIEVE** KIRK FRANKLIN/FO YO SOUL GOSPO CENTRIC/JLG
23	22	7	**LET THE WORD DO THE WORK** DONALD LAWRENCE & CO. FEAT. BRO HANZ/QUIET WATER/VERITY
24	NEW		**EVERY PRAYER** ISRAEL HOUGHTON FEAURING MARY MARY/INTEGRITY/COLUMBIA
25	24	5	**LORD DO IT FOR ME** ALVIN DARLING/EMTRO GOSPEL



Hammond achieves his highest rank as a lead artist since Hot Gospel Songs launched four years ago. Up 217 plays, "That They Walk" takes the Greatest Gainer honor and marks the highest rank for featured artist John P. Kee.



Up 790,000 impressions, the group earns the Greatest Gainer for "Born Again" with help from guest vocalist Lacey Mosley of Flyleaf. Third Day has had five No. 1s on the Christian Songs chart, most recently when "Call My Name" spent the first of 13 weeks at the top in June 2008.

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HOT DANCE CLUB SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	9	**#1 1 WK RELEASE ME** AGNES KING IS AND ROCKY STAR/NEM
2	1	5	**MILLION DOLLAR BILL** WHITNEY HOUSTON ARISTA RMG
3	6	5	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	5	7	**DID YOU SEE ME COMING?** PET SHOP BOYS CAPITOL
5	9	8	**THIS TIME BABY** EDDIE X PRESENTS NIKKI HARRIS JMP
6	1	9	**SEXY BITCH** DAVID GUETTA FEATURING AKON GUM/ASTRALWERKS/CAPITOL
7	4	11	**FINE PRINT** NADIA ALI MUTE/ S RED
8	13	7	**S.O.S. (LET THE MUSIC PLAY)** JORDIN SPARKS
9	8	11	**EVERYBODY SHAKE IT** RALPH ROSARIO FEATURING SHAWN CHRISTOPHER BLUEPLATE
10	11	11	**SHE WOLF** SHAKIRA EPIC/ MUSIC LATIN EPIC/SONY MUSIC
11	22	4	**F*CK YOU** LILY ALLEN CAPITOL
12	7	12	**WOULD'VE BEEN THE ONE** SOLANGE MUSIC WORLD/ GEFFEN/INTERSCOPE
13	18	7	**DO WHAT U LIKE** BAD BOY BILL NETTWERK
14	16	8	**LOVE SONGS** ANJULIE REPRISE/ MG
15	19	8	**LOSING MY MIND** ALI KING POLYDREAM
16	10	13	**KEEP IT GOIN' LOUDER** MAJOR LAZER FEATURING NINA SKY & RICKY BLAZE MAD DECENT/DOWNTOWN
17	21	6	**SAD SONG** BLAKE LEWIS TOMMY BOY
18	26	7	**SUPERSTAR** DAVID MAY FEATURING MOISES MODESTO ABKCO
19	14	10	**THE REAL THING** VANESSA WILLIAMS CONCORD/CMG
20	17	12	**RIGHT HERE** CARMEN REECE REAL MF
21	24	6	**STRAIGHT THROUGH MY HEART** BACKSTREET BOYS JIVE/ZJ
22	27	6	**BRAND NEW DAY** GEORGIE PORGIE/ MUSIC PLANT
23	15	8	**FAME 2009** NATURI NAUGHTON LAKESHORE
24	31	4	**WE ARE GOLDEN** MIKA CASABLANCA/ UNIVERSAL MOTOWN
25	29	5	**TURN IT OUT** ALTAR FEATURING JEANIE TRACY MANHATTAN
26	30	5	**BODY LANGUAGE** JESSE MCCARTNEY FEATURING T-PAIN HOLLYWOOD
27	36	5	**WAKE UP** SLIMMY PRECIOUS/ WARNER BROS.
28	35	5	**SMOKE** JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA
29	33	4	**SEXY PEOPLE** LOLENE
30	37	3	**POWER PICK HANG ON** PLUMB CURB
31	34	4	**FIGHT FOR YOU** MORGAN PAGE NETTWERK
32	23	8	**I DIDN'T KNOW MY OWN STRENGTH** WHITNEY HOUSTON ARISTA/ RMG
33	40	2	**PERFECT** DEPECHE MODE MUTE/ VIRGIN/ CAPITOL
34			**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY ISLAND/DEF JAM/IMG
35	12	10	**OBSESSED** MARIAH CAREY ISLAND/DEF JAM/IMG
36	42	3	**BAD HABITS** MAXWELL COLUMBIA
37	39	3	**MISS YOU** RON PERKOV ARPEE
38	43	2	**OUTTA HERE** ESMEE DENTERS TENMAN/INTERSCOPE
39	38	9	**WE ALL WANNA BE PRINCE** FELIX DA HOUSECAT NETTWERK
40	25	11	**CELEBRATION** MADONNA WARNER BROS.
41	32	9	**SHE AIN'T GOT** LETOYA
42	46	2	**WISH U LOVE** CHAD JACK & TIM LETTEER VS. FAWN HADES
43	41	8	**INSECURITIES** JUNIOR VASQUEZ FEATURING MAXI J SILVER LABEL/TOMMY BOY
44	49	2	**TONIGHT** CAZWELL PEACE BISQUIT
45	45	6	**FREEWAY OF LOVE** PEPPER MASHAY LAFF
46	20	14	**DON'T UPSET THE RHYTHM (GO BABY GO)** NOISETTES MERCURY IDJMG
47	47	3	**GRINGA QUIERO BAILA** BODEGA CHARLIE FEATURING D O S E (FULANITO) CARRILLO
48			**AIN'T NO STOPPIN' US NOW** TABORAH & DARRYL D'BONNEAU D!
49			**MANOS AL AIRE** NELLY FURTADO NELLY FURTADO/ UNIVERSAL MUSIC LATINO
50			**PUSH N PULL** NOFERINI & MARINI VS SYLVIA TOSUN

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	**#1 2 WKS MICHAEL BUBLE** CRAZY LOVE /WARNER BROS.	
2			**BARBRA STREISAND** EDDIE IS THE ANSWER 43354/SONY MUSIC	
3	2	5	**HARRY CONNICK, JR.**	
4			**THE BRIAN SETZER ORCHESTRA** SONGS FROM LONELY AVENUE	
5			**NELLIE MCKAY** NORMAL AS BLUEBERRY PIE: A TRIBUTE TO DORIS DAY	
6	4	30	**DIANA KRALL** QUIET NIGHTS VERVE 012433/VG	
7	5	18	**MICHAEL BUBLE**	
8	6	25	**MELODY GARDOT** MY ONE AND ONLY THRILL VERVE 012563 /VG	
9	8	23	**FRANK SINATRA**	
10	7	2	**KEITH JARRETT** PARIS - LONDON TESTAMENT /UNIVERSAL CLASSICS GROUP	
11	9	2	**VINCE GUARALDI** THE DEFINITIVE VINCE GUARALDI FANTASY 31462/CONCORD	
12	11	2	**FRANK SINATRA** COLLECTOR'S EDITION	
13	10	39	**FRANK SINATRA** SEDUCTION: SINATRA SINGS OF LOVE	
14	15	20	**FRANK SINATRA** CLASSIC SINATRA	
15	16	8	**ROY HARGROVE BIG BAND** EMERGENCE	

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	6	32	**#1 6 WKS PLACIDO DOMINGO** MORE INFINITE SONGS INSPIRED	
2	1	8	**BELA FLECK,ZAKIR HUSSAIN/EDGAR MEYER** THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TRIO	
3	3	5	**RENEE FLEMING** VERISMO /UNIVERSAL CLASSICS GROUP	
4	4	48	**THE PRIESTS** THE PRIESTS RCA VICTOR 33968/SONY MUSIC	
5	RE-ENTRY		**MITSUKO UCHIDA/THE CLEVELAND ORCH.** MOZART: PIANO CONCERTOS NO. 23 K488 & NO. 24 K491	
6	5	4	**JOSHUA BELL** THE BEST OF JOSHUA BELL /DECCA CLASSICS	
7	19	10	**MARC-ANDRE HAMELIN** HAYDN: PIANO SONATAS II HYPERION 67710	
8	13	59	**JOSHUA BELL** VIVALDI: THE FOUR SEASONS /SONY CLASSICAL/SONY MASTERWORKS	
9	7	2	**ANTONIO PAPPANO** VERDI: MESSA DA REQUIEM /EMI CLASSICS 98936 BLG	
10	17	49	**LUCIANO PAVAROTTI** THE DUETS /UNIVERSAL CLASSICS GROUP	
11	RE-ENTRY		**YUJA WANG** SONATAS & ETUDES: CHOPIN/SCHUMAN/LISZT/LIGETI	
12	11	2	**JOYCE DIDONATO** ROSSINI: COLBRAN: THE MUSE /ERATO/EMI CLASSICS 94573 BLG	
13	14	71	**THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ** CHANT: MUSIC FOR THE SOUL /DECCA 011468/UNIVERSAL CLASSICS GROUP	
14	8	2	**GUSTAVO DUDAMEL** DUDAMEL: DISCOVERIES /DEUTSCHE GRAMMOPHON/UNIVERSAL CLASSICS GROUP	
15	21	7	**MURRAY PERAHIA** BACH: PARTITAS 1, 5 & 6	

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	30	**#1 21 WKS CHRIS BOTTI** CHRIS BOTTI IN BOSTON /COLUMBIA 92735/SONY MUSIC	
2	1	8	**GEORGE BENSON** SONGS AND STORIES /MONSTER 30364 CONCORD	
3	3	6	**PETER WHITE** GOOD DAY PEAK 31006 CONCORD	
4	4	8	**NAJEE** MIND OVER MATTER HEADS UP 3156	
5	5	37	**BONEY JAMES** SEND ONE YOUR LOVE CONCORD 30815	
6	6	4	**KENNY G** SUPER HITS /BMG MUSIC CUSTOM MARKETING GROUP 46	
7	8	27	**BERNIE WILLIAMS** MOVING FORWARD REFORM 61217 ROCK RIDGE	
8	22	9	**THE STANLEY CLARKE TRIO WITH HIROMI & LENNY WHITE** JAZZ IN THE GARDEN /EXPAND 1155 HEADS UP	
9	20	22	**RICHARD ELLIOT** ROCK STEADY /MACK AVENUE 1018 ARTISTRY	
10	9		**VANESSA WILLIAMS** THE REAL THING /CONCORD 30816	
11	13	32	**THE RIPPINGTONS FEATURING RUSS FREEMAN** MODERN ART PEAK 30635 CONCORD	
12	10	3	**AL JARREAU**	
13	7	3	**THE SAX PACK** THE PACK IS BACK /AVENUE 5177	
14	16	21	**PAUL HARDCASTLE** THE COLLECTION /PRIORITY N RHYTHM 36	
15	15	13	**PAUL TAYLOR** BURNIN /HEADS UP	

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	**#1 1 WK JOSHUA BELL** AT HOME WITH FRIENDS /DECCA CLASSICS 57216/SONY MASTERWORKS	
2	2	49	**IL DIVO** THE PROMISE /SYCO/COLUMBIA 19968/SONY MUSIC	
3	3	20	**DAVID GARRETT** DAVID GARRETT /DG/UNIVERSAL CLASSICS GROUP	
4	4	50	**ANDREA BOCELLI** INCANTO /SUGAR 012161 DECCA	
5	8	2	**CHARLIE BAGGETT** I ONLY DREAM OF YOU BRG 1288	
6	6	32	**SARAH BRIGHTMAN** SYMPHONY: LIVE IN VIENNA MANHATTAN 21681 BLG	
7	5	9	**MORMON TABERNACLE CHOIR** RING CHRISTMAS BELLS /MORMON TABERNACLE CHOIR 507355	
8	7	25	**PAUL POTTS** PASSIONE /SYCO/COLUMBIA 47439/SONY MUSIC	
9	9	30	**MORMON TABERNACLE CHOIR** COME, THOU FOUNT OF EVERY BLESSING /MORMON TABERNACLE CHOIR 507355	
10	11	21	**ESCALA** ESCALA /SYCO/COLUMBIA 47423/SONY MUSIC	
11	12	76	**JOSH GROBAN** AWAKE LIVE /REPRISE 41266/WARNER BROS.	
12	16	40	**GREGORIAN** MASTERS OF CHANT /CURB 79015 EX	
13	14	2	**A JOYFUL NOISE** HANDEL'S MESSIAH ROCKS /PRIVATE MIX 1024/SONY MASTERWORKS	
14	15	17	**NEAL E. BOYD** MY AMERICAN DREAM DECCA 012897	
15	13	43	**MORMON TABERNACLE CHOIR** PRAISE TO THE MAN: SONGS HEW/PRIV	

TOP DANCE/ ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	51	**#1 46 WKS LADY GAGA** THE FAME /STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 01	■
2	2	14	**OWL CITY** OCEAN EYES /UNIVERSAL REPUBLIC 013141 /UMRG	
3		2	**TIESTO** KALEIDOSCOPE /MUSICAL FREEDOM 2082 ULTRA	
4	4	4	**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL CLUB HITS /EMI/UNIVERSAL 56256/SONY MUSIC	
5	6	15	**LMFAO** PARTY ROCK /PARTY ROCK/WL, , /AM/CHERRYTREE/INTERSCOPE 012	
6	8		**3OH!3** WANT /PHOTO FINISH 511181	
7	9		**IMOGEN HEAP** ELLIPSE /MEGAPHONIC/RCA 50660/ RMG	
8	5	2	**AIR** LOVE 2 /AIRCHEOLOGY 6/6396/ASTRALWERKS	
9	10	6	**DAVID GUETTA** ONE LOVE /M 86847/ ASTRALWERKS	
10	11	18	**BEYONCE**	
11			**NEON INDIAN** PSYCHIC CHASMS /LEFSE 1/ VER	
12	12	4	**LA ROUX** LA ROUX /DJ ELPRYDOR/CHERRYTREE/INTERSCOPE 013389	
13	7		**BLAKE LEWIS** HEARTBREAK ON VINYL /TOMMY BOY 1741	
14	22	47	**SOUNDTRACK** SLUMDOG MILLIONAIRE /INTERSCOPE 012502/IGA	
15	18		**DJ SKRIBBLE** TOTAL CLUB HITS 3 /THRIVEDANCE/ THRIVEMIX 90814/THRIVE	
16	16	3	**ZERO 7** YEAH GHOST /ATLANTIC 520260/AG	
17	13	4	**LUIS MIGUEL** NO CULPES A LA NOCHE: CLUB REMIXES /WARNER LATINA 527	
18	17		**DEADMAUS** FOR LACK OF A BETTER NAME /MAUSTRAP 2174/ ULTRA	
19	14	2	**FAMILY FORCE 5** FAMILY FORCE 5'S CHRISTMAS PAGEANT /TAG 97 /TOOTH & NAIL	
20	21	9	**CASCADA** EVACUATE THE DANCEFLOOR /ROBBINS 75084	
21	19		**BASEMENT JAXX** SCARS /XL 2175/ ULTRA	
22			**MOBY** WAIT FOR ME /LITTLE IDIOT 9416* /MUTE	
23	24		**BREATHE CAROLINA** HELLO FASCINATION /TRAU 38127	
24			**TONY OKUNGBOWA** TOTAL DANCE 2009 /THRIVEDANCE 90807/THRIVE	
25		4	**JEFFREE STAR** BEAUTY KILLER	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	3	8	**#1 1 WK SEXY CHICK** DAVID GUETTA FEATURING AKON GUM/ASTRALWERKS/CAPITOL
2	1	16	**I REMEMBER** DEADMAUS + KASKADE /MAUSTRAP AND PRESS ULTRA
3	2	14	**EVACUATE THE DANCEFLOOR** CASCADA ROBBINS
4	6	15	**THE SOUND OF MISSING YOU** AMEERAH
5	7	5	**RELEASE ME** AGNES /KING IS AND ROCKY STAR/NEM
6		6	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	5	6	**I WILL BE HERE** TIESTO & SNEAKY SOUND SYSTEM ULTRA
8	10	10	**SWEET DREAMS** BEYONCE /M /R&D COLUMBIA
9	8	5	**RIGHT HERE** CARMEN REECE REAL MF
10	9		**LET THE FEELINGS GO** ANNAGRACE ROBBINS
11	13	11	**SHAME ON ME** ALEX SAYZ FEATURING LAWRENCE ALEXANDER PAPER/NEXT PLATEAU
12	12	17	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
13	18	4	**KISS ME BACK** BOOZI
14	15	11	**CELEBRATION** MADONNA WARNER BROS.
15	14	27	**INFINITY 2008** GURU JOSH PROJECT ULTRA
16	16		**I BELIEVE** CYBERSUTRA FEATURING JULIE THOMPSON FREQUENCY/STRICTLY RHYTHM
17	17	8	**DOWN** JAY SEAN FEATURING LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
18	22	2	**FIGHT FOR YOU** MORGAN PAGE NETTWERK
19	19	3	**BROKEN STRINGS** CAREFREE LET ME UP
20	20	11	**BULLETPROOF** LA ROUX /POLYDOR/CHERRYTREE/INTERSCOPE
21			**PARTY IN THE U.S.A.** MILEY CYRUS HOLLYWOOD
22	25	3	**NOW YOU SEE IT (SHAKE THAT ASS)** HONOREBEL FEATURING PITBULL & JUMP SMOKERS ULTRA
23			**HANG ON** PLUMB CURB
24	23	2	**SMOKE** JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA
25			**READY FOR THE WEEKEND** CALVIN HARRIS ULTRA

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	15	**#1 2 WKS TROPICAL RAIN** JESSY J PEAK CMG
2	1	13	**BRIGHT** PETER WHITE PEAK CMG
3	3	24	**TALK OF THE TOWN** DARREN RAHN NUGROOVE
4	5	27	**GO FOR IT** BERNIE WILLIAMS REFORM ROCK RIDGE
5	7	15	**BURNIN** PAUL TAYLOR PEAK CMG
6	4	15	**LIVING IN HIGH DEFINITION** GEORGE BENSON
7	6	25	**WHO WILL COMFORT ME** MELODY GARDOT VERVE
8		20	**TIJUANA DANCE** RICK BRAUN MACK AVENUE ARTISTRY
9	10	34	**MOVE ON UP** RICHARD ELLIOT ARTISTRY
10	9	40	**STEADY AS SHE GOES** WALTER BEASLEY HEADS UP
11	11	11	**SWEET SUMMER NIGHTS** NAJEE HEADS UP
12	12	13	**TOUCH** BONEY JAMES CONCORD CMG
13	16	16	**SONGBIRD** CRAIG CHAQUICO SHANACHIE
14	15	19	**JUST FRIENDS** VANESSA WILLIAMS CONCORD CMG
15	17	20	**SLOW JAM** EUGE GROOVE NARADA JAZZ/CAPITOL

TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	6	**#1 6 WKS RODRIGO Y GABRIELA** 11 11 /RUBY WORKS 0080* /ATO	
2	6	25	**VARIOUS ARTISTS** PLAYING FOR CHANGE: SONGS AROUND THE WORLD /HEAR	
3	3	14	**CELTIC THUNDER** TAKE ME HOME /CELTIC THUNDER 013087/DECCA	
4	8	51	**CELTIC WOMAN** THE GREATEST JOURNEY: ESSENTIAL COLLECTION /MANHATTAN 21246	
5	5	3	**THE VERY BEST** WARM HEART OF AFRICA /GREEN OWL 007	
6	NEW		**DANIEL O'DONNELL** PEACE IN THE VALLEY /SPV MEDIA 61	
7	4	3	**JESSE COOK** THE RUMBA FOUNDATION /COACH HOUSE 2002/ E1	
8	2	57	**CELTIC THUNDER** ACT TWO /CELTIC THUNDER 011606/DECCA	
9	7		**BEBEL GILBERTO** ALL IN ONE /VERVE /SPV	
10		46	**RODRIGO Y GABRIELA** LIVE IN JAPAN /ATO 21038	
10	NEW		**TINARIWEN** IMZWHAN COMPANIONS /MERCURY/VILLAGE IMGHAWAR/AN MUSIC	
12	14	8	**AMY HANAIALI'I** FRIENDS & FAMILY /A 8634	
13	12	36	**THE BABY EINSTEIN MUSIC BOX ORCHESTRA** BABY EINSTEIN: WORLD MUSIC /WALT DISNEY 003161	
14	13	3	**KOLOHE KAI** THIS IS THE LIFE /GO ALOHA 1011	
15	11	2	**THE IRISH TENORS** CHRISTMAS	

LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	2	6	#1 1 WK **ESCLAVO DE SUS BESOS** DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
2	1	16	**LOBA** SHAKIRA (EPIC/SONY MUSIC LATIN)
3	3	14	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN (MUSART/BALBOA)
4	7	4	**LOOKING FOR PARADISE** ALEJANDRO SANZ FEAT. ALICIA KEYS (WARNER LATINA)
5	5	12	**SU VENENO** AVENTURA (PREMIUM LATIN)
6	6	26	**LO INTENTAMOS** ESPINOZA PAZ (DISA/ASL)
7	4	14	**MANOS AL AIRE** NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
8	▮	15	**RECUERDAME** LA QUINTA ESTACION (SONY MUSIC LATIN)
9	8	11	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
10	12	▮	**SUFRE** LOS DAREYES DE LA SIERRA (DISA)
11	10	15	**TE VES FATAL** EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
12	11	33	**YA ES MUY TARDE** LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
13	14	12	**ADIOS** JESSE & JOY (WARNER LATINA)
14	13	36	**EL AMOR** TITO "EL BAMBINO" (SIENTE)
15	15	6	**FELIZ** KANY GARCIA (SONY MUSIC LATIN)
16	18	▮	**GRACIAS A TI** WISIN & YANDEL (WY/MACHETE)
17	17	14	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
18	23	2	**HAY OJITOS** INTOCABLE (SONY MUSIC LATIN)
19	16	25	**NO ME DEJES DE AMAR** LA APUESTA (SERGA)
20	24	10	**EL BORRACHO** GRUPO MONTEZ DE DURANGO (DISA)
21	32	4	**DERECHO DE ANTIGUEDAD** LA ORIGINAL BANDA EL LIMON (FONOVISA)
22	20	6	**NI ROSAS NI JUGUETES** PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
23	21	▮	**CELOS** FANNY LU (UNIVERSAL MUSIC LATINO)
24	27	5	**COMO VOLVER A SER FELIZ** LUIS ENRIQUE (TOP STOP)
25	28	10	**MI COMPLEMENTO** LOS HURACANES DEL NORTE (DISA)
26	29	10	**TU DEFECTO** LOS CREADORES DEL PASITO DURANGUENSE DE A. RAMIREZ (DISA/EDIMONSA)
27	22	12	**LA GRANJA** LOS TIGRES DEL NORTE (FONOVISA)
28	42	▮	GREATEST GAINER **LA CALABAZA** LA ARROLLADORA BANDA EL LIMON (DISA)
29	25	11	**DEJAME ENTRAR** MAKANO (PANAMA/MACHETE)
30	26	6	**AL DIABLO CON TU AMISTAD** EL CHAPO DE SINALOA (DISA)
31	31	6	**ERES TODO TODO** JULION ALVAREZ Y SU NORTEÑO BANDA (ASL)
32	34	18	**ME GUSTA ME GUSTA** LOS BUITRES DE CULIACAN SINALOA (ADS/EMI/MUSIC/UNIVERSAL MUSIC LATINO)
33	33	5	**LLUEVE POR DENTRO** LUIS FONSI (UNIVERSAL MUSIC LATINO)
34	36	7	**SENTIMIENTOS DE CARTON** DUELO (FONOVISA)
35	38	4	**CELEBRATION** MADONNA (WARNER BROS.)
36	35	12	**MARIPOSA MIA** VIVANATIVA (VY PUMPING MUSIK)
37	40	5	**ENCONTRE** CONJUNTO ATARDECER (DISA/ASL)
38	43	4	**SENTIMIENTO** VICO C FEATURING ARCANGEL (EMI TELEVISA)
39	30	14	**Y AHORA QUE?** LOS RIELEROS DEL NORTE (FONOVISA)
40	37	15	**TOCANDO FONDO** RICARDO ARJONA (WARNER LATINA)
41	49	2	**CIAO BELLA** DON OMAR (MACHETE)
42	45	4	**BARTENDER** ALEXIS & FIDO (SONY MUSIC LATIN)
43	39	5	**ALMA EN PENA** LOS INQUIETOS DEL NORTE (EAGLE MUSIC)
44	HOT SHOT DEBUT		**NI CON OTRO CORAZON** PEDRO FERNANDEZ (FONOVISA)
45	44	4	**LOS PRIMOS** LOS MORROS DEL NORTE (DISA/ASL)
46	48	4	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/J/RMG)
47	46	10	**FIRE BURNING** SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
48	NEW		**CAMINOS DIFERENTES** ROBERTO TAPIA (FONOVISA/MUSIVISA)
49	47	3	**SOLO TU** VALLIN FEATURING RAQUEL (WARNER LATINA)
50	NEW		**TENGO UNA AMANTE** VICENTE FERNANDEZ (SONY MUSIC LATIN)

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · PROMOTION LABEL)	CHT.
1	1	19	#1 15 WKS **AVENTURA** THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
2	3	21	**WISIN & YANDEL** LA REVOLUCION WY/MACHETE 012967/UMLE ✦	
3	2	6	**LOS TIGRES DEL NORTE** LA GRANJA FONOVISA 354192/UMLE ✦	□
4	6	29	**LARRY HERNANDEZ** 16 NARCO CORRIDOS MENUDITA FONOVISA 570037/UMLE	○
5	5	2	**VARIOUS ARTISTS** RADIO EXITOS: EL DISCO DEL AÑO 2009 DISA 724187/UMLE	
6	7	32	**TITO "EL BAMBINO"** EL PATRON SIENTE ES/MB/UMLE	□
7	4	5	**NELLY FURTADO** MI PLAN NELSTAR/UNIVERSAL MUSIC LATINO 013318/UMLE	
8	10	22	**ESPINOZA PAZ** YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730257/UMLE	
9	11	49	**EL TRONO DE MEXICO** ALMAS GEMELAS FONOVISA 353804/UMLE	○
10	14	2	**JUAN GABRIEL** MIS CANCIONES, MIS AMIGOS (RMM/SONY MUSIC LATIN)	
11	8	4	**GRUPO MONTEZ DE DURANGO** EL BORRACHO DISA 721187/UMLE	
12	12	18	**EL TRONO DE MEXICO** DESDE LA PATRIA, EN VIVO FONOVISA 354088/UMLE ✦	
13	26	4	PACE SETTER **DON CHETO** EL KTIME DE USTEDES PLATINO 8832	
14	15	15	**VICENTE FERNANDEZ** NECESITO DE TI SONY MUSIC LATIN 53282	
15	16	11	**TERCER CIELO** CIENTE COMUN SUENTO (FAMILIA/M/MUSICA, MUSIC LATIN/EMI/LATIN)	
16	HOT SHOT DEBUT		**YURIDIA** NADA ES DE COLOR ROSA SONY MUSIC LATIN 57437	
17	17	60	**LUIS FONSI** PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO 2/UMLE) ✦	□
18	13	2	**VICO C** [illegible] CARIBBEAN 84806/EMI TELEVISA	
19	19	6	**VARIOUS ARTISTS** LOS SUPER UNO'S DISA 724181/UMLE	
20	9	4	**LUIS MIGUEL** NO CULPES A LA NOCHE: CLUB REMIXES (WARNER LATINA 521[illegible])	
21	48	48	**MAKANO** TE AMO PANAMA/MACHETE 460031/UMLE	○
22	27	17	**LAURA PAUSINI** PRIMAVERA ANTICIPADA WARNER LATINA 516627	
23	5	5	**KANY GARCIA** BOLETO DE ENTRADA SONY MUSIC LATIN 47340	
24	18	8	**CONJUNTO ATARDECER** CONTIGO PARA SIEMPRE DISA 721407/UMLE	
25	23	15	**TIERRA CALI** SI TU TE VAS (UNIVERSAL MUSIC LATINO 653705/UMLE)	
26	20	30	**MARISELA** 20 EXITOS INMORTALES IM 6614	
27	NEW		**NOEL SCHAJRIS** UNO NO ES UNO SONY MUSIC LATIN 58390	
28	21		**HECTOR ACOSTA** EL TONTO (LV/WARNER MUSIC LATINO 6596 [illegible])	
29	31	14	**CONJUNTO PRIMAVERA** 20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS (FONOVISA 354176/UMLE)	
30	NEW		**GRUPO MANIA** SE PEGO LA MANIA SONY MUSIC LATIN 00204	
31	30		**DADDY YANKEE** TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280201/UMLE	
32	34	7	**VARIOUS ARTISTS** DURANGUENSE #1'S 2009 DISA 721301/UMLE	
33	33	12	**LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ** AVANZANDO EN LA VIDA (UNIDOS) DISA 721282/UMLE	
34	36	7	**VARIOUS ARTISTS** BANDA #1'S 2009 DISA 721302/UMLE	
35	39	22	**LUIS ENRIQUE** CICLOS TOP STOP 8910 ✦	
36	25	31	**LA QUINTA ESTACION** SIN FRENOS SONY MUSIC LATIN 44947	
37	38	43	**LOS INQUIETOS DEL NORTE** LA BORRACHERA (EMI MUSIC/FONOVISA MUSIC/ATARDECER/UMLE) ✦	○
38	8	8	**JOAN SEBASTIAN** PEGADITO AL CORAZON MUSART 4208/BALBOA	
39	22	3	**MERCEDES SOSA** CANTORA DISCOS ABC 66786/SONY MUSIC LATIN	
40	40	6	**LA ARROLLADORA BANDA EL LIMON** [illegible] DISA/FONOVISA	
41	21	3	**CONJUNTO PRIMAVERA** 30 ANIVERSARIO EN VIVO FONOVISA 353765/UMLE ✦	
42	35	8	**ROCIO DURCAL** DUETO DISCOS ABC 66788/SONY MUSIC LATIN	
43	41	5	**LOS TEMERARIOS/BRONCO/LOS BUKIS** [illegible]	
44	43		**LOS INQUIETOS DEL NORTE** JOAN SEBASTIAN (SPECIAL EMI MUSIC/FONOVISA MUSIC/ATARDECER/UMLE) ✦	□
45	37	77	**MANA** ARDE EL CIELO WARNER LATINA 481788 ✦	
46	44	9	**PATRULLA 81** COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729495/UMLE	
47	46	48	**RICARDO ARJONA** 5TO PISO WARNER LATINA 516669	□
48	45	55	**PANCHO BARRAZA** LAS ROMANTICAS DE PANCHO BARRAZA VOL. 3 MUSART 7353/BALBOA	
49	55	15	**BANDA EL RECODO** LA HISTORIA DE LOS EXITOS FONOVISA 354120/UMLE	
50	50	36	**MARIACHI HERMANOS BARGIAS** CANTOS Y ALABANZAS (FAMILIA/MACHETE) ✦	

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	1	27	#1 12 WKS **LO INTENTAMOS** ESPINOZA PAZ DISA/ASL
2	2	14	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN MUSART/BALBOA
3	5	▮	**SUFRE** LOS DAREYES DE LA SIERRA DISA
4	▮	19	**TE VES FATAL** EL TRONO DE MEXICO FONOVISA/MUSIVISA
5	4	35	**YA ES MUY TARDE** LA ARROLLADORA BANDA EL LIMON DISA/EDIMONSA
6	10	2	**HAY OJITOS** INTOCABLE (EMI/SONY MUSIC LATIN
7	6	30	**NO ME DEJES DE AMAR** LA APUESTA (SERGA
8	11	10	**EL BORRACHO** GRUPO MONTEZ DE DURANGO DISA
9	7	▮	**TE PRESUMO** BANDA EL RECODO FONOVISA
10	16	9	**DERECHO DE ANTIGUEDAD** LA ORIGINAL BANDA EL LIMON FONOVISA
11	8	▮	**COMPRENDEME** GERMAN MONTERO FONOVISA/MUSIVISA
12	15	14	**MI COMPLEMENTO** LOS HURACANES DEL NORTE DISA
13	16	13	**TU DEFECTO** LOS CREADORES DEL PASITO DURANGUENSE DE A. RAMIREZ DISA/EDIMONSA
14	9	12	**LA GRANJA** LOS TIGRES DEL NORTE (FONOVISA)
15	12	29	**COMO UN TATUAJE** K-PAZ DE LA SIERRA DISA/EDIMONSA
16	24	5	GREATEST GAINER **LA CALABAZA** LA ARROLLADORA BANDA EL LIMON DISA
17	14	9	**AL DIABLO CON TU AMISTAD** EL CHAPO DE SINALOA DISA
18	18	7	**ERES TODO TODO** JULION ALVAREZ Y SU NORTEÑO BANDA ASL
19	13	32	**FUE SU AMOR** ALACRANES MUSICAL AGUILA/FONOVISA
20	20	10	**SENTIMIENTOS DE CARTON** DUELO (FONOVISA)

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	1	16	#1 11 WKS **LOBA** SHAKIRA EPIC/SONY MUSIC LATIN
2	▮	6	**ESCLAVO DE SUS BESOS** DAVID BISBAL VALE/UNIVERSAL MUSIC LATINO
3	2	14	**MANOS AL AIRE** NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATINO
4	4	4	**LOOKING FOR PARADISE** ALEJANDRO SANZ FEATURING ALICIA KEYS WARNER LAT
5	5	17	**RECUERDAME** LA QUINTA ESTACION SONY MUSIC LATIN
6	6	13	**ADIOS** JESSE & JOY WARNER LATINA
7	7	11	**FELIZ** KANY GARCIA SONY MUSIC LATIN
8	8	12	**SU VENENO** AVENTURA PREMIUM LATIN
9	9	34	**EL AMOR** TITO "EL BAMBINO" SIENTE
10	12	15	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
11	10	9	**NI ROSAS NI JUGUETES** PAULINA RUBIO UNIVERSAL MUSIC LATINO
12	11	12	**CELOS** FANNY LU UNIVERSAL MUSIC LATINO
13	13	▮	**CAUSA Y EFECTO** PAULINA RUBIO UNIVERSAL MUSIC LATINO
14	14	40	**AQUI ESTOY YO** LUIS FONSI UNIVERSAL MUSIC LATINO
15	17	8	**GRACIAS A TI** WISIN & YANDEL WY/MACHETE
16	19	5	**COMO VOLVER A SER FELIZ** LUIS ENRIQUE TOP STOP
17	15	10	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX SIENTE
18	21	▮	**CELEBRATION** MADONNA WARNER BROS.
19	16	14	**MARIPOSA MIA** VIVANATIVA VY PUMPING MUSIK
20	18	10	**LLUEVE POR DENTRO** LUIS FONSI UNIVERSAL MUSIC LATINO

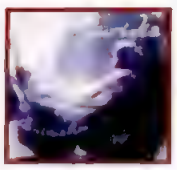
TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	1	10	#1 3 WKS **SU VENENO** AVENTURA PREMIUM LATIN
2	2	3	**ESCLAVO DE SUS BESOS** DAVID BISBAL VALE/UNIVERSAL MUSIC LATINO
3	3	12	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX SIENTE
4	5	▮	**ABUSADORA** WISIN & YANDEL WY/MACHETE
5	10	4	**PEPE** DOUBLE T Y EL CROK (LOS PEPE) MVR
6	12	6	**COMO VOLVER A SER FELIZ** LUIS ENRIQUE TOP STOP
7	13	15	**SI TE VAS/QUE TENGO QUE HACER** SHEILA PLANET
8	4	13	**ADICTO A TU PIEL/HOLDING ON TO LOVE** FRANKIE NEGRON AIRGO
9	7	14	**LOBA** SHAKIRA EPIC/SONY MUSIC LATIN
10	6	12	**DEJAME ENTRAR** MAKANO PANAMA/MACHETE
11	18	4	**SENTIMIENTO** VICO C FEATURING ARCANGEL EMI TELEVISA
12	8	5	**COMO SERIA** INDIO NU TRIBE
13	14	13	**ASI ES LA VIDA** EL KLAN DE PORFI/NORTA/VENEMUSIC
14	24	11	**RECUERDAME** LA QUINTA ESTACION SONY MUSIC LATIN
15	17	19	**HAGAMOSLO AUNQUE DUELA** MARLON MACHETE
16	▮	2	**CHINITA** MARIO ORTIZ ALL STAR BAND FEAT. OLGUERD SANTA ROSA (MG/SONY MUSIC LATIN)
17	9	19	**TU PRIMERA VEZ** HECTOR ACOSTA (D.A.M./VENEMUSIC)
18	33	4	**LOOKING FOR PARADISE** ALEJANDRO SANZ FEAT. ALICIA KEYS WARNER LATINA
19	22	3	**SABES BIEN QUE TE QUIERO** GRUPO RUSH M.P. (JVN T & N)
20	27	5	**MI MUJER** YOMO (EMI LATIN PEARL)

LATIN RHYTHM AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	2	14	#1 3 WKS **MI CAMA HUELE A TI** TITO "EL BAMBINO" FEAT. ZION & LENNOX SIEN
2	▮	6	**GRACIAS A TI** WISIN & YANDEL WY/MACHETE
3	▮	6	**BARTENDER** ALEXIS & FIDO SONY MUSIC LATIN
4	10	2	GREATEST GAINER **ESCLAVO DE SUS BESO** DAVID BISBAL VALE/UNIVERSAL MUSIC LAT
5	1	10	**SU VENENO** AVENTURA PREMIUM LATIN
6	9	3	**LOOKING FOR PARADISE** ALEJANDRO SANZ FEAT. ALICIA KEYS WARNER LATINA
7	7	15	**DEJAME ENTRAR** MAKANO PANAMA MACHETE
8	6	10	**SENTIMIENTO** VICO C FEATURING ARCANGEL EMI TELEVISA
9	▮	15	**LOBA** SHAKIRA EPIC SONY MUSIC LATIN
10	13	9	**CIAO BELLA** DON OMAR MACHETE
11	11	18	**HOTEL ROOM SERVICE** PITBULL MR. 305/POLO GROUNDS/J RMG
12	8	15	**EL RITMO NO PERDONA (PRENDE** DADDY YANKEE EL CARTEL
13	▮	4	**WATAGATAPITUSBERRY** SENSATO DEL PATIO FEATURING BLACK POINT TIBURON
14	18	8	**DESCONTROL** MEXIA (HENOS)
15	14	12	**MANOS AL AIRE** NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATINO
16	▮	11	**DOWN** JAY SEAN FEAT. LIL WAYNE CASH MONEY/UNIVERSAL REPU
17	31	2	**EL DOCTORADO** TONY DIZE (VISA)
18	24	2	**MOMENTO QUE TE VI** DE LA GHETTO FIGHT KLUB NATION/PREMIUM LATIN
19	17	36	**EL AMOR** TITO "EL BAMBINO" SIENTE
20	23	▮	**FLAQUEASTE** JOAN & O'NEIL (HIT MACHINE/SOLO OUT)

Yuridia earns her best ranking on Top Latin Pop Albums as "Nada Es De Color Rosa" debuts at No. 4, selling slightly more than 1,000 copies. Her prior best was the No. 5 peak of "Habia El Corazon" in the March 3, 2007, issue.



David Bisbal claims the top spot on Hot Latin Songs as "Esclavo De Sus Besos" rises 2-1 (13.6 million audience impressions, up 9%). It's his second No. 1 after the 2006 "Quien Me Iba A Decir" spent three weeks at the summit. "Esclavo" also jumps 10-4 on Latin Rhythm Airplay (2.1 million, up 42%).



BETWEEN THE BULLETS

GRUPO MANIA MANIA



The Puerto Rican merengue act Grupo Mania returns to the charts with its latest set, "Se Pego La Mania," debuting at No. 3 on Top Tropical Albums (selling slightly fewer than 1,000 copies). This marks the group's ninth top five debut, pushing it past Juan Luis Guerra & 440 for the most top five debuts by a group in the chart's 24-year history. "Se Pego" also debuts at No. 30 on Top Latin Albums.

—Rauly Ramirez

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Billboard HITS OF THE WORLD

OCT 31 2009

JAPAN

ALBUMS

(HANSHIN SOUNDSCAN JAPAN PLANTECH) OCTOBER 20, 2009

THIS WEEK	LAST WEEK		
1	NEW	AQUA TIMEZ	THE BEST OF AQUA TIMEZ (CD/DVD LTD ED) EPIC
2	2	AYAKA	AYAKA HISTORY 2006-2009 WARNER
3	1	YUZU	FURUSATO SONY MUSIC FACTORY
4	RE-ENTRY	AQUA TIMEZ	THE BEST OF AQUA TIMEZ EPIC
5	4	M-FLO	M-FLO - 10TH ANNIVERSARY BEST (CD/DVD) AVEX TRAX
6	3	BACKSTREET BOYS	THIS IS US (CD/DVD LTD ED) BMG JAPAN
7	6	AYAKA	AYAKA'S HISTORY 2006-2009 (CD+PHOTO) WARNER
8	RE-ENTRY	THE PILLOWS	OOPARTS (CD/DVD LTD ED) AVEX TRAX
9	5	MADONNA	[illegible] WARNER
10	8	YU-A	YOU ARE LOVE (CD/DVD LTD EDITION) [illegible]

UNITED KINGDOM

ALBUMS

(THE OFFICIAL UK CHARTS CO.) OCTOBER 18, 2009

THIS WEEK	LAST WEEK		
1	NEW	EDITORS	IN THIS LIGHT AND ON THIS EVENING KITCHENWARE
2	RE-ENTRY	CHIPMUNK	I AM CHIPMUNK JIVE
3	2	MADONNA	CELEBRATION WARNER BROS
4	NEW	SHAKIRA	SHE WOLF EPIC
5	31	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC
6	5	VERA LYNN	WE'LL MEET AGAIN - THE VERY BEST OF DECCA
7	1	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA
8	9	DIZZEE RASCAL	TONGUE N' CHEEK DIRTEE STANK
9	NEW	THE SATURDAYS	WORDSHAKER FASCINATION GEFFEN
10	6	JAY-Z	THE BLUEPRINT 3 ROC NATION

GERMANY

ALBUMS

(MEDIA CONTROL) OCTOBER 20, 2009

THIS WEEK	LAST WEEK		
1	RE-ENTRY	XAVIER NAIDOO	ALLES KANN BESSER WERDEN NAIDOO
2	RE-ENTRY	HELENE FISCHER	SO WIE ICH BIN CAPITOL
3	NEW	SHAKIRA	SHE WOLF EPIC
4	6	UDO JURGENS	THE BEST OF UDO JURGENS/SONY MUSIC
5	RE-ENTRY	DEAD BY SUNRISE	OUT OF ASHES WARNER BROS
6	3	NENA	MADE IN GERMANY [illegible]
7	9	MARK KNOPFLER	GET LUCKY VERTIGO
8	RE-ENTRY	EDITORS	IN THIS LIGHT AND ON THIS EVENING KITCHENWARE
9	8	MADONNA	CELEBRATION WARNER BROS
10	11	PUR	WUNSCHE CAPITOL

EUROPEAN HOT 100 SINGLES

OCTOBER 21, 2009

THIS WEEK	LAST WEEK		
1	NEW	BODIES	ROBBIE WILLIAMS VIRGIN
2	1	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
3	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	8	PAPARAZZI	LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE
5	NEW	BAD BOYS	ALEXANDRA BURKE FT. FLO RIDA SYCO
6	5	SHE WOLF	SHAKIRA [illegible] MUSIC LATIN/EPIC
7	7	J'AIMERAIS TELLEMENT	JENA LEE MERCURY
8	4	CELEBRATION	MADONNA WARNER BROS
9	10	EVACUATE THE DANCEFLOOR	CASCADA [illegible] ZEBRA/ATFM/AATW
10	11	LADY MELODY	TOM FRAGER/SWAYAV AZ
11	6	OOPSY DAISY	CHIPMUNK JIVE
12	14	RELEASE ME	AGNES [illegible] COPENHAGEN/3 BEAT BLUE/AATW
13	8	PUSSY	RAMMSTEIN MOTOR/UNIVERSAL
14	15	BREAK YOUR HEART	TAIO CRUZ UNIVERSAL REPUBLIC
15	13	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN
16	17	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
17	12	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
18	18	HOTEL ROOM SERVICE	PITBULL MR [illegible] GROUND
19	16	HEAVY CROSS	THE GOSSIP COLUMBIA
20	20	HUSH HUSH	THE PUSSYCAT DOLLS INTERSCOPE

EURO DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 31, 2009

THIS WEEK	LAST WEEK		
1	5	BAD BOYS	ALEXANDRA BURKE FT. FLO RIDA SYCO
2	3	BODIES	ROBBIE WILLIAMS CHRYSALIS
3	NEW	FIGHT FOR THIS LOVE	CHERYL COLE POLYDOR
4	4	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
5	2	SEXY BITCH	DAVID GUETTA FT. AKON GUM/VIRGIN
6	1	OOPSY DAISY	CHIPMUNK JIVE
7	6	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
8	7	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
9	8	BREAK YOUR HEART	TAIO CRUZ UNIVERSAL REPUBLIC
10	NEW	HAVEN'T MET YOU YET	MICHAEL BUBLE 143-REPRISE
11	10	HOTEL ROOM SERVICE	PITBULL MR. 305/POLO GROUNDS/J
12	9	FOREVER IS OVER	THE SATURDAYS FASCINATION POLYDOR
13	11	PAPARAZZI	LADY GAGA [illegible]
14	12	SWEET DISPOSITON	THE TEMPER TRAP INFECTIOUS
15	NEW	WHO WANTS TO BE ALONE	TIESTO FT. NELLY FURTADO MUSICAL FREEDOM

FRANCE

ALBUMS

(SNEP/POP/TITE-LIVE) OCTOBER 20, 2009

THIS WEEK	LAST WEEK		
1	NEW	RENAN LUCE	LE CLAN DES MIROS BARCLAY
2	NEW	PASCAL OBISPO	WELCOME TO THE MAGIC WORLD OF CAPTAIN [illegible] EPIC
3	NEW	RAMMSTEIN	LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
4	2	DANY BRILLANT	PUERTO RICO WARNER
5	1	JOHNNY HALLYDAY	TOUR 66 (STADE DE FRANCE 2009) MERCURY
6	4	MIKA	THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND
7	NEW	SHAKIRA	SHE WOLF EPIC
8	5	MUSE	THE RESISTANCE A&E HELIUM 3/WARNER
9	7	DAVID GUETTA	ONE LOVE [illegible] VIRGIN
10	8	VARIOUS ARTISTS	MOZART L'OPERA ROCK WARNER

CANADA

ALBUMS

(NIELSEN BDS/SOUNDSCAN) OCTOBER 31, 2009

THIS WEEK	LAST WEEK		
1	1	MICHAEL BUBLE	CRAZY LOVE [illegible] WARNER
2	NEW	KEVIN PARENT	KEVIN PARENT TANDEM SELECT
3	4	BARBRA STREISAND	LOVE IS THE ANSWER [illegible] SONY MUSIC
4	7	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE/UNIVERSAL
5	5	MADONNA	CELEBRATION WARNER BROS. WARNER
6	11	DAVID GUETTA	ONE LOVE GUM/VIRGIN/EMI
7	15	JAY-Z	THE BLUEPRINT 3 ROC NATION/WARNER
8	NEW	LES TROIS ACCORDS	DANS MON CORPS [illegible]
9	9	THREE DAYS GRACE	LIFE STARTS NOW... JIVE SONY MUSIC
10	8	BOOM DESJARDINS	ROCK LE QUEBEC [illegible]

AUSTRALIA

ALBUMS

(ARIA) OCTOBER 18, 2009

THIS WEEK	LAST WEEK		
1	NEW	MICHAEL BUBLE	CRAZY LOVE [illegible] WARNER
2	1	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
3	5	BEYONCE	I AM... SASHA FIERCE MUSIC WORLD COLUMBIA
4	2	MUSE	THE RESISTANCE A&E HELIUM 3/WARNER
5	7	DAVID GUETTA	ONE LOVE [illegible] VIRGIN
6	4	PEARL JAM	BACKSPACER MONKEY/FRENCH ISLAND
7	3	PARAMORE	BRAND NEW EYES FUELED BY RAMEN
8	10	KATE MILLER-HEIDKE	CURIOUSER [illegible]
9	18	HARRY CONNICK JR.	YOUR SONGS COLUMBIA
10	11	TAYLOR SWIFT	FEARLESS [illegible]

EUROPEAN ALBUMS

OCTOBER 21, 2009

THIS WEEK	LAST WEEK		
1	1	MADONNA	CELEBRATION WARNER BROS
2	NEW	SHAKIRA	SHE WOLF SONY MUSIC LATIN/EPIC
3	RE-ENTRY	EDITORS	IN THIS LIGHT AND ON THIS EVENING KITCHENWARE
4	4	MUSE	THE RESISTANCE A&E HELIUM 3/WARNER
5	NEW	XAVIER NAIDOO	ALLES KANN BESSER WERDEN NAIDOO
6	8	MARK KNOPFLER	GET LUCKY [illegible]
7	NEW	HELENE FISCHER	SO WIE ICH BIN CAPITOL
8	2	TOKIO HOTEL	HUMANOID ISLAND
9	6	MIKA	THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND
10	4	BARBRA STREISAND	LOVE IS THE ANSWER COLUMBIA
11	9	DAVID GUETTA	ONE LOVE [illegible] VIRGIN
12	NEW	CHIPMUNK	I AM CHIPMUNK JIVE
13	5	KISS	SONIC BOOM KISS ROADRUNNER
14	21	UDO JURGENS	THE BEST OF [illegible] SONY MUSIC
15	NEW	RAMMSTEIN	LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL

EURO DIGITAL SONGS SPOTLIGHT

PORTUGAL

(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 31, 2009

THIS WEEK	LAST WEEK		
1	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
2	2	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROWLAND GUM/VIRGIN
3	6	SEXY BITCH	DAVID GUETTA FT. AKON GUM/VIRGIN
4	3	QAIVOTA	AMALIA HOJE LE FOLIE - GIFT
5	5	POKER FACE	LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE
6	7	HUSH HUSH	THE PUSSYCAT DOLLS FT. MIDDLE 8. INTERSCOPE
7	10	CELEBRATION	MADONNA WARNER BROS
8	8	JAI HOI (YOU ARE MY DESTINY)	[illegible] INTERSCOPE
9	4	HEARTBEAT	NINEKA [illegible]
10	9	MANOS AL AIRE	NELLY FURTADO [illegible] UNIVERSAL MUSIC LATINO



The pop/soul singer Alessandra Amoroso's full-length debut holds atop Italy Albums for a second week. It's her second No. 1 this year following the "Stupida" EP.

EUROPEAN AIRPLAY

OCTOBER 21, 2009

THIS WEEK	LAST WEEK		
1	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
2	2	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
3	3	BODIES	ROBBIE WILLIAMS CHRYSALIS
4	4	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
5	5	PAPARAZZI	LADY GAGA [illegible] INTERSCOPE
6	11	HOTEL ROOM SERVICE	PITBULL MR [illegible] GROUND
7	7	WE ARE GOLDEN	MIKA CASABLANCA/ISLAND
8	6	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW
9	8	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
10	9	CELEBRATION	MADONNA WARNER BROS
11	17	FUNHOUSE	PINK LAFACE/JLG
12	10	F**K YOU	LILLY ALLEN REGAL PARLOPHONE
13	12	SWEET DREAMS	BEYONCE MUSIC WORLD COLUMBIA
14	13	AVO TECHNOLOGY	NELLOW [illegible]
15	RE	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION

SWEDEN

SINGLES

(GLF) OCTOBER 16, 2009

THIS WEEK	LAST WEEK		
1	NEW	TONTARNA	KENT RCA
2	4	3	BRITNEY SPEARS JIVE/JLG
3	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	NEW	UP	AMY DIAMOND SONNER
5	2	SEXY CHICK	DAVID GUETTA FT. AKON [illegible]

ALBUMS

THIS WEEK	LAST WEEK		
1	2	MELODY GARDOT	MY ONE AND ONLY THRILL UCJ
2	1	LARZ KRISTERZ	OM DU VILL [illegible] MoA
3	NEW	KISS	SONIC BOOM [illegible] ROADRUNNER
4	3	LARS WINNERBNCK	TANI OM JAG ANDRAR MIG OCH SEN ANDRAR... UNIVERSAL
5	6	CHRISTER SJOGREN	SCHLAGERMINNEN [illegible]

IRELAND

SINGLES

(IRMA/CHART TRACK) OCTOBER 16, 2009

THIS WEEK	LAST WEEK		
1	NEW	BAD BOYS	ALEXANDRA BURKE FT. FLO RIDA SYCO
2	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	NEW	BODIES	ROBBIE WILLIAMS CHRYSALIS/VIRGIN
4	2	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
5	NEW	PARTY IN THE U.S.A	MILEY CYRUS [illegible]

ALBUMS

THIS WEEK	LAST WEEK		
1	NEW	SHAKIRA	SHE WOLF EPIC
2	NEW	DELORENTOS	YOU CAN MAKE SOUND DELORENTOS
3	1	MADONNA	CELEBRATION WARNER BROS
4	NEW	EDITORS	IN THIS LIGHT AND ON THIS EVENING KITCHENWARE
5	3	CORONAS	TONY WAS AN EX CON [illegible]

FLANDERS

SINGLES

(ULTRATOP/GFK) OCTOBER 21, 2009

THIS WEEK	LAST WEEK		
1	1	MAMASE!	[illegible]
2	2	PAPILLON	EDITORS KITCHENWARE
3	3	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	4	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
5	NEW	BODIES	ROBBIE WILLIAMS CHRYSALIS/VIRGIN

ALBUMS

THIS WEEK	LAST WEEK		
1	NEW	CLOUSEAU	ZIJ AAN ZIJ CAPITOL
2	2	EDITORS	IN THIS LIGHT AND ON THIS EVENING KITCHENWARE
3	1	SOUNDTRACK	JUNIOR EUROSONG 2009 CAPITOL
4	NEW	RAMMSTEIN	LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
5	4	ANOUK	FOR BITTER OR WORSE [illegible]

ARGENTINA

ALBUMS

(CAPIF) OCTOBER 19, 2009

THIS WEEK	LAST WEEK		
1	NEW	MERCEDES SOSA	CANTORA UN VIAJE INTIMO SONY MUSIC
2	28	MERCEDES SOSA	CANTORA [illegible] MUSIC
3	28	MERCEDES SOSA	CANTORA 2 SONY MUSIC
4	1	GUSTAVO CERATI	FUERZA NATURAL SONY MUSIC
5	5	RICARDO ARJONA	5 PISO WARNER
6	2	MADONNA	CELEBRATION WARNER BROS
7	17	FABIANA CANTILO	EN LA VEREDA DEL SOL SONY MUSIC
8	14	RICARDO MONTANER	LAS COSAS COMO SON EMI
9	8	LUIS MIGUEL	NO CULPES A LA NOCHE WARNER
10	NEW	MERCEDES SOSA	PARA CANTAR HER NACIDO UNIVERSAL

SINGLES & TRACKS SONG INDEX

3 (Marlahne AB, STIM/Kobalt Music Publishing America, Inc. ASCAP/Songs Of Kobalt Music Publishing America, Inc. BMI/Universal Music Publishing Scandinavia AB/Universal Music Publishing International Publishing ASCAP) HL WBMM H100 5
5 STAR CHICK (Girls' Me Mi. ASCAP/Copyright Control) RBH 21
19 AND CRAZY (Getting Grown Music, BMI/Osmunson Publishing, BMI/Kapuka Music, BMI/Year Of The Dog Music, ASCAP/Earth Buddha Music, ASCAP) CS 41
21 GUNS (WB Music Corp. ASCAP/Green Daze Music, ASCAP/Universal Music Corporation ASCAP) HL/WBMM, H100 48

A

ADDICTED TO MONEY (Rihanna) (EMI Blackwood Publishing, BMI/Outkast Andre 3000 Publishing, BMI/Kapukaike Music, BMI/Year Of The Dog Music, ASCAP/Earth Buddha Music, ASCAP) CS 41
21 GUNS (WB Music Corp. ASCAP/Green Daze Music, ASCAP/Universal Music Corporation ASCAP) HL/WBMM, H100 48

ADDICTED TO MONEY (Rihanna) (EMI Blackwood Publishing, BMI/Outkast Andre 3000 Publishing, BMI/Kapukaike Music, BMI/Year Of The Dog Music, ASCAP/Earth Buddha Music, ASCAP) CS 41
ADIOS (WB Music Corp. ASCAP/Weallwood Publishing S.A de C.V.) LT 13
AL DIABLO CON TU AMISTAD (Maximo Aguirre Music Publishing, ASCAP) CS 30
ALL I ASK FOR ANYMORE (Sony/ATV Aquil Rose Music, BMI/Warner-Tamerlane Publishing Corp., BMI/T-Bird Music, BMI) HL WBM CS 17
ALL THE RIGHT MOVES (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc. ASCAP) H100 85
ALL THIS LOVE (Sony/ATV Cross Keys Music Publishing, ASCAP/Sam Nicholson Music, ASCAP/Scarlet Moon Music, Inc. BMI/Pennsylvania Publishing Corp. BMI/Wrensong, BMI/Way Ya Say Music, BMI) HL CS 60
ALWAYS (Nick Lachey) LT 43
ALREADY GONE (Songs For My Shrink, ASCAP/Kobalt Music Publishing America, Inc. ASCAP/Write 2 Live, ASCAP/Kobalt) LT 20
AMERICAN RIDE (Sony/ATV Tree Publishing Company, BMI/Songs For My Good Girl, BMI/Totally Weightless Music, BMI/Big Loud Bucks, BMI) HL/WBM, CS 6, H100 67
EL AMOR (Ricky E. Patton Publishing, ASCAP) LT 14

B

BABY BY ME (50 Cent Music, Interscope, ASCAP/Universal Music Corporation, ASCAP/My Dad Starts Tomorrow, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Tunes LLC, ASCAP/Rein In The Ground Publishing, ASCAP) HL/WBM RBH 39
BACKWOODS (Super Stick '98, BMI/Bunker Creek Publishing, BMI/EMI April Music Inc. ASCAP/Songs of Countrywood, ASCAP) HL CS 50
BAD HABITS (Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/Re-Arm Music, ASCAP/EMI April Music Inc., ASCAP) HL H100 87, RBH 9
BARTENDER (Avery T Felts Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI Blackwood Music, Inc. BMI/Blue Kraft Music Publishing, BMI) HL/WBM, LT 42
BECKY (Kind N' Good Publishing, BMI/Warner-Tamerlane Publishing Corp. BMI/Jonathan Rotem Music, BMI/Sony ATV Songs, LLC BMI) HL/WBM RBH 56
BEDROCK (Not Listed) RBH 94
BEEN ON THE TABLE (Ach Street Music, BMI/Big Loud Bucks, BMI/Sho Bud Pacific, SESAC/Songs Of Big, SESAC, Pacific Wind Music, SESAC/25 North Publishing, BMI) CS 33
BE ON YOU (Class Publishing, ASCAP/Max On Sunday Music, ASCAP/Sony/ATV Tunes, LLC, ASCAP/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP) HL H100 37
BEST I EVER HAD (Live While I, LC, BMI/EMI Blackwood Music, Inc. BMI/Sony Music Inc. BMI/Spitfire Music, BMI/Songs Of Universal, Inc. BMI/Pigeonstay/MusicPublishing, BMI/The Music Source, BMI/Warner-Tamerlane Publishing Corp. BMI/Young Money Publishing Inc. BMI/Sony/ATV Tunes LLC ASCAP) HL/WBMM, H100 41, RBH 37
BETTER BELIEVE IT (Trill Productions, ASCAP/WB Music Corp. ASCAP/Young Jeezy Music Inc. BMI/EMI Blackwood Music, Inc. BMI/King K Publishing, BMI) HL/WBM RBH 61
BIG BOI STURTIN (Rich Mind Publishing, ASCAP) RBH 83
BIG GREEN TRACTOR (Easy Tractor Music, BMI/Big Loud Bucks, BMI/Hope-N-Cal Music, BMI/Cal IV Entertainment, LLC, BMI/Old Desperados, ASCAP/N2D Publishing Company, Inc. ASCAP/Carol Vincent And Associates, LLC, ASCAP) WBM H100 44
BLAME IT (Sly As A Fox Music, Inc. BMI/Big Music Incorporated, BMI/Grind Source Music, ASCAP/EMI April Music Inc. ASCAP/Ritz Tunes, ASCAP, It's NB Publishing, ASCAP/Nathan 'Nate' Walker, ASCAP/James T Brown, BMI/Brandon R. Melanchon, ASCAP/John Conte Jr. ASCAP/Nappy Pub Music, BMI/Universal Music - Z Songs, BMI/Chameleon Publishing, BMI/2082 Music Publishing, ASCAP/WB Music Corp. ASCAP/Kennet Music, ASCAP/Tenyor Music, BMI) HL/WBM, RH 45
BLAME IT ON ME (Foray Music Inc. SESAC/Four Kings Production Inc. SESAC/Christelle Michele Music, SESAC/EMI April Music Inc. ASCAP/Strauss Co., LLC, ASCAP/Norma Hams Music Publishing, ASCAP/Chuck Harmony House Publishing, ASCAP/Sadie Beard Music, BMI/Warner-Tamerlane Publishing Corp., BMI) HL/WBM RB= 30
BODY (Nothing Hi Songs, SESAC/Pull It Down Music, SESAC/Jessica's Ivar Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music - Z Songs, BMI/Chris B Tunes Music, SESAC) HL/WBM, RBH 69
BODY LANGUAGE (Moves B Songs, BMI/Remarkable Music ASCAP/Songs Of Universal, Inc. BMI/LOSS Music, BMI/Holy Grime Music, ASCAP/Universal Music - MGB Songs, ASCAP/Jamstation Music, ASCAP/Seven Peaks Music, ASCAP/Nappy Pub Music, BMI/Universal Music - Z Songs, BMI) HL/WBM H100 62
BONFIRE (Key Brothers' Music, BMI/Bolden Music, BMI/Nashestwelve Songs, BMI/KRD Music, BMI/Magic Mustang Music, BMI/Triple Shoes Music, BMI/Morgan Racing Music, ASCAP) CS 12, H100 86
BOOM BOOM POW (will.i.am Music, Inc. BMI/Nawasha Networks, BMI/Jeepney Music, Inc. BMI/Headphone Junkie Publishing, ASCAP/Cherry River Music Co. BMI/EMI April Music Inc. ASCAP) CS, H100 46
EL BORRACHO (Alacran Records, ASCAP) LT 20
BREAK (EMI Blackwood Canada Music, LTD SOCAN/Bard The Score Publishing, SOCAN/Mean Music Publishing, SOCAN/EMI Blackwood Music, Inc. BMI) HL H100 96
BREAK UP (Team 5 Star Publishing, BMI/Vevgas Publishing Company Inc. ASCAP/EMI April Music Inc. ASCAP/Sweet Certified Publishing, BMI) HL H100 18, RBH 1
BUT YOU A ROUND (UP AND DOWN) (Verse & Sharn Publishing, BMI) RBH 64

C

THE CALL (Boys Will Loud, BMI/Farm Pond, BMI/Three Mile Farm Music, SESAC/BMI) CS 47
CAMINOS DIFERENTES (TN Ediciones Musicales, BMI) LT 48
CAN'T HARDLY WAIT (Prieu Publishing, SESAC/Nolan Blair Music, ASCAP/By Law Music, ASCAP/Bmp Nyc Music, ASCAP/Nothing Hill Music Group, ASCAP) RBH 90
CAN'T LIVE WITHOUT YOU (T And Me Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Theme Hot Songs, ASCAP/EMI April Music Inc. ASCAP/Seamless Music, ASCAP/Underdog West Songs, ASCAP/Amo Music Corp. ASCAP/Orange Table Music, ASCAP) HL/WBM RBH 22
CELEBRATION (Kelly Girl Publishing, Inc. ASCAP/Perfectin Music, BMI/The Industry Sound Ltd., PRS/Clann Scribe, PRS) LT 30
CELOS (EMI April Music Inc. ASCAP/Ediciones Musicales Ptisonik, SGAE) LT 29
CHANCES (EMI Blackwood Music, Inc. BMI/Fee For Flights Music, BMI/TM Apm Music Inc. ASCAP/G Wolf Music, ASCAP) HL H100 85
CHASIN' GIRLS (Mike Curb Music, BMI/EMI April Music Inc. ASCAP/Ted Hewett Songs, ASCAP/Bethal Music, BMI) HL/WBM CS 56
CIAO BELLA (Crown P Music Publishing, BMI/Foray Music Inc. SESAC/Beatstoppers Music, SESAC/Paul Worley, SESAC/Universal-Musica Unica Publishing, BMI/Eddie Montilla Music, BMI) LT 41
CLOSE TO YOU (EverGreen Copyrights, BMI) RBH 29
COMO VOLVER A SER FELIZ (Sony/ATV Discos Music Publishing, ASCAP) LT 24
CONSIDER ME GONE (Jr. Anc Steve s Music, ASCAP/EverGreen Copyrights BMI/Warner-Tamerlane Publishing Corp. BMI/WBM CS 13, H100 80
COUNTRY FOLKS (LIVIN' LOUD) (EMI Blackwood Music, Inc. BMI/Geoffrey Zpokes Nelson Publishing, BMI/Dove Valley Publishing LLC, BMI) HL CS 16
COUNTRY LIVIN' (Mandolin Girl, BMI/Big Loud Bucks, BMI/La El Ventas Music, ASCAP/Pedal Down Music, ASCAP/Conejos Music, ASCAP/Bughouse, ASCAP) CS 54
COWBOY CASANOVA (Carrie Dee Music, BMI/EMI April Music Inc. ASCAP/Rincon Ave Music Publishing, ASCAP/Stage Three Songs, ASCAP/Scott James Corporation Music, ASCAP) HL/WBM, CS 5, H100 19
CRYBY FOR ME (WAYMAN'S SONG) (Tolteco Tunes, BMI) CS 55

D

DEJAME ENTRAR (Universal Music - MGB Songs, ASCAP) LT 39
DERECHO DE ANTIGUEDAD (Universal-Musica Unica Publishing, BMI) LT 27
DIDN'T YOU KNOW HOW MUCH I LOVED YOU (Universal Music - MGB Songs, ASCAP/Magic Farming Music, ASCAP/Universal Music - Careers, BMI/Swerkess Music Publishing, BMI/Songs From The Engine Room, BMI) HL/WBM, CS 34
DOESN'T MEAN ANYTHING (Willow Productions, ASCAP/EMI April Music Inc. ASCAP/Book Of Daniel Music, ASCAP) HL H100 61
DO I (Planet Pound, BMI/Murrah Music Corporation, BMI/Big Music, Incorporated, BMI/Warner Tamerlane Publishing, BMI/MOSELLE LITS/Publishing, BMI/Whaywood Music, BMI) WBM, CS 8, H100 50
DON'T STAY (Imagem Music, Limited, MRC) RBH 87
DUMB (Hydo Music, BMI/Lil Wayne Publishing, BMI/Cultura Beyond Up Experience Publishing, BMI) HL H100 38, RBH 48

E

EGO (Mana Lee Music, BMI/EMI Blackwood Music, Inc. BMI/Three Bobby Music, BMI/EMI April Music Inc. ASCAP/B Day Publishing, ASCAP) HL RBH 21
EIGHT SECOND RIDE (Universal Music - Careers, BMI/Shotgun Music Publishing, BMI/Drive It Home Music Publishing, Inc. MRC/TSMG, MRC/State One Music America, BMI) HL/WBM, CS 23
EMPIRE STATE OF MIND (EMI April Music Inc. ASCAP/Carter Boys Publishing, ASCAP/A Shucsburgh, PRS/Sentral Steel Publishing, PRS/Sony Music, Inc. ASCAP/Mason Levinhauser Music, SESAC/Sewell Publishing ASCAP/Yellow Productions, ASCAP/Twenty Nine Black Music, BMI/Gamble Music, BMI) HL H100 12, RBH 8
ENCONTRE (Nuevo deal Music, BMI) LT 37
EPIPHANY (I'M LEAVING) (Universal Music - Z Songs, BMI/Phi In The Ground Publishing, ASCAP/Chuck Harmony House Publishing, ASCAP/Strauss Co., LLC, ASCAP/EMI April Music Inc. ASCAP) HL/WBM, RBH 47
ERES TODO TODO (Maximo Aguirre Music Publishing, ASCAP) LT 31
ESCLAVO DE SUS BESOS (Universal Musica Inc., ASCAP/Teiber Music, S.L.) LT 1
EVACUATE THE DANCEFLOOR (Rodeo, ASCAP/Songs Kitchen Music Publishing, BUMA/Stemra, BUMA) H100 31
EVERY GIRL (Young Money Publishing Inc. BMI/Warner-Tamerlane Publishing Corp. BMI/Live While I LC, BMI/EMI Blackwood Music Inc. BMI/West Coast Livin Publishing, ASCAP/Tenderworks Music Publishing BMI/Songs Of Universal Inc. BMI/Universal Music Corporation ASCAP) HL/WBM RBH 68
EVERYTHING, EVERYDAY, EVERYWHERE (EMI April Music Inc. ASCAP/Bugco Music, ASCAP/NexSelection Publishing ASCAP/Kenbeej Music, ASCAP) HL RBH 51
EVERYWHERE I GO (Phivecibar Music, Inc. ASCAP/Jeffrey Steele Music, BMI/BPO Administration, BMI) CS 29

F

FACE DROP (Lester Simms, BMI/Sony/ATV Tunes, LLC, ASCAP/Todd Lloyd Publishing, ASCAP) HL H100 63
FAKIN IT (F. Machelle, BMI/HD Committee, BMI/EMI Blackwood Music, Inc. BMI/Songs Of Universal, Inc. BMI/Nigeel Jimmie, ASCAP/Sussaon Hill, SESAC/Dat Damn Dope Music, BMI/Resmusic It Ltd, BMI/Head-Bob Entertainment Publishing, LLC, BMI/Mass Confusion Productions, Inc. ASCAP/Universal Music Corporation, ASCAP) HL WBM RBH 100
FALLIN' FOR YOU (Colcommerte Music, BMI/EMI April Music Inc. ASCAP/R-Rated Music, ASCAP) HL H100 25
FELIZ (WB Music Corp. ASCAP) LT 15
FIFTEEN (Sony/ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI) HL CS 11, H100 67
FIRE BURNING (Sony/ATV Songs LLC, BMI/RedOne Productions, LLC, BMI/Sean Kingston Publishing Designee, BMI) HL LT 47
FIREFLIES (Ocean City Park, ASCAP/Universal Music Corporation ASCAP) HL/WBM, H100 7
FLEX (Not Listed) RBH 91
FOREVER (Ida Bo Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP/Live While I LC, BMI/EMI Blackwood Music, Inc. BMI/Weezer Gimme My Publishing Inc. BMI/Young Money Publishing Inc. BMI/Warner-Tamerlane Publishing Corp. BMI/Simpson Trady Music, BMI/Songs Of Universal, Inc. BMI/Weezer Music, BMI) HL H100 15, RBH 2
FRESH (Imagine 177447 Mizell Publishing, ASCAP/Ken PP Publishing, BMI/Entertaining Music, BMI/Slick Rick Music Corp., BMI) RBH 93
FUNHOUSE (EMI Blackwood Music, Inc. BMI/Pink Inside Publishing, BMI/Pink Ship Music, ASCAP/Whorgarmusica, ASCAP/EMI April Music Inc. ASCAP) HL H100 50

G

GANGSTA LUV (Cello Music Publishing, ASCAP/WB Music Corp. ASCAP/Mizell Music Publishing, ASCAP/Universal Music Corporation ASCAP/My Own Chit Music, BMI/EMI Blackwood Music Inc. BMI) HL/WBM, RBH 53
GETTIN' YOU HOME (THE BLACK DRESS SONG) (Runnin Behind Publishing, ASCAP/EMI April Music Inc. ASCAP/I Want To Hold Your Songs, BMI) HL CS 3, H100 18
GIMME THAT GIRL (EMI Blackwood Music, Inc. BMI/Rehtrae Music, BMI/Sting Stretcher Music, BMI/WB Music Corp. ASCAP/Melissa's Money Music Publishing, ASCAP/Got A Load Of This Music, ASCAP) HL/WBM, CS 57
GO (Copyright Control/Kartoen Music Publishing, BMI/Fee Fly Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Money Mars Music, BMI/CBG Publishing, ASCAP) RBH 93
GOD IN ME (EMI April Music Inc. ASCAP/Wet Ink Red Music, ASCAP/Rock 'Em Song, ASCAP/It's Tea Time, ASCAP) H100 77, RBH 5
GOIN' THRU CHANGES (Blue Toes Music Publishing Designee, ASCAP/Uncle Buddie's Music, ASCAP) RBH 24
GOOD GIRLS GO BAD (Red Beast Music, ASCAP/EMI April Music Inc. ASCAP/Lion Ave Publishing, BMI/Warner-Tamerlane Publishing Corp. BMI/Sunshine Terrace Music, BMI/Big Music, Incorporated, BMI/J. Kasher Publishing, ASCAP) HL WBM H100 35
GOOD MORNING (Chamillion Corp Amp Music, ASCAP/Universal Music Corporation, ASCAP/J. Franks Publishing, ASCAP/Some Day Music, ASCAP/Waxen Mess Publishing Inc., ASCAP/EMI April Music Inc. ASCAP) HL/WBM H100 40
GOTTA GET IT (Bertha Music, BMI/EMI Blackwood Music, Inc. BMI) HL RBH 67
GRACIAS A TI (Universal Musica Inc. ASCAP/WV Publishing, BMI) LT 16

H

HALO WALKING ON SUNSHINE (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
H.A.T.E.U (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
HAVEN'T MET YOU YET (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
HAY QUITOS (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
HEADBOARD (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
HELL OF A LIFE (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
HELL ON THE HEART (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
HEY, SOUL SISTER (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
HILLBILLY BONE (Big Loud Shirt Industries, ASCAP/Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
HISTORY IN THE MAKING (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
HONKY TONK STOMP (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
HOTEL ROOM SERVICE (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
HOW FAR DO YOU WANNA GO? (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
HURRY HOME (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58

I

I CAN'T MAKE IT RAIN (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I CAN TRANSFORM YA (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
ICE CREAM PIANO JOB (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I GET CRAZY (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I GET IT IN (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I GOTTA FEELING (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I INVENTED SEX (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I JUST CALL YOU MINE (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I KNOW YOU WANT ME (CALLE OCHO) (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I LOOK GOOD (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I LOOK TO YOU (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I'M ALIVE (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I'M GOING IN (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I'M GOOD (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
IMMA STAR (EVERYWHERE WE APE) (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
IMMA ZOE (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
INDEPENDENT CHICKS (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
IT DID (Warner-Tamerlane Publishing Corp. BMI/Sony/Tractor Music, BMI) WBM, CS 53
IT KILLS ME (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
IT'S MY LIFE / CONFESSIONS PART II (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I WANNA MAKE YOU CLOSE YOUR EYES (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
I WANT TO KNOW WHAT LOVE IS (Somerset Songs, ASCAP) LT 49
I WILL NOT BOW (Seven Peaks Music, ASCAP/Blessing Remains Music, ASCAP) H100 78

K

KEEP HOLDING ON (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
KEEP ON LOVIN' YOU (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
KINGS AND QUEENS (Universal Music - MGB Songs, ASCAP/Universal Music - Careers, BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs, BMI/Rein In The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 58
KNOCK YOU DOWN (Danjahandz Music, SESAC/W B M Music Corp. SESAC/Kerrazee Music, ASCAP/Universal Music Corporation ASCAP/WRF Music Publishing, BMI/Warner-Tamerlane Publishing Corp. BMI/Universal Music - Z Tunes, LLC, ASCAP/The 7 The Ground Publishing, ASCAP/Hustla Music Publishing Inc. ASCAP/David M. Emtech, Esq. PC, ASCAP/Pleasin' Gamez Publishing Inc. BMI/EMI Blackwood Music, Inc. BMI) HL/WBM H100 39

L

LA CALABAZA (Alex Musical, BMI) LT 28
LA GRANJA (TN Ediciones Musicales, BMI) LT 27
LA LA LA (Sony Rock, ASCAP) H100 72
LAST CHANCE (WB Music Corp. ASCAP/Songs In The Key Of B Flat Inc. SESAC/Noontime Soul, SESAC/EMI Combine Music, SESAC/Foray Music, Inc. SESAC/Jaylen Adams Music Publishing, SESAC/Christian Combs Publishing, SESAC/Artuc Tudos, ASCAP) HL/WBM H100 20
LIL' FREAK (UGH UGH UGH) (Telmose Publishing, BMI/Bug Music, Incorporated, BMI/Savage...ole Produc tions Inc. ASCAP/WB Music Corp. ASCAP) WBM RBH 66
A LITTLE MORE COUNTRY THAN THAT (Universal Music - MGB Songs, ASCAP/Don Poythress Songs, ASCAP/EMI April Music Inc. ASCAP/Songs Of Universal, Inc. BMI/Sony/ATV Music, BMI/Songs Of Universal, Inc. BMI/Warner-Tamerlane Publishing Corp. BMI/Precious Flour Music, BMI) HL/WBM, CS 31
LLUEVE POR DENTRO (Sony/ATV Discos Music Publishing LLC, ASCAP/Fonts Music Publishing, ASCAP) LT 33
LOBA (The Caramel House Music, BMI/Rodeoman Music, ASCAP/EMI April Music Inc. ASCAP/Ediciones Musicales Tapiman, S.L. Miuntal Songs, ASCAP/Sacra S.A. SGAE/Amalh Coast Music, BMI/Sony/ATV Melody, BMI/Chrisnam Songs, BMI) HL/WBM LT 7
LO INTENTARE (Rosa Musical, LLC, BMI) LT 6
LOL :-) (Apri...ly Boy Music, BMI/Warner-Tamerlane Publishing Corp. BMI/No Quinoyence Music Publishing, BMI/Cher Hudson Music, BMI/Sonia Boo Music, BMI/Tem Music, BMI/Element 9 Hip Hop, BMI/Beer Gate Of Business, BMI/Radric Davis Music Group, ASCAP/EMI Blackwood Music, Inc. BMI) HL/WBM H100 69, RBH 18
LONG AFTER I'M GONE (Big Love Music, BMI/Do Write Music, LLC, ASCAP/Independent Songwriter Music, ASCAP/Songs Of Peermompoopoo Music, ASCAP) CS 38
LONG LINE OF LOSERS (Kevin Fowler Music, BMI/Music 1999, ASCAP/Category 5 Music, ASCAP) CS 28
LOOKING FOR PARADISE (Soul.) ASCAP/Warner Chappell Music, Inc. ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI April Music Inc. ASCAP/Swizz Beatz Publishing, SESAC/Universal Tunes, SESAC/Mindy Said Songs, ASCAP/WB Music Corp. ASCAP) HL/WBM, LT 40
LOVE COME DOWN (Not Listed) RBH 71
LOVE LIKE THIS (Regina Johnson Music, ASCAP/EMI April Music, Inc. ASCAP/Marcus Maxine Music, ASCAP/State One Songs America, ASCAP/S1 Songs, ASCAP/EMI Blackwood Music, Inc. BMI/Rapthat Music, BMI) HL/WBM, H100 28
LOVE LIKE CRAZY (Mike Curb Music, BMI/Sweet Radical Music, BMI/Warner-Tamerlane Publishing Corp BMI/T-Bird Music, BMI) WBM, CS 52
LOVE LIVES ON (Sony/ATV Cross Keys Music Publishing, ASCAP/Oh, Good Girl Music, ASCAP/Dora Songs, LLC, ASCAP/Hannah Bay Songs, BMI/Matthew West Publishing, designee, ASCAP) HL/WBM, CS 43

M

MAMA'S SONG (Lyme...ike Music, ASCAP/Surestrike Terrace Music, BMI/Matt Dy Me Publishing, BMI/Art-In-The Fodder Music, BMI/Rug Music Incorporated, BMI/Art-House Publishing, BMI/Music Careers, BMI/Hugh Powell Archive Music, BMI) HL/WBM H100 77
MANOS AL AIRE (MeMic Music, SOCAN/Sony ATV Canada, SOCAN) HL LT
MARIPOSA MIA (Sinaloyha La Musica, BMI/WB Music Corp. ASCAP/Submarine Music Publishing, BMI) LT 36
MEET ME HALFWAY (will...am Music, Inc. BMI/Jeepney Music, Inc. BMI/Tab Magnetic Publishing, BMI/Cherry River Music, BMI/Headphone Junkie Publishing, ASCAP/EMI April Music Inc. ASCAP/Birdie, Spoke And Gone Publishing, ASC

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

ECORD COMPANIES: **RCA/Jive Label Group** promotes **ll Burrs** to senior VP of rock music promotion. He was VP of ck music promotion at **RCA Label Group.**

EMI appoints **Michael Abbattista** to VP of new channel velopment in North America. He was VP of content and bel relations at **Liquid Digital Media**, a division of **Ander-n Merchandisers.**

Zavitson Music Group names **Jason Morris** senior creative rector. He previously oversaw his own company, **Morris ode Music.**

Golden Music Nashville names **Becky Withers** promo-n coordinator. She was an executive assistant at **RLM/Mis-on Management.**



UBLISHING: **BMI** promotes **Wardell Malloy** to senior direc-r of writer/publisher relations. He was director.

V/FILM: **NBC Local Media** names **Greg Scholl** president of cal media platforms, effective Nov. 2. He was president/CEO the Orchard.

ELATED FIELDS: **The Recording Academy** names **Chris Wilt-e** executive director of its San Francisco chapter. He founded **uth Movement Records**, a nonprofit recording company.

The full-service music production company Music Collec-e (formerly Alan Ett Music Group) appoints artist/com-ser **Alec Puro** VP. He has composed music for a number of ns and TV shows.

The recording/management/publishing company Last ng Entertainment names **Mark DiPietro** VP of creative. He s VP of special projects at **Emerge Entertainment.**

—Edited by Mitchell Peters

GOOD WORKS

GHTING CANCER DIGITALLY

e philanthropic organization Pioneers for a Cure has one mary mission: to fight cancer with song downloads.

Earlier this year, the group launched "The Postcard Project: e Songs That Built Israel," a collection of songs written by aeli musical pioneers and performed by contemporary ists. The tracks are available for download on the group's b site (pioneersforacure.org), with sales proceeds going to ncer charity of the artist's choice, including the American g Assn., the Breast Cancer Research Foundation and the nphoma Research Foundation. Songs can be purchased in rements of $1.99, $9.99 or $99.99. Pioneers for a Cure es to raise $100,000 by the end of the year.

'As an artist myself, I didn't want to be in a position where artist would feel in any way led by me to make a decision ut their song, performance or designation for the charity," s Pioneers for a Cure co-founder Ricky Orbach, who also nded the nonprofit Joodayoh, the fiscal sponsor of Pioneers a Cure. "So 95% of the artists were extremely involved in king this decision. They carefully researched where their g would go."

n 2010, Pioneers for a Cure plans to release an album of erican pioneer music (blues, jazz, spiritual), with perform-es by Suzanne Vega, Bill Evans, G.E. Smith, Ben E. King, n Chapin and others. The musical aspect of the organiza-a is overseen by musician/composer Greg Wall.

'As we move forward and begin to invite other countries," ach says, "I believe that this has the potential to become nething global."

—Mitchell Peters



2009 ASCAP LONDON AWARDS

ASCAP held its 29th annual London Awards Oct. 14 at the Grosvenor House Hotel. The gala dinner and awards presentation honored those writer and publisher members of PRS for Music—the United Kingdom's performing rights society—whose repertory is licensed by ASCAP and was among its most performed works in the United States in 2008. Paul McCartney was named songwriter of the year and recognized for "All You Need Is Love," "Come Together" and "Hello Goodbye." Coldplay won song of the year for "Viva La Vida", and Universal Music Publishing Group was named publisher of the year. As part of ASCAP's ongoing commitment to support emerging music creators, Scottish electronic musician, singer-songwriter-producer Calvin Harris received the Vanguard Award in recognition of his gold-selling debut album "I Created Disco," and the indie pop duo the Ting Tings were honored with the College Award for their multiplatinum-selling debut album, "We Started Nothing." The evening included performances by songwriter and ASCAP president/chairman Paul Williams and soul singer Madeline Bell.

1. From left: **Phil Collins**, ASCAP senior VP of international **Roger Greenaway** and president/chairman **Paul Williams**
2. From left: ASCAP senior VP of international **Roger Greenaway** longtime Ozzy Osbourne collaborator **Bob Daisley** ("Crazy Train") and ASCAP VP of membership **Seán Devine**
3. Composer **Joby Talbot** ("Pineapple Song of Rainbow") with ASCAP special consultant for film and TV music **Nancy Knutsen**
4. From left: ASCAP VP of membership **Seán Devine**, songwriter **Steve Booker**, Mercury Universal Music Publishing Group head of A&R **Caroline Elleray** and ASCAP senior VP of domestic membership **Randy Grimmett**
5. From left: PRS for Music chairman **Ellis Rich**, Universal Music Publishing Group president of Europe and the United Kingdom **Paul Connolly** and ASCAP senior VP of international **Roger Greenaway**
6. EMI Music Publishing A&R manager **Dan Lloyd Jones** (left) with **Calvin Harris**





Sony/ATV chairman/CEO **Martin Bandier** congratulates the songwriters of Orange Factory on their No. 1 song "Down," performed by **Jay Sean**. From left: Orange Factory manager **Laurent Besencon**, Sony/ATV senior creative director **Britt Morgan-Saks**, Orange Factory's **Bobby Bass** and **J Remy**, Bandier and Sony/ATV co-president **Danny Strick**. PHOTO COURTESY OF JOANNA CHILDS



LEFT: Mexican superstar **Alejandro Fernandez** spoke publicly for the first time about his upcoming dual releases during the Superstar Q&A with Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo**. Backstage in the green room, Fernandez checked out his Billboard cover. From left: Universal Music Latino president **Walter Kolm**, Fernandez, Disa/Fonovisa president **Gustavo Lopez**, Cobo, Universal Music Latin America/Iberian Peninsula chairman **Jesus Lopez** and Fernandez's manager **Carlos de la Torre**.



Jessie Morales performs at the Happy Hour showcase sponsored by Don Cardona.

BILLBOARD REGIONAL MEXICAN MUSIC SUMMIT



Fonovisa's new signing **Ivan** performs at the label's 25th-anniversary party at the Conga Room.

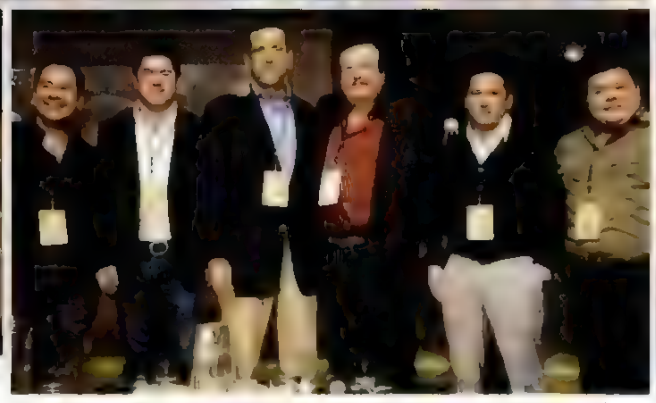


Described as a "historic" panel by the attending media, members of the Rivera family gathered together for the first time at a conference to discuss their careers and the state of the industry. Posing for the camera (from **Juan Rivera**.

Billboard's fourth annual Regional Mexican Music Summ held Oct. 7-9 at the Hyatt Regency Century Plaza in L Angeles, was a star-studded event with an emphasis new business models, revenue streams, musical trends and new artists. Highlights included the Billboard Q&A wi Alejandro Fernandez and the Rivera Dinasty panel th brought together the entire Rivera family. The challenges artist development were at the center of almost every par discussion, from radio to touring, and new artists were pre ent at showcases and at the "New Wave of Corridos" pan Event sponsors included Don Cardona, Ramex Recor Frontera Music, OTH Enterprises, Pink Horses and A& Records. PHOTOS: COURTESY OF ALBERT CHAU/ITSMEBERT.COM



TV, the Internet and media were discussed during the "It's All About Image" panel. From left: A Tiempo Musica TV VP, executive producer **Tomás Rubio**, Billboard Latin correspondent and moderator **Ayala Ben-Yehuda**, TeleRitmo/Multimedios Televisión production and programming director **Mauricio Alatorre Gonzalez**, Fonovisa artist/host of MTV TR3s' "ReMexa" **Jazmin Solis**, Bandamax executive producer **Victor Manuel Moreno Valadez**, Universal Music Latin Entertainment online and mobile marketing manager **Horacio Rodriguez**, Independent Public Relations' **Mirna Solorzano** and Digital Girl president **Loren Medina**.



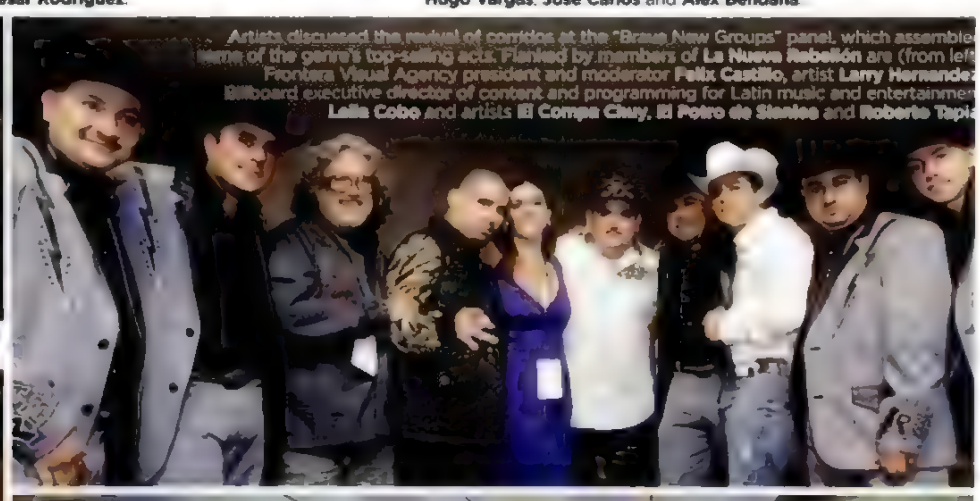
An array of regional and national promoters discussed the challenges of breaking new acts in today's economy during the touring panel. From left: Live Nation VP of ethnic programming touring **Manuel Moran**, Frias Entertainment & Marketing Group owner **John Frias**, Lanza Group owner **Ralph Herrera**, Mexico Musical president and moderator **Javier Rivera**, La Noria Entertainment president **Fernando Lopez** and Hispano America Entertainment president **Cesar Rodriguez**.



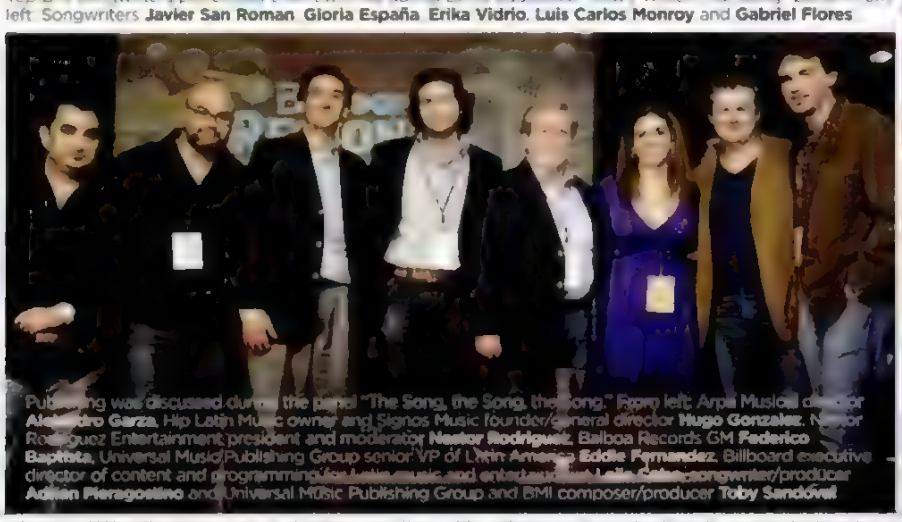
BMI's "Noche Mexicana" showcase opened up the Regional Mexican Music Summit. In the back, from left: Featured performer **Cesar Brizuela**, Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo**, performer **Oliver Ochoa**, BMI assistant VP of Latin music **Delia Orjuela** and featured performers **Santos Diablito**, **La Marisoul** and La Santa Cecilia's **Gio Estrada**. In the front, from left: La Santa Cecilia's **Miguel Ramirez**, **Hugo Vargas**, **Jose Carlos** and **Alex Bendana**.



Top BMI songwriters performed their award-winning songs during BMI's "Regional Mexican Music Week" Top Song event. From left: Songwriters **Javier San Roman**, **Gloria España**, **Erika Vidrio**, **Luis Carlos Monroy** and **Gabriel Flores**.



Artists discussed the revival of corridos at the "Brave New Groups" panel, which assemble some of the genre's top-selling acts. Flanked by members of **La Nueva Rebelión** are (from left Frontera Visual Agency president and moderator **Felix Castillo**, artist **Larry Hernandez** Billboard executive director of content and programming for Latin music and entertainme **Leila Cobo** and artists **El Compa Chuy**, **El Potro de Sinaloa** and **Roberto Tapia**.



Publishing was discussed during the panel "The Song, the Song, the Song." From left: Arpa Musical director **Alejandro Garza**, Hip Latin Music owner and Signos Music founder/general director **Hugo Gonzalez**, Nestor Rodriguez Entertainment president and moderator **Nestor Rodriguez**, Balboa Records GM **Federico Baptista**, Universal Music Publishing Group senior VP of Latin America **Eddie Fernandez**, Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo**, songwriter/producer **Adrian Pieragostino** and Universal Music Publishing Group and BMI composer/producer **Toby Sandoval**.



Fashion for men and women was featured at the Pink Horses fashion show.

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MARY J. BLIGE

R&B legend Mary J. Blige discusses her career and contributions to film and TV music, including a preview of the song she wrote for Lionsgate's new movie "PRECIOUS: Based on the Novel 'PUSH' by SAPPHIRE."

"PRECIOUS" will be in theaters beginning on November 6, 2009, and Blige's next album will be released this fall.

SACHA BARON COHEN
& ERRAN BARON COHEN PRESENTED BY ASCAP

Moderator: **DAN KIMPEL**, Author and Journalist
Actor **Sacha Baron Cohen** and his brother, composer **Erran Baron Cohen**, discuss their collaborations on "Da Ali G Show," "Borat" and "Brüno."

NEW!







A CONVERSATION WITH A DIRECTOR & COMPOSER: "THE TWILIGHT SAGA: NEW MOON" PRESENTED BY BMI







Moderator: **DOREEN RINGER ROSS**, VP, Film/TV Relations, **BMI**
Speakers:
CHRIS WEITZ, Director, **"The Twilight Saga: New Moon"**
ALEXANDRE DESPLAT, Composer, **"The Twilight Saga: New Moon"**

THE ANATOMY OF A FILM SCORE: "FAME" PRESENTED BY ASCAP







Moderator:
MICHAEL TODD,
Sr. Director of Film & TV Music, **ASCAP**
Speakers:
MARK ISHAM, Composer, **"Fame"**
KEVIN TANCHAROEN, Director, **"Fame"**



SOUNDTRACK CASE STUDY: "THE TWILIGHT SAGA: NEW MOON"

Speakers:
PAUL KATZ, CEO and Founder, **eye2ear Music**;
Music Consultant, **Summit Entertainment**
ALEXANDRA PATSAVAS, Owner, **Chop Shop Music Supervision**
LIVIA TORTELLA, GM/EVP of Marketing & Creative Media, **Atlantic Records**



BACKBEAT: THE ANATOMY OF A TV SHOW FOX'S "GLEE"

Speakers:
ADAM ANDERS, Music Producer, **"Glee"**
PJ BLOOM, Music Supervisor
GLEN BRUNMAN, Soundtrack Consultant, **Columbia Records**
GEOFF BYWATER, Head of Music, **20th Century Fox Television**
WARD HAKE, VP of Music, **Fox Television**
LEA MICHELE, Grammy Award Winner and Drama Desk Nominee



COLLABORATORS: THE MUSIC FROM HBO'S "TRUE BLOOD"

Speakers:
JACE EVERETT, Singer/Songwriter, **Theme Song: "Bad Things"**
NATHAN BARR, Composer
GARY CALAMAR, Music Supervisor



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Events

TOURING
At the Billboard Touring Conference—Nov. 4-5 in New York—AEG executives will discuss the Michael Jackson movie "This Is It," and the Billboard Touring Awards will be handed out. More at billboardtouringconference.com.



MEDIA AND MONEY
This conference—Nov. 12-13 in New York—brings together leaders in media, entertainment and finance. Also, AOL chairman/CEO Tim Armstrong will participate in a keynote Q&A. Register at mediaandmoneyconference.com.

Celluloid Heroes

Music Documentary Filmmakers Deserve A Break On Licensing Fees

BY STEVE GORDON

I believe in copyright and the right of artists and songwriters to make a decent living. But as a lawyer who represents the makers of music documentaries, I also believe that the owners of music copyrights should exercise greater flexibility when dealing with my clients.

Unlike feature films, which license music to enhance scenes, my clients often celebrate the music itself, and usually shoot their documentaries on limited budgets. Examples of recent projects I've worked with include "Big Pun: The Legacy," a documentary about the first Latin rapper to go platinum; "Let Freedom Sing," a movie celebrating the music that inspired the civil rights movement; "Punk Attitude," a survey about the punk era; "And You Don't Stop: 30 Years of Hip-Hop," a multipart series about the history of hip-hop for VH1; and two documentaries about Elvis Presley for network TV, "Elvis Lives" and "Elvis by the Presleys."

Because music documentaries can be an effective means of introducing new generations of audiences to legacy artists, labels and publishers should recognize that they're good for business. When I worked at Sony Music, Ken Burns' "Jazz" series on PBS spurred sales of our jazz catalog titles. For "Elvis by the Presleys," what was then known as Sony BMG released a companion CD because the label recognized the power of the documentary to move product.

But too often, owners of music copyrights fail to recognize the promotional value of such works, forcing producers of music documentaries to always weigh the value of using as much music as possible against the cost of doing so. Generally, labels and publishers charge less for use of their music in documentaries than in feature films because they know that documentary budgets are typically much smaller. But greater flexibility is needed.



Music documentaries can be an effective means of introducing new generations of audiences to legacy artists; labels and publishers should recognize that they're good for business.

Complicating matters is the fact that labels and publishers nearly always insist on "most favored nation" treatment, meaning that if the producers pay more money for one song, they must pay that higher amount to the owners of all the other songs in the film. Recently I was clearing the music rights for a documentary on the history of gospel music. Although most of the songs in the program were so old that they were in the public domain and didn't require payment, about a dozen other songs were still protected by copyright. One of them was more widely known than the others, but fortunately the song's owner agreed to license it at a reasonable rate. This was essential to the project because if the owner had asked for more, we would've had to pay the same amount for all the other non-public-domain songs, which would've exceeded our budget.

Under U.S. copyright law, producers of documentaries for PBS or other public broadcasting stations aren't obligated to pay for publishing rights or the use of master recordings for music they use in their works. Instead, PBS, with funding from the Corp. for Public Broadcasting, pays copyright owners the relevant licensing costs.

But this provision of U.S. law doesn't exempt PBS documentary producers from having to pay for the cost of licensing compositions and master recordings when their documentaries are released on DVD or in foreign territories. This is important because PBS stations often like to give away DVDs of music documentaries during pledge drives in return for contributions and filmmakers usually want options to distribute their work on foreign TV or other media to recoup production costs.

As a clearance professional, I always try to get the most reasonable rates and the most expansive rights for my clients' documentaries, even as I remain conscious and respectful of the value of the music as well. Publishers and labels, however, should recognize that these celebrations and histories of their music are great promotional tools and should enable documentary filmmakers to make the best work possible.

Steve Gordon is an entertainment lawyer and the author of "The Future of the Music Business," published by Hal Leonard. He also hosts a podcast by the same name at MyRealBroadcast.com.

FOR THE RECORD

- An Oct. 3 review of Alicia Keys' latest single, "Doesn't Mean Anything," listed the incorrect title for that song as well as for her previous hit, "Superwoman."
- Ashley Jex is director of new media at Bill Silva Entertainment. A photo caption in the Oct. 24 issue misspelled her last name and listed an incomplete name for the company.
- A story in the Oct. 31 issue listed incorrect song titles for Mario's new album, "D.N.A."

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>>STUDY: PIRATE BAY CLOSURE SLOWED PIRACY TEMPORARILY

The closure of the Pirate Bay disrupted global file sharing but volumes are recovering to previous levels, according to a white paper by DtecNet, a provider of piracy detection services. In "With Pirate Bay gone, Where have File Sharers gone?," the company describes a sudden, sharp decrease in BitTorrent traffic after the site closed and a gradual rise in the time since. According to DtecNet, file trading on the BitTorrent protocol dropped by nearly 80% Aug. 24, the day that Pirate Bay's service was cut.

>>VEVO LINKS WITH AT&T

The Vevo music video joint venture between Universal Music Group and Sony Music Entertainment has landed AT&T as one of its first advertising partners. Precisely how AT&T will integrate its branding into Vevo's services won't be clear until the service launches later this year, but the company says it will involve multiple platforms.

>>JUSTIN'S TEQUILA IS TO LIVE NATION'S TASTE

Live Nation inked a multiyear sponsorship deal with 901 Silver Tequila, which Justin Timberlake and Diab sponsors launched earlier this year. The deal makes 901 the official tequila sponsor of the majority of Live Nation's U.S. venues. As part of the deal, 901 gains the opportunity for ticket promotions, venue visibility and signage placement in venues.



SELLING SYNCHS

6



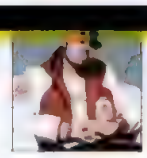
LIVE PHONE CHAT

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CUBAN CLASSIC

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VERSUS VERSES

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GET APPY

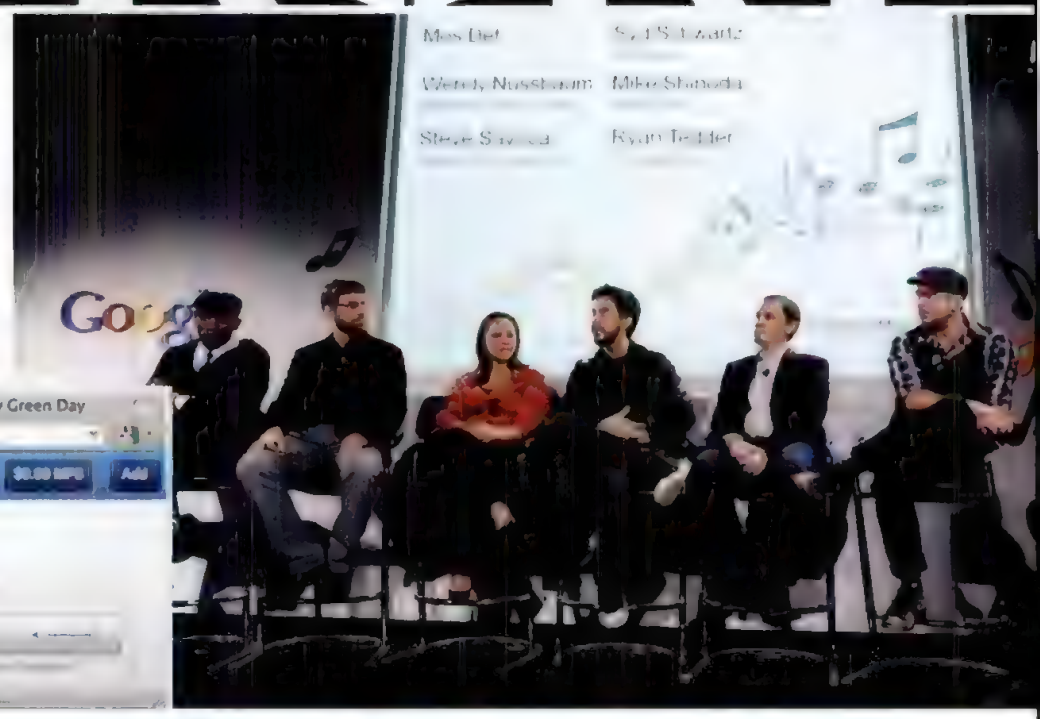
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UPFRONT

DIGITAL | BY ANTONY BRUNO

DISCOVERY CHANNEL

Google's Enhanced Music Search Could Boost Artists And Digital Services



Search mission: Gathering to discuss Google's new music search service were (from left) **MOS DEF**; **SYD SCHWARTZ**, EMI Music senior VP of global digital marketing; **WENDY NUSSBAUM**, VP of business development for Universal Music Group's eLabs division; **MIKE SHINODA** of Linkin Park; **STEVE SAVOCA** of Domino Recording; and **RYAN TEDDER** of OneRepublic; inset: the pop-up music player that appears when Web surfers click on a song title in Google search results.

Google's new music search service has done something few Silicon Valley firms have been able to pull off in recent years—make record labels happy.

By supplementing its music-related search results with full-track streams from MySpace Music and Lala and links to authorized music services like imeem, Pandora and Rhapsody (Billboard.biz, Oct. 28), Google will not only provide the largest platform for music discovery on the Internet, it will drive traffic and revenue to these partners.

That's brought a smile to the faces of frustrated label executives who have licensed their music to these services, only to see them struggle to generate revenue.

What's more, Google is doing so without taking a dime from anyone—a rare development at a time when most digital music deals are forged under the threat of litigation or scuttled by the inability of the parties to come to terms.

"The business model for this one is to create a better search experience for our users," says R.J. Pittman, Google's director of project management. "There is no monetization accompanying this and no financial transactions."

Google isn't the first company to add streaming capabilities to search results. Yahoo has offered a similar Rhapsody-powered music sampling feature for more than a year, but sources familiar with the deal say it has had little impact on music sales or streams. Microsoft's MSN also used Rhapsody to power streaming music in search results for a short time in 2006.

But with 64.6% of the Internet search market, according to August figures from Nielsen MegaView Search, Google is considered the big win. Yahoo is a distant second at 16%, with MSN/Bing trailing at 10.7%.

Google already sends more Internet traffic to artist Web sites than any other single source, according to the Internet tracking firm Hitwise.

On average more than 28% of the traffic to all artist Web sites comes from Google. That's three times more than the second-ranking source, Yahoo Search, at 8%.

That explains why labels are excited about the Google initiative. While they've grappled for years with unauthorized music search engines like SeeqPod, only a relative handful of music fans knew about those music-specific search services. Google takes it to the mainstream, and it pays.

"Google is the biggest possible partner in search," says Syd Schwartz, EMI Music senior VP of global digital marketing. "There's a terrific commerce element involved here. Google's partnership with some of the more innovative online services, in addition to making sure there are buy buttons next to the streaming buttons, means we can address the fact that there are many different types of consumers out there that are interested in acquiring music in different ways. Removing any friction from the acquisition process works to our advantage."

Hand in hand with facilitating music discovery, the new search tool is expected to raise consumer awareness of the participating digital music services. According to Hitwise, Google is already responsible for driving 30% of the traffic on average to various digital music services. Heather Dougherty, director of research at Hitwise, says she expects that figure to increase.

"You would expect to see they would get an even higher share, because of the obvious placement," Dougherty says. "A lot of folks are going to Google looking for music or music content to begin with, so it serves as a natural aggregator for these services."

Lala ranks 70th among online music destinations, with 12% of that traffic coming from Google already, according to Hitwise. Lala founder Bill Nguyen predicts the combination of its Google and Facebook partnerships will drive its monthly unique visitor figures from 15 million per month to 140 million per month in a matter of weeks.

So what's in it for Google? It won't receive a cut of the transactions that result from music searches, nor is it requiring participating services to pay for being listed in search results.

Instead, Google expects to make money the way it always does: through text ads. By creating the best music search tool on the Internet, Google hopes to draw the lion's share of Web surfers searching for music online, as well as advertisers looking to reach those fans.

Expect to see labels and concert promoters to be among those lining up for ad buys. EMI's Schwartz says, "Given this new opportunity, we certainly will be taking a close look at how we can leverage this to maximum advantage." ••••

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Material

THE LATEST NEWS FROM .biz

>>>U2 TO PLAY FREE CONCERT FOR MTV EUROPE AWARDS

U2 will play a free concert in front of Berlin's iconic Brandenburg Gate as part of a star-studded bill for the 2009 MTV Europe Music Awards. Other acts confirmed to perform at the EMAs include Jay-Z, Green Day, Robbie Williams, Tokio Hotel, Leona Lewis, Foo Fighters and Shakira. U2's outdoor concert will be beamed live into the awards ceremony, which takes place Nov. 5 at Berlin's O2 World Arena.

>>>LILITH FAIR TO RETURN

Lilith Fair will relaunch with a tour in 2010, according to an announcement from Nettwerk Music Group. The festival will visit cities including New York, Los Angeles, Vancouver, Toronto and Chicago. Dates for the shows haven't yet been announced. The 18 cities that the tour will visit can be viewed at LilithFair.com, and more cities will be announced in the coming weeks. Acts that played Lilith Fair in the past include Sheryl Crow, Christina Aguilera, Erykah Badu, Dixie Chicks and Missy Elliot.

>>>ZUNE TUNES IN KIDZ BOP

The kids' genre in the Zune Marketplace has been rebranded Kidz Bop as part of a five-week promotion between the two brands. Kidz Bop GM Liz Nealon says she hopes the partnership will help teach kids ages 5-12 about downloading music "since the kids' business tends to be more physical than digital." Consumers can download tracks from the Kidz Bop catalog as well as a free weekly track and other exclusive content.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Kenneth Hein, Glenn Peoples, Wolfgang Spahr, Robert Thompson and Ray Waddell.

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BILLBOARD EXCLUSIVE

BRANDING | BY CORTNEY HARDING

Synch And Swim

Downtown Music Launches Licensing And Branding Agency

Downtown Music, the parent company of Downtown Records, Downtown Music Publishing and Downtown Music Studios, is launching a strategic marketing agency to provide synch licensing and branding services to independent labels.

Dubbed Downtown Music Services, the agency will seek out licensing opportunities for indie music in film, TV, advertising, videogames and online communities.

"The genesis for all of this was that we noticed a big hole in the licensing world," says Justin Kalifowitz, president of Downtown Music Publishing and a co-founder and head of DMS. "We were having a lot of success licensing our own artists [which include Kid Sister, Mos Def and Santigold], and our partner labels [including Dim Mak, Fool's Gold and Mad Decent] started to have an interest in working with us on this, and then the artists we publish wanted to have us handle their masters. We recognized this was a separate business and started working on the plan for DMS."

Kalifowitz adds that indie music has lacked a central licensing hub. "It's a fairly disparate community," he says. "A lot of small labels don't have the staff to pitch their music, and niche labels often don't do much licensing. DMS can offer both sides of the coin, doing both pitching and admin."

DMS has already had some success placing tracks, including licensing the use of the Prodigy song "Stand Up" in trailers for the upcoming Universal Pictures release "Repo Man," securing a synch in "Gossip Girl" for "Something We're Becoming" by Glow in the Dark Records artist Time Machine and licensing "Hello My Love" by Bonded Records' Cindy Santini for a Reese's ad campaign.

DMS' catalog includes more than 40,000 masters, including recordings by Charlie Parker, Frankie Goes to Hollywood and Mötley Crüe. Additionally, DMS represents a number of independent labels, including Downtown partner imprints and other labels like Eleven Seven and Cooking Vinyl. Finally, the catalog includes 10,000 song copyrights for tracks recorded by such acts as the Black Eyed Peas ("Meet Me Halfway") and Miley Cyrus ("See You Again," "Fly on the Wall" and "7 Things").

Kalifowitz says he envisions DMS serving as a one-stop-shop for music supervisors and ad agencies. This is possible, he adds, because in some cases DMS controls both the master recording and the underlying publishing rights. And in January 2010, DMS plans to launch an online platform that will let users license precleared tracks with one click.

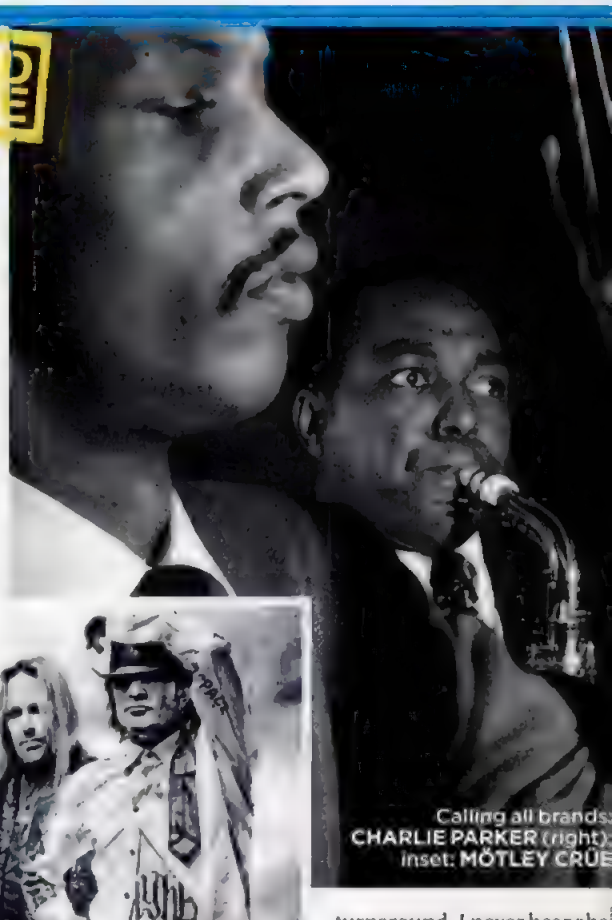
Convenience is only part of the reason why Gabe McDonough, senior producer of music and integration at the ad agency DDB Worldwide, is excited about DMS. "Previously, I would go to Downtown Publishing for one thing, which was very cool, contemporary stuff," he says. "But with DMS, they're going to a whole other level. Now I can go to them for everything—Mötley Crüe, rerecords, you name it."

McDonough says the DMS process is "very simple and very streamlined, with really quick turnaround. I never hear abo any drama or ruffles."

Downtown Music Publis ing executives Jedd Katranc and Chad Greer have taken additional duties at DMS as of strategic marketing and of creative services, respective

DMS also plans to add st as its catalog grows, Ka fowitz says.

"We just brought in anoth executive," he says, "so the bels will have a central conta in the DMS office."





Calling all brands: CHARLIE PARKER (right); inset: MÖTLEY CRÜE

OBITUARY | BY MONICA HERRERA

DEE ANTHONY
1926-2009

Dee Anthony, an artist manager who shepherded the careers of Peter Frampton, Tony Bennett and Peter Allen and helped bring '60s U.K. rock acts to prominence in the United States, died Oct. 25 in Connecticut. He was 83 years old.

Born Anthony D'Addario, Anthony grew up in the Bronx and served in the U.S. Navy submarine force before returning home to pursue a career in the music industry. From 1949 to 1962, he served as personal manager to Bennett and then transitioned to managing U.K. artists in the United States, during which time he helped achieve stateside success for Traffic, Jethro Tull and King Crimson.

In 1968, Anthony leveraged that success and founded the global management company Bandana Enterprises with his brother, Bill. The two worked with acts including Joe Cocker, Humble Pie, the J. Geils Band, MC5, Ten Years After and Emerson, Lake & Palmer.

However, it was Frampton—a member of Humble Pie who went solo—who would become Anthony's greatest success story. Anthony began managing Frampton when he was just 18; when the singer/songwriter left Humble Pie in 1971, Anthony guided him through his first two albums.

Anthony emphasized to his acts the importance of developing their live performance to become a viable touring entity. In Frampton's case, a performance also became the key to album sales, in the form of the breakthrough 1976 double-album "Frampton Comes Alive." The set topped the Billboard 200, where it spent 10 weeks at No. 1, and also went to No. 1 on the year-end Top Billboard 200 albums chart. The success of "Frampton Comes Alive," which has sold 6 million copies, according to the RIAA, led to Anthony being honored as Billboard's manager of the year in 1976 and 1977.

In a "Day in the Life" profile in the Nov. 26, 1997, issue of Billboard, Anthony spoke of his and Frampton's bond. "Everyone says it's a father-son relationship. I don't know, maybe it is. Maybe he's the son I never had."

Anthony is survived by his wife, four daughters, two brothers and six grandchildren. His eldest daughter, Michele Anthony, followed in his footsteps to become president/COO at Sony Music and is now a consultant for acts including Pearl Jam, Prince and Björk.



"He guided and influenced my career enc mously," Michele says of her father. "He instilled me a passion and respect for artists and their mu . . . from the age of 5 I was constantly by his sid whether at the Copacabana, then later the Fillmo East or on the road with him and his bands. I had education that money just can't buy."

Anthony continued to manage several top ac in the '80s, including Devo, Peter Allen a Basia, before retiring from the music busine in the mid-'90s.

"Unless you can offer a performance, peop will just come to hear your last hit record and yo always be only as strong as that record," Antho told Billboard in 1977. "An act has to get to t point where his worst performance still has t audience captured."



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DIGITAL BY ANTONT BRUNO

Mobile Comes Alive

Still Early Days For Touring Business' Embrace Of Wireless Applications

Once upon a time, artists and live venues flirted with the idea of banning mobile phones from concerts, fearing that their ability to capture video and photos would undermine the exclusiveness of the event.

That idea never materialized. Today, mobile phones are recognized as essential tools that have transformed the live experience.

But it's time to expand the capabilities of the mobile handset. Artists, sponsors and promoters could all benefit from a more creative approach to mobile integration at live events, and not just with advanced devices like the iPhone.



Golden road: KEITH URBAN at a barbecue party in Nashville sponsored by KC Masterpiece and Kingsford Charcoal. Fans vied for a chance to attend the barbecue by sending a text message to Urban's Mozes mobile fan club.

For example, sending text messages to an onstage screen was a cute novelty at first, but there are other ways for artists to use texting beyond letting the audience express how much the band rules. The band Umphrey's McGee is one example: The group holds special Stew Art Series shows limited to 50 fans, where attendees can influence the playlist by texting ideas for the act to improvise on during an extended jam session.

According to longtime Umphrey's sound man Kevin Browning, who helped conceive and now manages the process, the group received more than 400 texts during the first Stew Art show Oct. 3 in Milwaukee. Next up are performances in Portland, Ore., and Washington, D.C., after which the band will assess what it learned and consider applying the concept to regular shows in the year ahead.

"A lot of our success today we owe to the fans, and mobile technology helps us better understand their wants and communicate in an intimate way," Browning says. "Using a mobile platform in this kind of circumstance gives the fans a sense of inclusion and involvement that's never been possible before. It really connects the band and an audience in a way that texting 'I love you' doesn't really do."

Acts could use the same feature to let fans submit requests or influence encores, or even create an ad-hoc music video from the action in the crowd.

Mobile technologies also enable sponsors to go beyond simply placing a banner near the stage and hosting a kiosk next to a venue's entrance. In today's economy, brands are seeking a return on investment that they can track. Incorporating mobile communications into their campaigns allows them to track engagement as well as build their mobile contact lists—just like artists do.

For example, during Keith Urban's Escape Together world tour this year, sponsors KC Masterpiece and Kingsford Charcoal backed a sweepstakes where fans could vie to win a barbecue featuring a performance by Urban by sending a text to the artist's Mozes mobile fan club. Each venue on the tour was decked out with banners and posters detailing how fans could get involved.

Such campaigns let fans choose to sign up for alerts and news from the sponsoring company as well as from the artist. Based on data collected from five nationwide tours for which Mozes provided text-messaging services, 17% of attendees responded to sponsor messages, while 9% opted to receive texts from the sponsor after the event.

"The engagement rates at shows are quite remarkable, so there is a proven desire on the part of the fan to participate," Mozes CEO Dorrian Porter says. "I don't believe you will be able to go to a concert in two years where mobile is not integrated into the show for the benefit of the artist, fan and sponsor."

And then there's mobile ticketing. The ability to send a ticket alert to fans' phones, allow them to buy a concert ticket through their handset and then send a bar code that can be scanned on the phone's screen the day of the event still accounts for only a tiny niche of the ticket market. For example, Derek Palmer, chief commercial officer at the online vendor and ticketing service provider Tickets.com, estimates that mobile tickets account for only a low single-digit percentage of the company's ticket sales. But Palmer says he expects a sharp increase in the next 12 months as more venues embrace the technology.

"It's been rather slow adopting," he says, "but we're starting to see some traction with the prevalence of smart-phone devices in the marketplace."

In the last year, Tickets.com has experienced a sevenfold increase in traffic to its mobile Web site, with about one-third of those visits resulting in the purchase of a ticket through a mobile phone on the day of an event.

But Palmer says it's up to innovative venues like the Royal Oak (Mich.) Music Theatre—which has a separate entrance for mobile ticketholders and grants them early entry—to help push the use of mobile ticketing beyond its 10% usage share.

These examples show that technology is no longer an impediment to adding new and creative mobile initiatives to the live experience. The challenge now is for the artists, managers, promoters and sponsors to become more innovative with the technology available to them. If touring is to make up for the decline in recorded-music revenue, then creativity shouldn't be limited to the music alone. ••••

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The NPR Radio costs $200 and is available at the NPR and Livio Web sites. —*AB*

BITS & BRIEFS

MP3LYRICS, GRACENOTE INK LICENSING DEAL

MP3lyrics.org is going legit, signing a lyric-licensing pact with Gracenote. Previously, the site had displayed lyrics uploaded by users without obtaining permission from songwriters and publishers. Under the licensing agreement, user-uploaded lyrics will pass through Gracenote's system to ensure accuracy and compensation to artists, songwriters and publishers. Gracenote is a subsidiary of Sony Corp.

PANDORA ADDS SHARING TOOLBAR

The online music streaming service Pandora has added a toolbar to its onscreen player that enables users to share a song or a station with friends on Facebook and Twitter. When a Pandora user posts a song to Facebook, friends can stream a sample of th song straight from the news feed. When a song posted to Twitter, Pando provides a shortened UF to a page featuring th song or station. The toc bar also features a giftir feature that lets use create a Pandora static and send it to a friend in a e-mail.

NEW IPHONE APP OFFERS STREAMS, RECOMMENDATION

A new iPhone app calle Panel compiles weekly m sic recommendations fro industry veterans and le users stream two albums their entirety every wee Panelists at launch incluc Under the Radar magazi founders Mark and Wen Redfern, Sonic Boom Re ords owner Jason Hughe music blogger Justin Ga and producer Matt Bayle Additional panelists w eventually be added.

HOT MASTER RINGTONES™ NOV 7 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	6	#1 1 WK FOREVER
2	2	6	EMPIRE STATE OF MIND
3	3	10	PARTY IN THE U.S.A.
4	4	8	WHATCHA SAY
5	5	13	DOWN
6	6	22	BIG GREEN TRACTOR
7	11	5	NEED YOU NOW
8	15	4	FIREFLIES
9	9	16	HALLOWEEN (MOVIE THEME)
10	8	10	RUN THIS TOWN



The electro-pop act Owl City appears on a host of Billboard charts this week: "Fireflies" moves 7-1 on the Hot 100, 2-1 on Digital Songs and 15-8 on this chart. It is from the album "Ocean Eyes," which unseats Lady Gaga at No. 1 on Dance/Electronic while rising 20-8 on the Billboard 200.

11	10	13	TOES
12	20	3	MEET ME HALFWAY
13	12	19	I GOTTA FEELING
14	13	7	PAPARAZZI
15	7	16	OBSESSED
16	22	14	THRILLER
17	18	13	IMMA STAR (EVERYWHERE WE ARE)
18	19	6	DO I
19	17	10	WASTED
	16	15	BEST I EVER HAD

Based on mobile ringtones sales data reported by Nielsen The Wireless Association and Mobile Entertainment Forum MEF CTIA

John Mayer
Allman Brothers
Live Earth
American Idols LIVE!
Michael McDonald
Farm Aid
So You Think You Can Dance
Lionel Richie
James Taylor
Carole King
Robin Williams

Coldplay
Billy Joel
Brad Paisley
Usher
Emmylou Harris
Patty Griffin
Shawn Colvin
Buddy Miller
Rolling Stones
Brooks & Dunn
Ray LaMontagne
Dane Cook
The Police

Elton John
Styx
REO Speedwagon
Kenny Chesney
Diana Krall
Creed
Santana
Tori Amos
Counting Crows
Jimmy Buffett
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The Envelope Please...

Here's Who We Think Will Take Home Latin Grammys This Year

As is our tradition, here are our annual predictions for the Latin Grammy Awards, which will be handed out Nov. 5 at the Mandalay Bay Events Center in Las Vegas. As always, our choices are based on past voting behavior and recent trends in the Latin music market.

ALBUM OF THE YEAR: Calle 13 member **René Pérez's** profane rant against regional political leaders during the MTV Latin American Awards came after the Oct. 12 close of voting for the Latin Grammys. That means Calle 13 still has a shot at scoring album of the year for "Los de Atrás Vienen Conmigo." Then again, **Mercedes Sosa's** death just one week before voting closed makes her a possible winner, out of respect and appreciation for "Cantora 1."

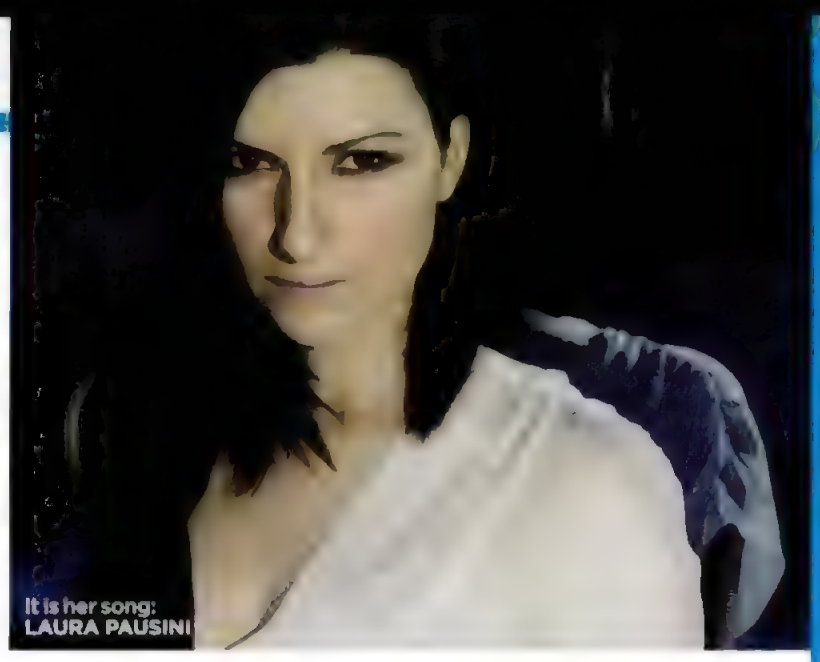
SONG OF THE YEAR: The winner has to be the continental hit "Aquí Estoy Yo," written by **Luis Fonsi, Claudia Brant** and **Gen Rubin** for Fonsi's album "Palabras del Silencio." The only other contender here is "Yo No Sé Mañana," penned by **Jorge Luis Piloto** and **Jorge Villamizar** for **Luis Enrique.** Although a smash stateside, the song is just starting to hit big in other countries.

RECORD OF THE YEAR: "Aquí Estoy Yo" will probably win in this category as well, but **Laura Pausini's** "En Cambio No" has a shot too, given its beauty and its hit status in many markets.

BEST NEW ARTIST: We love it when this category is hotly contested, but—alas—it rarely is. Among this year's impressive list of nominees, the winner will be **Alexander Achá,** who has the most name recognition in different countries. **Luz Ríos,** who can sing and write, is a deserving nominee who is, unfortunately, little-known outside the United States.

PRODUCER OF THE YEAR: Nominees **Sergio George** and **Cachorro López** have both won this award before. This year, due to sheer output as well as his impeccable handling of multiple genres, the honor should go to **Aureo Baqueiro.**





BEST POP DUO OR GROUP ALBUM: This is a hotly contested category with a major Spanish component. Our bet is with **La Quinta Estación,** which straddles Spain and Mexico and whose "Sin Frenos" is one of the most beautiful—and commercially successful—albums of the year.

BEST MALE POP VOCAL ALBUM: Who's glaringly absent among the nominees? Luis Fonsi, whose "Palabras del Silencio" would have won hands down. Given the Latin Recording Academy's inexplicable failure to nominate him in this category, our vote goes to **Fito Paez's** "No Se Si Es Baires o Es Madrid," which was accompanied by a region-wide tour.

BEST URBAN MUSIC ALBUM: While many people might be quick to dismiss reggaetón (or the music it's evolved into) and back Calle 13, our bet is on **Wisin & Yandel's** "La Revolución," a hard-worked, hard-earned album that has great hit singles.

BEST TROPICAL SONG: Notwithstanding the success of "El Amor" by **Tito "El Bambino,"** the song of the year was "Yo No Sé Mañana," performed by Luis Enrique. And Enrique's album "Ciclos" will nab best salsa album as well.

BEST SINGER/SONGWRITER ALBUM: Now this is a hot category. Will **Franco De Vita** finally get a long-deserved Latin Grammy with "Simplemente La Verdad"? Probably not, although the beauty of his album and his decision to invite emerging singer/songwriters to tour with him this year should make him a shoo-in. "Zi e Zie" by **Caetano Veloso,** a past winner in this category, will likely prevail over "Simplemente" and **Ricardo Arjona's** "5o Piso," another gem. ••••

.biz For 24/7 Latin news and analysis, see billboard.biz/latin.

THE BILLBOARD ¿Q&A?

Although Omara Portuondo's Latin Grammy Award-nominated "Gracias" (Producciones Montuno) was released in the United States in 2008, she wasn't able to tour stateside in support of the album until now. Like other Cuban singers, Portuondo, best-known as one of the stars of the "Buena Vista Social Club" album, had been barred from performing in the States since 2003, when the administration of President George W. Bush tightened visa regulations.

Her recent shows in Los Angeles and San Francisco mark the start of what is expected to be a new wave of Cuban artist performances in the United States. The 79-year-old singer recently spoke with Billboard about "Gracias" and her tour.



Was it upsetting for you to be kept out of the United States?

Yes. The first time I came here to perform was in 1951, and I came many times after that. In Cuba, I also met so many American artists, like Nat "King" Cole, Sarah Vaughan, Stan Kenton. I used to sing "Stormy Weather," and later I met Lena Horne. For musical reasons that don't hurt anyone and only make people happy, I wanted to come here again.

Is "Gracias" a retrospective of your career?

I tried to include styles that people who only know me from "Buena Vista Social Club" might not know I sing and that are part of our Cuban culture: filin, African rhythms, songs by Pablo Milanés and Silvio Rodríguez. Jorge Drexler wrote the song "Gracias."

Is there a song on the album that's particularly special for you?

I recorded a Cuban lullaby, "Drume Negrita." My father sang it to me when I was a baby, and I sang it to my children and granddaughter.

You're best-known in Cuba as a member of the filin movement.

It was started by a group of young people in Havana who were influenced by the traditional Cuban trova [folk] and also Tommy Dorsey and other big bands who would play in Havana. When we heard a good song we'd say, "Hey, that song has feeling," and that's how the movement got its name.

Most of the musicians who recorded "Buena Vista Social Club" have passed away in recent years. Do you worry about the legacy of Cuban music?

No, young people in Cuba are interested in what came before them, like we were. Today, the most popular music is reggaetón, but the young artists are mixing it with Cuban rhythms from the past.

What's ahead for you?

I think I still have a lot left to do. If an interesting project comes up and they invite me, I'll do it. Music gives you peace, it gives you happiness. And through music, you can remember all of the interesting things that happened to you in your own life.

—Judy Cantor-Navas

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EN BREVE

SHAKIRA ALBUM ARRIVES NOV. 23

Shakira's "She Wolf" will be n leased in the United State Nov. 23, more than a mont after its arrival in Europe ar Latin America.

The U.S. date for the Epic s was Oct. 13, but a new Timb land-produced single wit Shakira and Lil Wayne, "Gi It Up to Me," has been adde to the U.S. release. The tit track hit No. 11 on the Billboa Hot 100, but peaked at No. on the Hot 100 Airplay cha The Spanish-language sing "Loba" reached No. 1 on Bi board's Hot Latin Songs cha and is No. 4 this week. Shaki could be looking to repeat t U.S. sales that she achieve with "Oral Fixation, Vol. 2 which generated two-thirds its U.S. sales after it was rei sued with bonus tracks, inclu ing her smash hit with Wycl Jean, "Hips Don't Lie."

"She Wolf" debuted th week at No. 1 on Mexico's a bum sales chart.

—Ayala Ben-Yehuc

FOURTH NEW ACT CRACKS TROPICAL TOP FIVE

Doble T y El Crok are only t fourth new act this year score a top five tropical a play hit, following Makan Bachata Heightz and Omeg Their first charting son "Pepe," peaked last week No. 5 on Billboard's Tropic Songs chart and slips o notch this week.

—Rauly Ramir

BILLBOARD BRAZIL LAUNCHES

Billboard and BPP Promoco e Publicacoes LTDA a launching Billboard Brazil Portuguese-language versi of Billboard for the Brazili market. BPP will be the pu lisher of the monthly mag zine, which will cover all genr of music and include the U. based Billboard Hot 100 a Billboard 200 charts, as w as Brazilian radio airplay cha monitored by Crowley Broa cast Analysis. The service c ers 265 stations in Brazil.

Billboard Brazil's month circulation is 40,000. The ina gural issue features the Brazil singer/songwriter Rober Carlos on the cover. Billboa also has local editions in Rus and Turkey. —*A*

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CONGRATULATIONS

LEGAL MATTERS

DISSECTING THE COURT RULING AGAINST RINGTONES AS 'PUBLIC PERFORMANCES'

by BEN SHEFFNER



Though sales of ringtones appear to have peaked, they remain a multibillion-dollar business globally.

So it isn't surprising that record labels, music publishers, mobile carriers and ringtone aggregators are still vying for as large a slice of the pie as they can grab. And that has led to inevitable fights over how copyright law, written decades before ringtones ever existed, applies to this technology.

The performing rights society ASCAP—and the publishers, composers and songwriters it represents—lost a key round in this battle when a federal judge in New York ruled Oct. 14 that the use of a ringtone that plays copyrighted music doesn't count as a "public performance" for which a license fee is required.

Much of the press coverage of the decision portrayed publishers as greedy Luddites seeking to stick their fingers in the pockets of consumers every time their phones ring. But as with all digital music licensing, the issues are a lot more complicated than they appear.

Mobile carriers like Verizon Wireless and AT&T sell ringtones directly to their subscribers. When customers purchase a ringtone, the song file is downloaded onto their handsets, where it remains as long as they keep paying their monthly bill. Then, when the subscriber receives a call, the provider sends a signal to the handset, telling it to play the ringtone, which anyone within earshot can hear.

So who gets paid and how much? Upon the initial download of a ringtone there's no question that the publisher is entitled to a mechanical royalty of 24 cents per song for use of the composition—a huge premium over the 9.1-cent mechanical rate for a full-track download. For "mastertone" ringtones that use a snippet of an actual master recording, the label gets paid as well; these rates are individually negotiated.

The ASCAP case addressed related but murkier questions: Is the publisher also entitled to a performance royalty when the song file is transmitted to the handset? And is it entitled to yet another performance royalty when the phone rings, thereby playing a snippet of music?

U.S. District Court Judge Denise Cote answered "no" to both questions. Regarding the initial download from the cell provider to the handset, Cote relied heavily on a 2007 decision (now on appeal) by a different federal judge involving a music download service operated by AOL, which held that a transmission doesn't qualify as a performance unless it is designed for "contemporaneous perception" by the listener. Thus a radio broadcast and playing music in a nightclub are public performances that require payment to performing rights societies like ASCAP, BMI and SESAC. The download of a song file to a computer or a cell phone, where the consumer doesn't simultaneously hear the music, is not, Cote ruled.

> Is the publisher entitled to a performance royalty when the song is transmitted to the handset? And is it entitled to another when the phone rings?

Trickier still is the question regarding whether a mobile carrier must pay when a phone rings playing a song snippet. ASCAP argued that music playing in a public place fits the standard definition of a public performance, no different from when a song plays in a restaurant or a store. As an amicus brief filed by BMI and SESAC argued, when a ringtone plays, "members of the public are momentarily entertained, and the songwriter is entitled to be compensated for that performance of his or her work."

But Cote held that even when a ringtone plays in a public place, it isn't a public performance because of a provision in the U.S. Copyright Act exempting performances where there isn't a "purpose of direct or indirect commercial advantage." Because the mobile carrier doesn't receive an additional fee each time the ringtone plays, Cote ruled that the rings themselves are not commercial and that the carrier doesn't owe any additional royalties to the publishers.

Most mobile carriers pay performing rights societies for ringtones until the 2009 download decision. And unless Cote's decision is overturned on appeal, it will likely shut off the performance spigot for good. In a music world full of shrinking pies, that's not news the industry wanted to hear.

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner currently works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).

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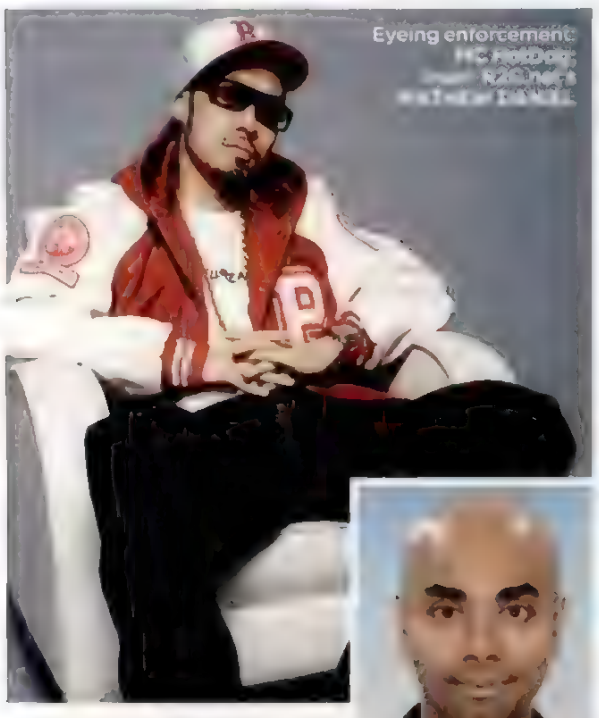
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China's Online Crackdown Could Boost Anti-Piracy Efforts

TAIPEI, Taiwan—China's online music community is preparing to meet new government requirements that could help fight piracy but also raise the specter of increased censorship.



In September, China's Ministry of Culture issued a circular requiring online music "disseminators" to submit translations of all foreign song lyrics for approval by Dec. 31. The ministry considers international repertoire and music from Taiwan, Hong Kong and Macau as "foreign."

The ministry said in the circular that it will prohibit services from offering uncleared songs as part of measures aimed at addressing "vulgar content" and the market's "lack of supervision and regulation."

The requirement covers search engines like Baidu and Yahoo China, which "deep-link" to unauthorized music sites. Gary Chen, chief executive of the digital music retailer Top100.cn, calls that "a very positive move."

Previously, the Chinese government had said that "if [an online service] links to music from illegitimate sites, it's fine," Chen says, adding that under the new directive, "whether you're a search engine or a download music site, you must link to legitimate sites."

The requirements will affect vast swathes of catalog. Top100cn has deals with 7,000 labels—including the majors—for international and domestic repertoire and provides streaming content to Google China.

The Chinese government has "drawn a line in the sand," says Mathew Daniel, VP of the digital music distributor R2G.net. "Now it's a question of how strongly they impose it."

R2G.net operates China's Wawawa online music store, which has deals with the aggregator the Independent Online Distribution Alliance and what Daniel describes as "thousands" of international and domestic indie labels.

According to the IFPI, China had 298 million Internet users in 2008. But while physical releases faced censors' checks, online music was hitherto largely unregulated. That's because "the government doesn't know whether to classify it as commerce or content," says analyst Tian Hou at Pali Research in New York.

Under the existing system, albums can be banned for political content, sexual references and obscenity.

"Everyone in Taiwan knows how far you can push the limit [in China]," says Sam Duann, president of the Taipei-based independent label Rock Records, which claims to have the most extensive catalog of Mandarin hits in the region and operates a music download site in China (RockMobile.com).

He singles out the rapper MC HotDog, renowned for expletive-laden lyrics and biting social commentary, as an artist unlikely to gain clearance. While accessible on unauthorized sites in China, HotDog's music isn't legally available. "We've pretty much given up on him [there]," Duann says.

Representatives at the Ministry of Culture didn't respond to requests for comment. In a reflection of the sensitivity surrounding censorship issues in China, major labels declined to comment.

If enforcement efforts reduce the number of links to unauthorized product, it could level the playing field between Baidu—widely credited as hosting 70% of China's search engine traffic—and Google, which has an estimated 24%, Hou says.

"Google is really good at searching for music," she says, "but Baidu's better at connecting users with a wide variety of 'free' entertainment."

The music industry has had several clashes with Baidu, but Hou says it's unlikely to end its deep-linking practices despite the circular.

"This regulation is difficult to enforce," she says. "What [the culture ministry] wants is for corporations to self-censor."

May-Seey Leong, the IFPI's Asia regional director, acknowledges that "record companies are already careful about what they release in China—to a certain extent, they already self-censor."

Despite the new policy's anti-piracy potential, Leong notes that Chinese authorities have previously made little progress on that front.

"It would be great if this meant the Ministry of Culture would step up enforcement," Leong says. "But based on their track record, I'm not overly optimistic." ••••



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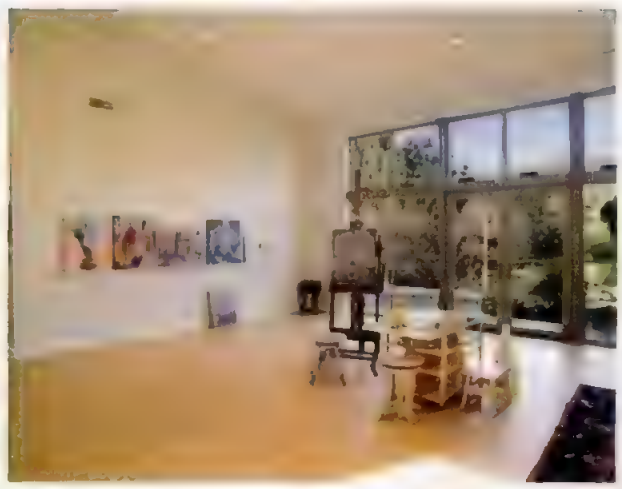
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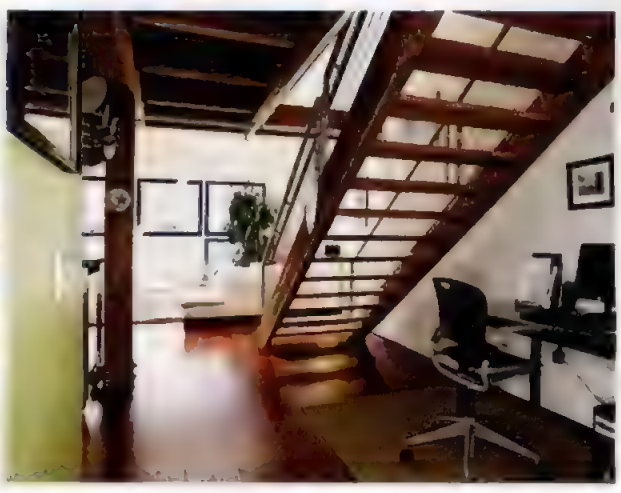
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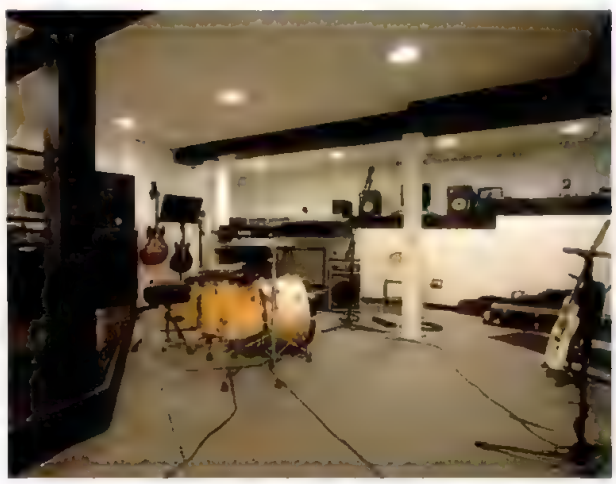
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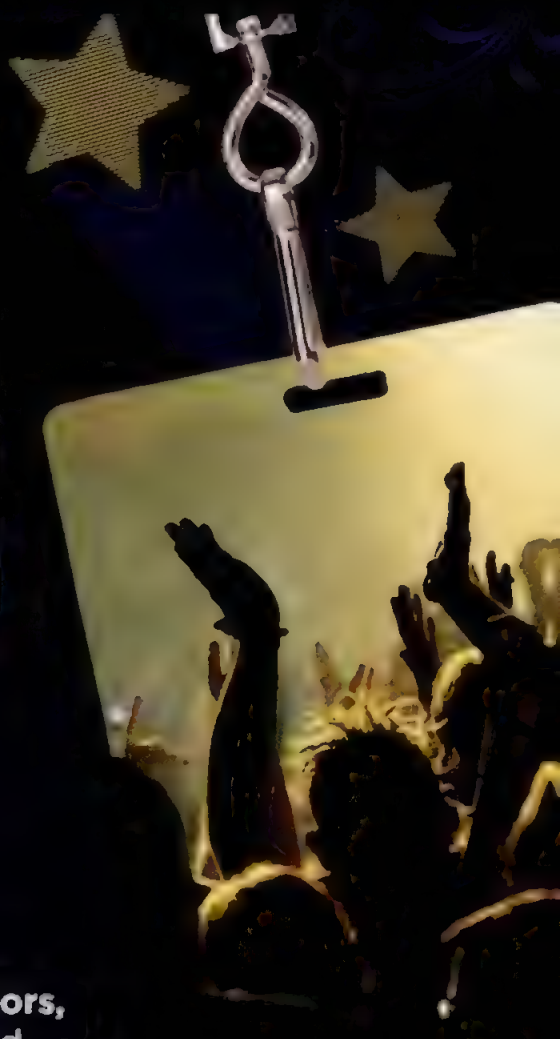
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Basking In 'Sunshine'

Kenyan Artists Look To Capitalize On MTV Africa Music Awards Wins

AIROBI, Kenya—When Kenya's ameless picked up the best male artist ward Oct. 10 at the MTV Africa Music wards, even the security guards hooped along with the 4,000 music ns filling Nairobi's Moi International orts Complex.

Then, when the pop singer's track Sunshine" also won the Listener's hoice Award and Kenya's Afro-pop nger Amani was named best male, the audience's celebration as unrestrained.

"I was praying for a win because of e home crowd," Nameless says. "I re- ly went out there, on radio, on Face- ook to motivate people to vote—to be e host [country] and have no wins ould have been disastrous."

The three wins at the MTV Africa usic Awards—or MAMAs, as they're own—provided a welcome diversion r the former British colony, which suf- red violent political upheaval follow- g disputed presidential elections in ecember 2007. They also provided a oment in the spotlight for Kenya's racy-ravaged recording industry, hich is hoping to capitalize on the vis- ility to reach a broader audience.

Nameless says he's looking to record material that appeals to audiences beyond East Africa—"less Swahili, less focus on local issues but still keeping the Nameless sound." And Amani says she's already fielding increased offers for endorsements and live work.

"The most important thing for me right now is to market myself more in Africa," she says. "Winning means it's much easier to maximize radio play or live bookings on the continent and seek distribution in countries like South Africa."

Bahrain-based Norman Moyo, group marketing director of strategic programs at MAMAs headline sponsor Zain, says the mobile phone operator is working on plans to improve access to award winners' music through its portals.

Zain, he says, is considering a pan-African MAMAs tour and has also struck a deal with the aggregator Inmobia for MAMAs-associated music content.

MTV claims a potential audience of 1 billion for the MAMAs through its global network and terrestrial TV partnerships in Africa. Nameless' "Sunshine" and Amani's "Tonight" have just been added to the Pan-African channel MTV Base's "hot recurrent" playlist and both have tracks featured in the channel's new drama series "Shuga."

MTV is also concluding a distribution deal for a MAMAs winners CD release in Kenya, Nigeria and South Africa, giving the Kenyan acts on the disc a rare opportunity to be heard outside their homeland.

At home, the MAMAs have generated "an unprecedented buzz around our artists," says Nairobi-based Homeboyz Radio presenter Corrine Onyango. She reports a change in listener requests from the likes of Lil Wayne and Jay-Z to artists like the Kenyan female rapper (and best new act nominee) STL.

Arthur Kamau, a Nairobi-based independent TV producer who has helmed the music shows "The Stomp" and "The Beat" for the Kenyan channel NTV, says domestic acts benefited from sharing a platform with international stars like Akon and host Wyclef Jean, who spoke during his visit of his interest in collaborating with African artists.

Although international acts remain popular in Kenya, they rarely perform here. But, Kamau says, "Wyclef and Akon's good experience here is likely to open doors for international acts to visit Nairobi."

Kenyan artists estimate that about 90% of domestic music sales are of pirated product in street markets. Kenyan artists typically self-release their music, which is also available through some stores in major metropolitan markets.

"It's been a while since I recorded a full-length album," Amani says. "The high piracy rate means it's just not worthwhile putting albums out. I'd rather focus on recording new songs that can be played on radio or turned into videos—[driving] the endorsements and live work."

Nameless runs his own label Alternative Concepts and, like most performers, handles his own publishing and mobile deals. "We're finally seeing income flow from ringtone and ringback sales," he says.

Meanwhile, live shows are a key source of income for local artists. Kenya's live circuit centers around club shows and occasional festivals, where hip-hop and urban music are hugely popular, as are domestic genres like Swahili pop. Acts like Wahu, Nameless and Amani incorporate Swahili pop elements into their songs, mixing Swahili and English-language lyrics.

Demand for young, urban-based home-grown artists has grown steadily in the past decade, says Nairobi-based magazine columnist/broadcaster Olivia Otieno. That, she says, has fostered the development of "world class" artists like Nameless and Wahu. "Now's the time," Otieno says, "for the rest of the world to experience our music." ••••



Anonymous no more: NAMELESS

THREE KENYAN ACTS TO WATCH

WAHU

Based: Nairobi
Current release: "Sweet Love" (Alternative Concepts)
Booking agent: Self-booked

Singer Wahu Kagwi confirmed her standing as a standard-bearer for her country's pop scene by becoming the sole Kenyan winner at the inaugural MTV Africa Music Awards (MAMAs) ceremony last year in Abuja, Nigeria. Nominated this year for best video (for "Little Things You Do," featuring Uganda's Bobi Wine), Wahu performed at the ceremony with Amani and Tanzanian artist A.Y. Her "ability to connect emotionally and personally with her fans" is what ensures Wahu stands out, says Nairobi-based music TV producer Arthur Kamau. She further enhanced her celebrity status with her 2005 marriage to fellow artist David Mathenge, aka Nameless. Both record for Nameless' Alternative Concepts label and are keen to move their careers into new territories on the African continent and beyond.

AMANI

Based: Nairobi
Current release: "Tamani" (Ogopo DJs)
Booking agent: Self-booked (Kenya); Kampala, Uganda-based Talent 256 (outside Kenya)

A string of urban/dance-leaning pop songs from her album "Tamani" have scored Amani major radio chart action in Kenya. Her best female artist win at the MAMAs, together with Nameless' best male artist award, revived memories of "Ninanoki" (Ogopo DJs), the enduringly popular duet the pair released in 2002. "Amani is all about fun," Kamau says. "She gets Kenyans dancing and smiling with upbeat and infectious songs." Like Wahu and Nameless, Amani sings in a mixture of Swahili and English. "I want to represent African pop music all over the world," she says, "because it has such a different flavor that people are really starting to relate to."

STL

Based: Nairobi/Oslo
Current release: "Living for Music" (STLMUSIC)
Booking agent: Self-booked (Africa); Norway-based ArtistPartner (outside Africa)

A best new act nominee at the MAMAs, the Queen Latifah-inspired rapper Stella Mwangi—aka STL—moved to Norway with her parents in 1991 but has retained an intimate connection with her African roots. She has recorded with the Senegalese hip-hop group Wagable, rapped about the joy of going back to Kenya on "Take It Back" (from her debut album, "Living for Music") and released "Biacara Ni Biacara," her first song in Kenya's Kikuyu dialect, in June. "I'm so glad STL was nominated for a MAMA," says Corrine Onyango, a DJ at the Nairobi-based Homeboyz Radio. "She hit the scene here with force about a year ago and really represents a new generation of Kenyan music." —*DC*



Standard-bearer: **WAHU** at the MTV Africa Music Awards in October.

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>>>SALES OF U.K. SINGLES HIT RECORD HIGH

Sales of singles in the United Kingdom topped 117 million copies through the week that ended Oct. 17, exceeding the previous annual record of 115.1 million copies in 2008, according to the labels group the BPI. This year's total has been reached with 10 weeks of sales still left to go in 2009, including the Christmas shopping season. Digital downloads have accounted for 98.6% of all singles sold in the United Kingdom in 2009, according to the Official Charts Co.

>>>RECORD TURNOUT AT AMSTERDAM DANCE EVENT

The 14th annual Amsterdam Dance Event attracted a record 2,100 registered attendees, according to event organizers. An additional 90,000 electronic music fans descended on the Dutch capital to attend various events scheduled around the live music showcase and industry conference, which was held Oct. 21-24. Speakers during the conference program included DJs Richie Hawtin and Carl Craig, as well as former Joy Division/New Order bassist Peter Hook. David Guetta, Faithless, Fatboy Slim and Groove Armada were among the 700-plus acts that played during the event.

>>>BACHARACH EXPANDS WARNER/CHAPPELL TIES

Warner/Chappell Music has extended its administration deal with composer Burt Bacharach's New Hidden Valley Music to cover the United Kingdom and Ireland. Warner/Chappell already administers New Hidden Valley in the United States, Canada, Scandinavia, Israel, Italy and Greece. U.K./Ireland administration was previously handled by the London-based independent P & P Songs. The catalog includes songs like "Close to You," "I Say a Little Prayer" and "Walk On By," as well as new Bacharach compositions.

Reporting by Tom Ferguson, Richard Smirke and Gary Smith.

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Matt Murphy

KLEINER PERKINS CAUFIELD & BYERS PARTNER

The manager of the iFund, which invests in iPhone app developers, discusses music's appeal in the surging mobile app market.



Several months before Apple opened its App Store in July 2008, the venerable Bay Area venture capital firm Kleiner Perkins Caufield & Byers launched the iFund, a $100 million investment vehicle focused on backing companies developing applications for the iPhone and the iPod Touch. The fund is a collaboration with Apple: Kleiner Perkins contributes funding and Apple provides marketing support for the resulting apps.

After investing in a variety of social networking, utility and communications companies, in October the iFund finally made its first bet on a music-related application: the song-identification company Shazam. With more than 50 million users, Shazam is one of the few iPhone apps that has maintained its high ranking in the App Store download charts and its monthly usage rates.

Matt Murphy, the Kleiner Perkins partner who manages the iFund, says he expects Shazam to expand deeper into mobile music sales, advertising, recommendations and even other types of content as the audience for mobile entertainment expands in the years ahead.

Murphy, who's been with Kleiner Perkins since 1999, serves as either director or adviser for all the companies that receive an investment from the iFund. He recently spoke with Billboard about the investment in Shazam, the state of digital music services and why startups are better off launching on mobile phones instead of on the Internet.

What sparked your interest in Shazam?

If you think about what companies have been around for the year-and-a-half since the App Store launched and are really popular, there's really only a handful because so many come out, and people find them interesting for a few days, and then disappear. But Shazam has been one of those consistently high-ranking apps like Pandora and Facebook that everybody seems to love. People love the action of tagging a song in real time, the delight of seeing what it is and then the ability to buy it in real time or share with friends. As much as anything, they defined a widely used use case that people are loyal to. To build an iconic brand around that is very hard to do and very few companies have done it.

So what's the future opportunity for Shazam?

It's basically getting into a more holistic experience around music. Broader forms of discovery, recommendation, music management and even moving beyond music into all different forms of entertainment.

How important are the new in-app purchase and subscription capabilities for the iPhone in terms of driving new business models for mobile apps?

It's terrific that Apple has listened to its constituents of developers who said they need more ways to monetize . . . this free-to-pay model we've seen as being very successful. You need to make it so the masses can do whatever they want for free, but those who want additional or more functionality will be able to pay. Maximizing the number of ways that this vibrant developer community can make money is really important, and Apple has responded. In 2010, we're going to see a lot of much more scalable companies emerge from a revenue perspective, and that has us really excited.

You've only invested in one music-related service. Why?

You take a look across the categories we think are important—social networking, communications, games, entertainment, utilities—there's a wide landscape of things to invest in. Frankly, our model generally is to invest in one company in a category and go really long on that and make that the biggest winner. So if we feel there's an adjacent opportunity in music, instead of funding another company to do that, we try to make it so Shazam can subsume that opportunity as well. That's how you build the largest company, by carving off as much of the value proposition as you can.

As the music industry focuses more on mobile apps, what features should they focus on?

Partnering with Tapulous for "Tap Tap Revenge" and coming out with artist-specific versions of that. There's the T-Pain app with Smule. I think we're going to see a lot of [artist-centered apps]. You can get some short-term pops and monetization out of that. It probably breaks down if you have 50 versions of the same app, each with different artists. But we're in a stage right now where everybody is trying to experiment. The music industry is trying to monetize all these digital assets on mobile, and mobile developers are basically experimenting with their apps by bringing content into it. So it's early days.

I kind of like the fact that people on both sides are being experimental. And ultimately things will shake out of that where people are doing things that are more strategic, durable and long-lasting. I can't predict what that will be right now, but I do believe the combination of applications, functionality and content is here to stay. Doing that in ways that increase the value of the application is good for the app developers and good for the music industry.

Are venture capital dollars starting to loosen up again for music services?

It would be hard for me to say that dollars are loosening up for music, but they are being loosened up for mobile. You look within mobile and ask what one of the absolute hit use cases on mobile is going to be. People love music and people love to take music with them wherever they go. They like to discover music and socialize around music. So that's going to be a hit area. If I think of the big five application opportunities, music is one of them.

Are developers then better off focusing on a mobile app than on Internet-based services?

Mobile is the new platform. When there are platform disruptions, there's always opportunity. For the companies that are there first as the platform evolves and come up with a hit use case and application that creates a large audience, the rewards will generally accrue to that class of company. Music on the Internet is a minefield that has been battled for several years. So any time you're thinking about a new service, think about where the green field opportunity is. The one benefit of the Web, of course, is that it has 10 times the users of the mobile Web right now. That's going to change meaningfully in the next couple of years. But in that environment, you have to have something that's just so different from everything that's out there. Mobile is an easier platform to win that initial audience.

Do you have any plans to launch a fund for the app stores from iPhone competitors like Android and BlackBerry?

The way we're looking at it right now is that the best entrepreneurs and the most popular applications will be built on the iPhone and then look to expand their distribution to other platforms. We don't dictate what platforms companies are on, but I do think the iPhone will be the best experience.

If you could give one piece of advice to labels as they look to monetize digital music, what would it be?

I would say be really flexible and be really experimental. It's early days. We don't want to cut off anything that would stifle the innovation we've seen all around us. This platform is set to explode two to three times a year on the iPhone alone, four to five times a year across all platforms. The [mobile pie] is going to be so much bigger. Right now, we should all maximize our learnings, and we can tighten up the models over time. Unless we're all more open and experimental, we're not going to learn what's going to work and what's not going to work. ••••

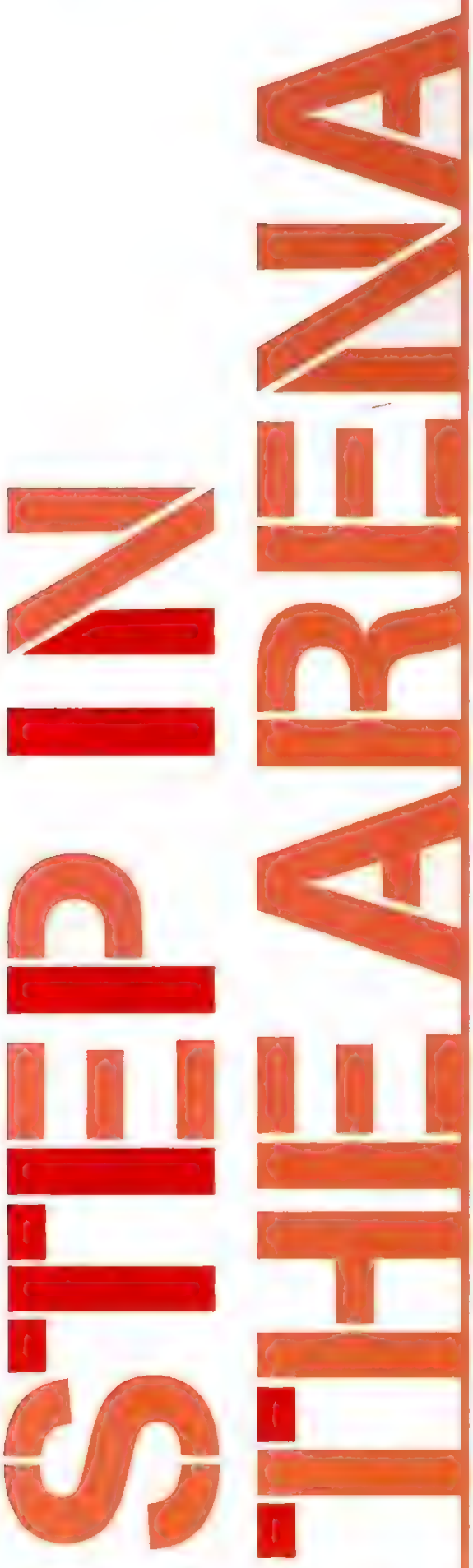
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LIL WAYNE'S LAST TOUR ENERATED $39 MILLION— AND SET THE STAGE FOR HIP-HOP ACTS TO BOOST TOURING REVENUE

BY MITCHELL PETERS



The week after the June 2008 release of "Tha Carter III," Lil Wayne performed a sold-out concert at the 1,000-capacity House of Blues on the Sunset Strip in Los Angeles.

Along with the sellout, the New Orleans rapper had something else to celebrate—he had just become the first artist since 50 Cent in 2005 to sell more than 1 million copies of an album in a single week. Those who attended the House of Blues concert remember it as a "madhouse," says Paul McGuigan, the club's talent buyer. "I've never seen anything like that."

The raucous scene included crazed fans attempting to get in through fake windows on the rooftop—and by scaling the fences next door. "I turned away tons of people," McGuigan says. "Everybody wanted to be inside and part of the show that night."

At the time, Lil Wayne was no stranger to the stage. But even though the rapper had performed live since his early teenage years, he had traded in a heavy touring schedule for sporadic—but lucrative—club dates or one-off radio show concerts. So it was a surprise to some when Lil Wayne returned to L.A. seven months after the House of Blues show and sold more than 23,000 tickets to back-to-back concerts at the Gibson Amphitheatre. The shows grossed $877,345.

Historically, hip-hop artists have relied mostly on album sales to sustain their careers; rap acts that release platinum-selling albums rarely see the same success in concert. For example, since 2006, T.I. has released two albums that have sold more than 1 million copies, but only eight of his concert grosses have been reported to Billboard Boxscore.

But as sales continue to decline—through the week ending Oct. 18, album sales were down 13% in 2009 compared with the same point last year, according to Nielsen SoundScan—more rappers are taking a serious look at touring as part of their long-term strategy. "They don't have the income coming from big record labels," says Peter Schwartz, a booking agent at the Agency Group who represents acts like Method Man, Redman, De La Soul, Raekwon, Ghostface Killah, Immortal Technique and Del Tha Funky Homosapien. "So they go on the road, play live and sell merch."

McGuigan has seen this firsthand at the club and theater level. "There's far more hip-hop touring now than there was even two years ago, and 100 times more than there was 10 years ago," he says. "Ten years ago, hip-hop acts just didn't tour."

Fueled by the success of "Tha Carter III"—it has sold 3.3 million copies in the United States, according to SoundScan, and spawned seven Billboard Hot 100 hits, including three top 10s—Lil Wayne put on what became the most lucrative rap tour in the history of Billboard Boxscore. And the lessons of that tour, especially the decisions to focus on his showmanship and present diverse supporting acts, could be useful to anyone in hip-hop.

"You have to perform every night and you have to execute every night," Lil Wayne says. "You build it and they will come."

WAYNE'S GAME

In 2008 and 2009, Lil Wayne's I Am Music and America's Most Wanted arena and amphitheater tours grossed $39 million in North America and drew more than 724,000 fans to 68 concerts, according to Billboard Boxscore. Ticket prices for the I Am Music trek cost $40-$159, and tickets for the America's Most Wanted jaunt ranged from $29.99 to $150.

"I received positive feedback on the grosses, but more so on the amount of shows that we played," says Sports & Entertainment Financial Group president Shawn Gee, who also serves as Lil Wayne's tour producer and tour business manager. "It was amazing that we did the amount of shows that we did domestically over a short period of time."

The numbers will likely earn Lil Wayne a spot on Billboard's year-end list of the top 25 grossing tours, a rare feat for a hip-hop artist. The most recent rap act to land on the year-end tally was Jay-Z, whose 2008 co-headlining trek with Mary J. Blige ranked No. 21.

The gross from Lil Wayne's tour (which started Dec. 14, 2008, and wrapped Sept. 6) tops Jay-Z's jaunt with Blige, which grossed $34.5 million and drew 310,694 concertgoers to 27 shows, and Kanye West's 2008 Glow in the Dark tour, which pulled in $30.8 million from 49 concerts that attracted 507,853 fans, according to Billboard Boxscore.

After seeing how well West and Jay-Z did on the road, Lil Wayne's management team knew there was money to be made from concerts, especially given the momentum behind "Tha Carter III." Unlike those acts, however, Wayne hadn't yet established himself as a large-scale venue headliner in the eyes of concert promoters.

So last fall, the rapper's camp recruited Gee, who is no stranger to ambitious rap tours. His first step was to book a support package that would appeal to all musical segments of the rapper's fan base, including devotees of R&B, pop and alternative rock. He divided the tour into three legs that featured support on various dates from Keyshia Cole, T-Pain, Gym Class Heroes, Keri Hilson, Young Jeezy, Drake, Soulja Boy Tell'Em, Jeremih and Pleasure P.

"It was the mixture [of musical genres] that allowed for the package to work, because Wayne has a potpourri fan base," Gee says. "You have to make sure the consumer not only connects with the headliner in the package, but the entire package as a whole."

The same strategy worked for West's Glow in the Dark tour, which featured Rihanna, N*E*R*D and Lupe Fiasco. Eminem and 50 Cent's 2005 co-headlining jaunt featured support from Lil Jon & the Eastside Boyz, G-Unit, D12, Obie Trice and Stat Quo. The latter tour cracked Billboard's year-end list of the top 25 tours, grossing $21.2 million and drawing nearly 326,000 fans to 21 shows, according to Billboard Boxscore.

Gee also found Lil Wayne an experienced road crew. During the tour's planning stages, Gee says venue execs and promoters had a "negative perception" of Lil Wayne as a touring act. To put their minds at ease, he surrounded the rapper with veterans who previously worked on outings for West, Eminem and Beyoncé.

"They were experienced in moving large tours from a production side, a security side and a tour management side," he says. "So it made the marketplace comfortable, but it also helped with the efficiency of the tour as well."

FOLLOWING MR. CARTER

Lil Wayne's success on the road may not have been possible without the accomplishments of Jay-Z, whose decade-plus touring career is "the blueprint of what we wanted to do with our own clients," according to Hip Hop Since 1978 CEO Gee Roberson, who manages West and co-manages Lil Wayne.

Jay-Z, now signed to a multirights deal with Live Nation, is the only rapper headlining arenas without the support of another big act. He's currently playing North American college arenas through November, with openers N*E*R*D, Wale and J. Cole. Additional dates are planned for February and March 2010, according to Live Nation senior VP of touring Faisel Durrani.

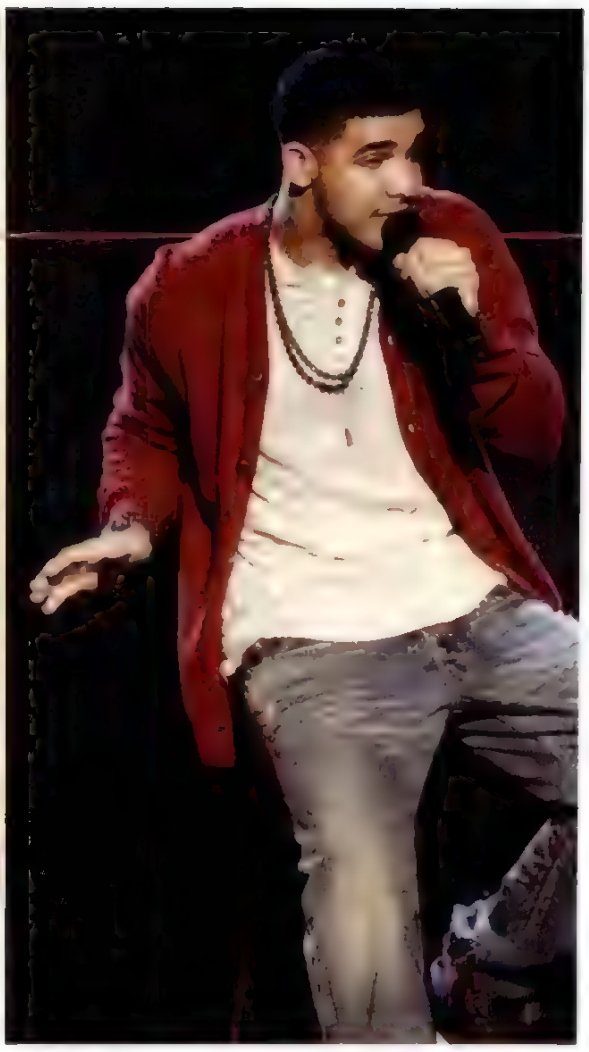
Jay-Z has paid his dues on the road since the '90s, teaming up on various tours with Blige, DMX, R. Kelly, 50 Cent and others. "You can't ignore his history," Gee says. "Jay-Z's team has been great at developing him as a live artist, and he's reached the point where he can go out and headline without a big package."

Lil Wayne's team hopes to bring their artist to the same level. But Gee admits they may not get there on the rapper's next tour. "Packaging will always be important," he says. "Will you need as many artists to support, or as high-profile artists to support? Obviously, the goal is no. The goal is to provide a great show where you don't have to overspend on support."

Lil Wayne's future now holds some uncertainty, since the rapper in late October pled guilty to attempted weapon possession that could land him a one-year prison sentence. Gee and Roberson declined to comment on how that would affect touring plans, but Gee believes Wayne's next tour will again visit large-sized venues in North America (see story, page 22). Lil Wayne is expected to be sentenced in February, two months after the planned Dec. 15 release of his new album, "Rebirth."

Wayne, West, Jay-Z, 50 Cent and Eminem are among the few hip-hop artists who have graduated to arena-level status, since tours at this level require heavy radio play and a marquee co-headliner or support package. Industry executives also blame the lack of viable hip-hop headliners on artists' decision to cash in on lucrative one-off gigs instead of developing a touring base.





That's a rap: JAY-Z performs at KPWR Los Angeles' Powerhouse concert Aug. 8 at the Honda Center in Anaheim, Calif.; right: DRAKE performs at the BET Awards June 28 in Los Angeles.

"Some of these acts are knocking down $20,000-$50,000 to do a club—they roll in, walk onstage, do 30-40 minutes and they're done," says Jeff Sharp, VP of urban touring at AEG Live/Atlanta Worldwide Touring. "They can afford to do two shows a week and they end up netting more than they could ever do going out and doing the arena business."

Gee says that "most hip-hop artists don't necessarily know how to tour what level of commitment it takes to build a touring career." Others say the genre's singles-driven nature makes it hard for acts to stay in the spotlight long enough to cultivate a fan base that can support arena tours. "The guy who's hot today might not be hot at all three months from now," McGuigan says. "It's hard to plan five years from now when you have a single that's currently hot on the radio and that's how you're getting booked."

Most executives agree that nonstop touring is the only way to build a lasting live career, which could require sacrificing attractive one-off paychecks for lower-paying support slots. "That takes a certain mentality of saying, 'I'm going to take this hit, because I know I'm performing in front of 30,000-plus people per night and that in turn is going to open the door for me to have my own tour one day,' " Roberson says. Early on in West's career, he notes, the artist was turning down attractive single-show engagement offers to open concerts for Mos Def, Usher, U2 and the Rolling Stones.

DRAKE'S GOT NEXT

Will the success of Lil Wayne's tour encourage up-and-coming rappers to hone their live shows? For now, Roberson and Gee are focusing their efforts on newcomer Drake, who will promote the release of his upcoming album next year with a North American headlining tour of small clubs and theaters. "The good thing about Drake is that he loves to perform live and he's willing to put in the necessary work to build a touring career," Gee says. "He understands that it's a grind—it's a marathon, not a sprint."

Drake will also attempt to build a live fan base overseas in a way few rappers do. "We're going to work the international angle from the beginning, because that's a mistake I think a lot of artists make—they wait until they're hot in the U.S. before they start looking at the rest of the world," Gee says.

Roberson has big ambitions for Drake, who has already bee exposed to thousands of concertgoers opening for Lil Wayn "He's been cultivating on the arena level already and we don even have an album out," he says.

Gee and Roberson have even bigger plans for hip-hop tour stadiums. "I can't speak on it right now," Roberson says, "bu we will absolutely be on the phone within a year or year-and-half talking about the model of hip-hop stadium tours." A si gle-artist stadium tour could be hard to sell, but the pair h also been taking meetings with other artist representative about organizing one-off events.

"If we don't do that, who will?" Roberson asks rhetoricall "We're not stopping, we're only starting." ••

LOCAL FLAVOR

IS U.S. HIP-HOP LOSING ITS PLACE ON THE WORLD STAGE?

Lil Wayne's looming legal issues will no doubt put a damper on his 2010 worldwide touring plans. But the good news is that the rapper has already laid the groundwork for a promising overseas live career in the coming years.

In late October, Lil Wayne was forced to give up his passport after pleading guilty to attempted weapon possession that could land him a year in prison. (Sentencing isn't expected until February.) But two weeks prior to the guilty plea, the rapper sold out three makeup concerts at the 5,000-capacity HMV Hammersmith Apollo in London, as well as shows at the 5,500-capacity Heineken Music Hall in Amsterdam and the 7,000-capacity Zenith in Paris, according to his representatives.

Those involved with the London shows say Lil Wayne could've moved up to a larger venue if the proper production had been in place. "If Wayne had been ready and had the production, we could've done [London's 12,500-seat] Wembley Arena," says AEG Live president of international touring Rob Hallett, whose company co-promoted the shows with SJM Concerts.

Sports & Entertainment Financial Group president Shawn Gee, who also serves as Lil Wayne's tour producer and tour business manager, says the ballroom and theater stint was meant to expose the rapper's live prowess to European audiences.

"Although a lot of them purchased his record, they didn't know Lil Wayne the live performance artist," he says. "From an international perspective, you truly have to go and develop those markets."

Prior to the guilty plea, Lil Wayne's team had planned for the artist to perform internationally in 2010, including dates in Europe, Japan, Australia and New Zealand. Gee declined to comment on how Lil Wayne's legal troubles could hinder those plans, but he notes that the rapper will likely perform in larger European venues on his next tour.

If all goes as planned, Lil Wayne could someday achieve arena-level headlining status in certain parts of the world, as seen in recent years with superstar artists Kanye West, Jay-Z, Eminem and 50 Cent. But while they are certainly capable of playing bigger venues in select international markets, concert promoters throughout Europe, Japan and Australia seem to agree that the demand for midlevel hip-hop is decreasing and generally concertgoers prefer home-grown rappers who deliver shows in their own language—or at least in their own accent.

For example, West may have nearly sold out Paris' 17,000-capacity Bercy venue in 2008, but "the demand for U.S. acts is not growing in France," says Angelo Gopee, production director for Nous Productions, which has booked shows for West and Jay-Z. But domestic rappers like NTM, Diam's, Iam, Rohff and Booba are consistent sellers at the box office.

Meanwhile, some German promoters aren't willing to pay the fees that top American hip-hop acts demand, according to Four Artists managing director Michael Sand. "There are so many strong national acts," he says, "that U.S. acts are not necessarily the be-all and end-all. They also have wrong ideas about what can be paid and the numbers of [fans] they can attract."

The core rap touring market in Japan is weakening, says Naoki Shimizu, president of Creativeman Productions, Japan's primary promoter for major international hip-hop acts. "There used to be many club tours by U.S. hip-hop artists around four or five years ago, but it's quite hard to find now," he says. "Tickets don't sell these days."

Some popular American rappers occasionally play dates in Australia, but recently canceled or postponed dates —sometimes at the last minute—by hip-hop artists like Pitbull, Busta Rhymes, Coolio and Timbaland have hurt the genre's reputation among fans.

"I've seen more cancellations of hip-hop tours than I have seen tours go through," says Frontier Touring tour coordinator Michael Harrison. As a result, he adds, "over the years, there has been a lot of mistrust of hip-hop acts amongst Australian audiences. That doesn't generally happen with local rappers, such as Hilltop Hoods and Bliss n Eso." *—MP*

Additional reporting by Lars Brandle, Andre Paine, Aymeric Pichevin, Rob Schwartz and Wolfgang Spahr.



WEEZY RAPS ABOUT ROCK, 'REBIRTH' AND LIFE ON THE ROAD

BY GAIL MITCHELL

Lil Wayne always keeps it moving. That's the one absolute you learn about the rapper after talking with him.

When Billboard caught up with Lil Wayne—real name Dwayne Michael Carter Jr.—it was a couple of days after he had finished a set of shows in London, Paris and Amsterdam—and a week before he pled guilty to attempted weapon possession for an incident that occurred in 2007. Having barnstormed his way through 68 stateside shows during his top-grossing I Am Music and America's Most Wanted tours in 2008 and 2009 (see story, page 21), he deserved a few days off. Instead, the Miami-based rapper was busy completing his free "No Ceilings" mixtape—"A big thank you to fans for coming out and showing me love every single night" of the tours.

Several leaks from the Halloween release feature Wayne rapping over beats from Jay-Z's "Run This Town" and Fabolous' "Throw It in the Bag." Slated for release just after the mixtape, on Nov. 23, is the "Mr. Carter" EP, exclusive to Best Buy.

It's all in anticipation of Wayne's "Rebirth." While his Universal Motown publicist didn't respond to several requests for comment, another source at the label says that Wayne's legal issues—the rapper faces a one-year sentence in February—will not impede the often-delayed album's Dec. 15 release. But one question looms: Can Lil Wayne keep it moving when it comes to maintaining his sales and touring success?

How has touring helped shape your success thus far?

It's played a big part in my career. I've been on the road since I was about 14. Since then there's never been one city that I've been stable in for six months. Honestly, touring is just another part of my day. The stage comes at 9 p.m. OK, I eat at 12 [laughs]. It's natural for me, not a preparation. And I thank God for that every day.

Whether it's a club or arena, I perform my ass off. I go out there and give it my all every single night. I would die onstage. Some people like to just go out there and have their song played with five people onstage, and you don't even know who four of them are. You've got to go out there and perform. Once that works, people will come. And as long as people keep screaming when I step out there, I'll keep giving them me.

Do you have a sense of withdrawal when you're not on the road?

As soon as you start to develop that sense of withdrawal, you get a call from your manager [in Wayne's case, Cortez Bryant] telling you that you've got 60 nights coming up somewhere so you'll be all right [laughs]. Honestly, the way my schedule is, my days—even when I'm not on tour—are still full. I'm in the studio every single night. There's really never a moment for me to actually sit and breathe and even notice if I'm having withdrawal symptoms because I have to keep it moving. I just turned 27 on Sept. 27, so I'm not in a rush to take any downtime.

Speaking of keeping it moving, "Rebirth" is finally coming. Given earlier leaks from the project, did you make many changes to the final version?

As of now "Rebirth" is coming out as a double-disc with a [disc of songs] by Young Money. I had to add new cuts because a lot of things leaked, making people think they had an idea of what I was doing with "Rebirth" and what it would sound like. And I hated that because I never want anybody to think they know what I'm doing until I present it. So what I did was make it totally different—I flipped it.

Does the album still lean toward rock?

Yes, the album is still rock. I play guitar on 80% of the songs and there's a lot of rock influences and rock beats. I also have Travis Barker on the album.

But I don't want people to think I'm trying to do something I can't do. Don't think you're going to put on the album and hear me screaming and singing . . . Don't worry about that [laughs]. When people hear me say rock, they may get a little scared like, "Oh, God. What is he going to do?"

When I said I was doing a rock album, it was about doing a freedom thing. This album isn't hip-hop. When I do my "Carter" albums, I know I've got to rap, I know I've got to spit—I know the words I've got to say and the subjects I've got to talk about. I also know the things I shouldn't say, the things I shouldn't talk about.

There's none of those limits on this album. I say what I want, how I want. That's what this album is: a freedom album. And rock is the avenue that gives you that freedom.

I'm just having fun, that's all. Trust me: People will like these songs. It's my job to make them love them, but I know for a fact they'll like them.

What can we expect from the second disc by Young Money?

The expectations for Young Money are great. But I think they'll meet them because everybody—Drake, Nicki Minaj, Lil Chuckee, Shanell, Lil Twist, Tyga, Jae Millz, Gudda Gudda, Mack Maine and T-Streets—works their asses off. Every song is great, which creates a dilemma because we don't know what to pick as singles.

Any truth to rumors that "Tha Carter IV" is coming this year as well?

No, no. "Carter IV" is coming next year at a proper time like it's supposed to.

You recently did a guest feature on the new Weezer album. Any more rock projects on the horizon?

Weezer gave me a vivid picture of what they were trying to accomplish and it was wonderful to be a part of that. I also worked with Kid Rock and with Fall Out Boy—Pete Wentz and I are real tight. Other than that, I've worked with Gym Class Heroes. And I've been kicking it with Green Day, but I'm not sure if we'll get anything done real soon. You know me—I've been out there doing things with everybody.

Including working with Chris Brown, Madonna and Shakira. Do you get concerned about overexposure?

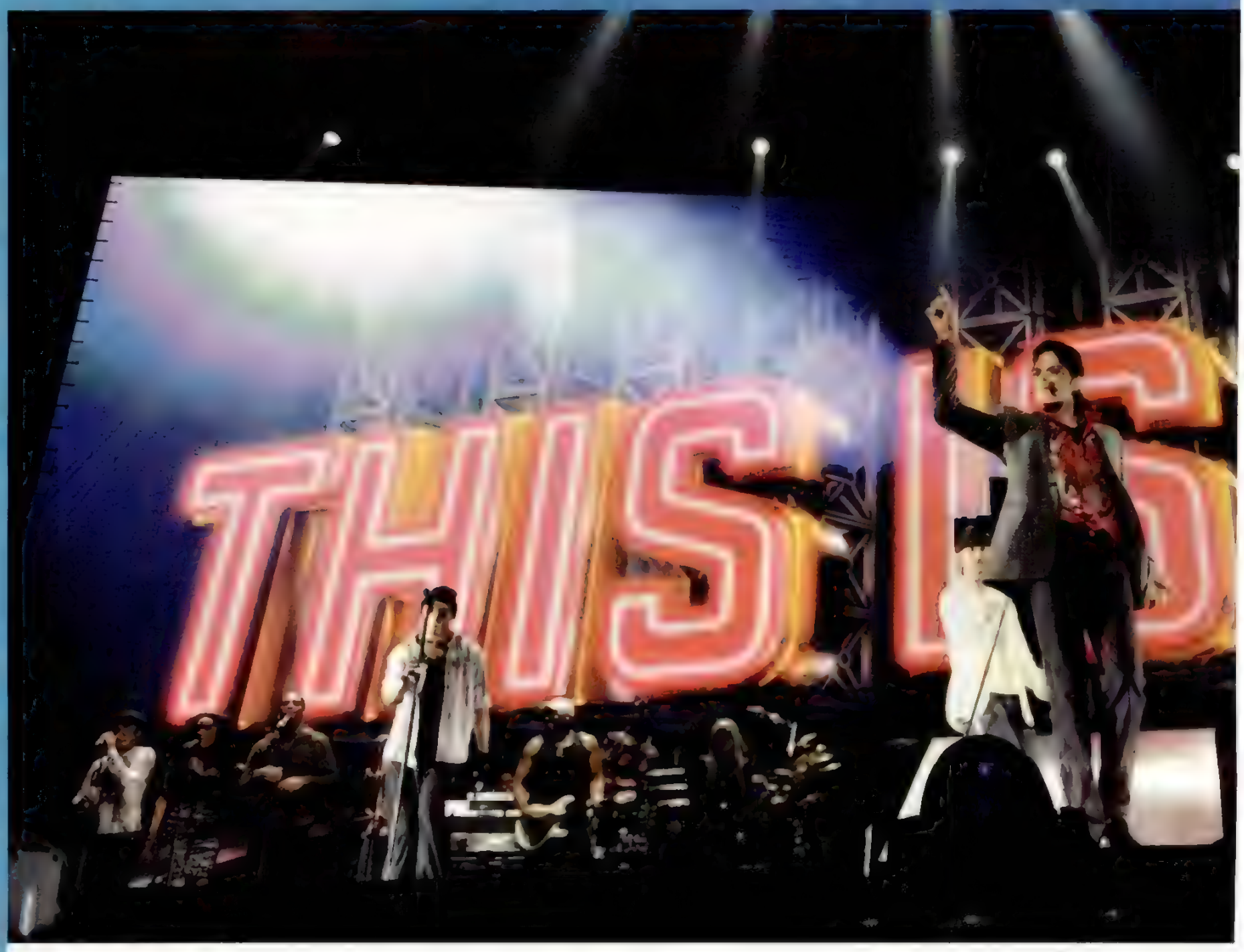
I just don't understand the whole point about using yourself too much or doing too many features. This is work; this is a job that we're doing and you want to work as much as you can. I've been wanting to ask people, "You know, I get paid for those features, right? So do you think I'm getting paid too much or do you think I'm working too much? Is that what you're asking me?" I don't get it. All I'm doing is putting in overtime [laughs].

How is Drake's solo album coming along?

He's one of those guys who needs no help [laughs]. I don't do anything but say, "Let me hear that song." And I'm blown away with every word. I'm honored to have him. Knowing Drake, I want to say he's probably finished with the project. But he's one of those guys who keeps going back to put more icing on the cake.

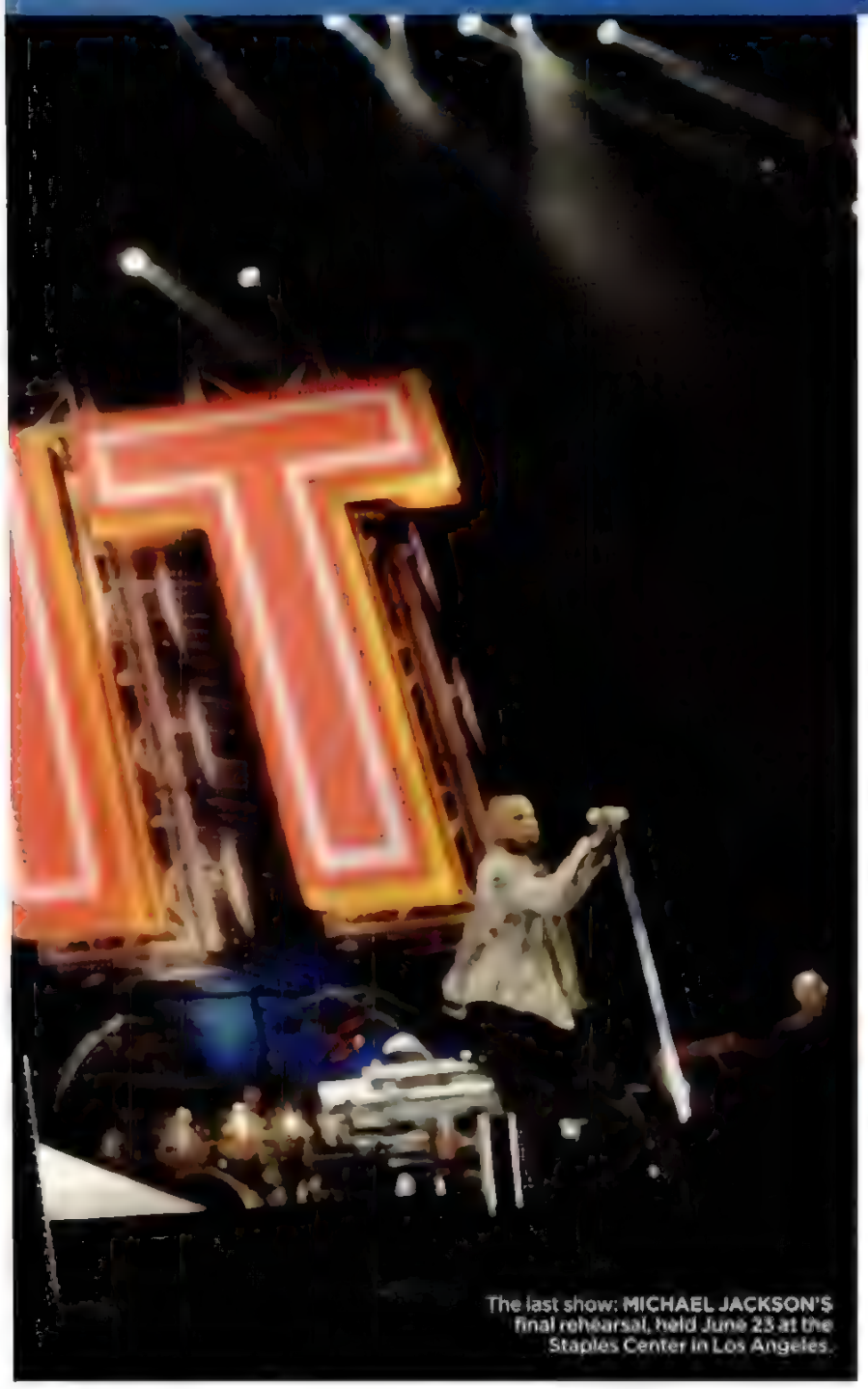
Is a Hot Boyz reunion still in the works?

I still agree with it—let's put it like that. There are four sides to this, and it's hard getting four sides to come to the table. But I still agree. ••••



That Was That And 'This Is It'

The Inside Story Of How The Biggest Disaster In The History Of The Concert Business Turned Into The Most Anticipated Music Film Of The Year **BY RAY WADDELL**



The last show: MICHAEL JACKSON'S final rehearsal, held June 23 at the Staples Center in Los Angeles.

'or "This Is It," Michael Jackson's planned 50-oncert residency at London's O2 Arena, the star's udden, tragic death really could have been *it*, with nillions of dollars lost for producer/promoter AEG Live and the star's vision never realized. ■ nstead, the movie and music divisions of Sony ave a film and soundtrack to sell, and AEG will hare in the proceeds. But neither would have appened if the companies hadn't had fire-drill-aced meetings to turn a human tragedy into what s already being described as a creative and inancial triumph. ■ On Oct. 26, Sony's Epic label eleased the double-disc set "This Is It" to coincide ith the release of the movie of the same name, hich arrived in theaters Oct. 28 and will run for a mited two-week engagement. It opened Vednesday with a one-day gross of $7.4 million in ne United States and $20.1 million worldwide.

"The film answers a lot of questions," says Rob Stringer, chairman of Sony Music. "I can't comment on a lot of issues that were going on with Michael, nor can anyone else, it's very difficult. But you want to know that he was still a fantastic entertainer, that he still cared, that he was still musically amazing, and all those things are just obvious in this film."

The saga began with the announcement last March of Jackson's string of shows at the O2, the result of two years of talks between Jackson and AEG Live, spearheaded by AEG Live CEO Randy Phillips. The ideas discussed included a tour, a few shows and, finally, a residency. "It took a while for [Jackson] to get comfortable with this, but when he finally made the decision that he wanted to do something, we were in the unique position where London was obviously the perfect place to do it," says AEG CEO Tim Leiweke.

Ticket sales for the initial 10 shows blew up at the box office, and the number of dates was raised to 50. Although all parties were taken aback by the demand, Leiweke says Jackson was fully committed to 50 shows, despite reports to the contrary. "We've heard all of the speculation and opinions out there, but the reality is this is something Michael wanted to do," he says.

Conceptually, Leiweke says the production was "all Michael's" vision—and that vision was expensive. "It was budgeted to be $12 million, but Michael had big dreams and big vision," Leiweke says. "By the time we were ready to go to London we were at $35 million."

In March Jackson reached out to Frank DiLeo, who managed him during a spectacular '80s run that included the star's most successful albums and tours. "Even though he fired me, Michael was still my friend. We never lost the friendship," says DiLeo, who had "no hesitation" about coming back to work for Jackson. "I was extremely excited about being back with him, because we were a magical team in the '80s. He missed it, I missed it."

As rehearsals got under way, public skepticism turned into anticipation. Even the rehearsals two nights before Jackson's death "were extraordinary," Leiweke says. "Everyone came out of there talking about how incredible it was."

The June 24 rehearsal didn't run as long, Leiweke says, and Jackson spent much of that time reviewing video production elements. "He wasn't taxing his voice that night because he was getting ready for London," Leiweke says.

At 12:30 p.m. June 25, Leiweke received a call informing him Jackson had been taken to the hospital. "Like the rest of the world, we were on the outside," he says. "Randy [Phillips] didn't know specifics until he got to the hospital, and by then, unfortunately, it was our worst scenario. It was shocking because what we knew was he was healthy—of that we were certain."

As word of Jackson's death spread, AEG had no time to mourn. The company shifted from preproduction to damage control. "A lot of decisions were made between Tim Leiweke and myself on cell phone while I was standing outside the emergency room," Phillips says. "The first thing we did was have our security close off Staples Center, shut down the production and put all of our intellectual property into the vault at Staples Center so nobody could get near it or leave with it."

As Jackson's death became a media circus, Leiweke ordered Staples Center GM Lee Zeidman to turn the arena into a fortress. "We locked the building down and said, 'No one goes in and no one goes out,' " Leiweke says. The instructions were clear: No pictures of the set, no one in Jackson's dressing room, no one touches anything. "We fired a couple of employees because they took pictures of the stage and we thought that was inappropriate."

Jackson died on a Thursday, which meant AEG executives in London and the company's Los Angeles headquarters had a marathon meeting. Amid their grief, AEG executives started trying to figure out what to do about their investment, even as the words "financial disaster" started to creep into news reports.

"We weren't thinking that way," Leiweke says. "We knew we were in a bad spot and dealing with a crisis, but we believed eventually we'd work our way out of this. Needless to say, those were really difficult, long days—bad days—but I don't think we ever panicked. We had faith that we would eventually find a way to come out of this and recoup the investment."

The decision that saved "This Is It"—as both AEG's investment and Jackson's legacy—had been made weeks before. Rehearsals had been filmed, and it is that edited footage that became the Sony Pictures film.

"I said, 'We've got to archive your comeback because this is going to be historical,' and [Jackson] agreed," Phillips says. "We never expected it to be a movie. This was really for his personal archives—and also to be B-roll and behind-the-scenes footage that probably would have been a DVD concert film."

Within days of Jackson's death, AEG started editing the rehearsal footage into a narrative at AEG's L.A. Live facilities. "Under armed guards we had the editors working for three weeks collating 130 hours [of footage] and distilling it down to three-and-a-half hours in the first pass," Phillips says. "And then we took 12 minutes of that and used it as a demo."

Up until longtime Jackson associates John Branca and John McLain, who had been named executors in Jackson's will, were officially named administrators July 6, AEG had been able to act unilaterally. There was some doubt about who would control Jackson's estate, and "we didn't event know there was a will for over a week," Phillips says. As those details were resolved, however, AEG began negotiating with the executors—Branca and McLain, and attorneys Joel Katz and Howard Weitzman—to determine how to proceed.

Fortunately, AEG's corporate cousins in-

'A LOT OF DECISIONS WERE MADE BETWEEN TIM LEIWEKE AND MYSELF ON CELL PHONE WHILE I WAS STANDING OUTSIDE THE EMERGENCY ROOM.' —RANDY PHILLIPS, AEG LIVE

clude Anschutz Film Group and its Walden Media division ("Ray," "The Chronicles of Narnia"). So AEG Live had Anschutz Film Group negotiate with potential distribution partners.

Four studios bid on "This Is It": Universal, Fox, Paramount and Sony, which submitted the winning bid of $65 million, including $5 million for AEG's editing costs, according to Phillips.

The driving force behind the film negotiations with Sony was Jackson's estate—represented by Branca and McLain—which had to grant permission; Branca's firm, Ziffren Brittenham, negotiated the deal, in consultation with Phillips. Sony Music controls Jackson's catalog, but AEG executives were also impressed by Sony Pictures co-chairman Amy Pascal, who was relentless in her pursuit of "This Is It." "She had a great vision," Phillips says. "She pursued it hard and she called everybody, all the time. She had to have this movie."

One particular meeting stands out for Phillips. "The first marketing meeting I had at Sony Pictures, there were about 40 people in this conference room, and what blew my mind was the fact that this little movie, this HD footage of Michael Jackson, was getting the attention of a whole studio. They just absolutely stopped to focus on this project," he says. "And I was thinking to myself just how much Michael would have loved this, because it was so over the top."

On Aug. 10, Los Angeles Superior Court approved a deal that Jackson's estate would get 90% of the film's net revenue, with the remainder going to AEG. (AEG will also receive revenue from the soundtrack.) That's a small percentage, considering that AEG put up the investment. "I'm sure some would argue that this is a small percentage to take for that much risk and that much work," Leiweke says, "but we didn't want there to be any doubt as to our priorities here, which is to try and protect the best interests of the estate."

The "This Is It" film was created by the same team that had been working on the concerts, including manager DiLeo, director Kenny Ortega, choreographer Travis Payne, music director Michael Bearden and Concerts West co-producer/co-CEO Paul Gongaware.

"The fact that [Kenny Ortega] is also a movie director is a good thing in terms of understanding what footage they had," Stringer says. "I'm not sure we'd have gotten this done if it would have been someone else coming in to work on it."

The film represents "unrestricted access to an unguarded genius," Phillips says. "There's nothing in it other than the credits that wasn't shot or recorded from March 5, when we did the press conference in London, to June 25, when he died. It's completely authentic. Nothing has been doctored."

DiLeo refutes a small but vocal group of fans who see the film as exploitative of Jackson, who they believe was in poor health at the end of his life. "It shows what kind of shape he was in, and he was in very good shape," he says. "The reports of him dying and being 108 pounds are false. The autopsy came back and he was 136 pounds, and I can't remember him being over 150 in all the years I worked with him. The film shows he had a clear head, that he was involved."



Stringer says that "if I had watched a shock [or] tattle documentary, I don't think we would have wanted to be associated. It's really a behind-the-scenes look at Michael's rehearsal for a huge comeback. He is wonderful in it."

At press time "This Is It" was set for viewing on 18,000 screens worldwide, and it's anticipated to become the top-grossing concert film of all time. It should handily beat "Hannah Montana/Miley Cyrus: Best of Both Worlds Concert Tour," which earned $70.6 million worldwide, according to Box Office Mojo, on just 700 screens.

For now, at least, the film's run has been limited to two week This qualifies "This Is It" for Academy Award consideratio and should generate buzz for the upcoming DVD, which is e pected to arrive in first-quarter 2010.

The "This Is It" soundtrack was conceived alongside the fil project "when we saw the early footage, pretty much a few da after he died," Stringer says.

Sony Music dealt with the estate, primarily Branca an McLain, to develop the project under pressure—"It would b strange not to have an accompanying piece to the movie Stringer says—but quality wasn't sacrificed. "The packaging expensive and really nice," he says, noting that the booklet coul probably be sold on its own. "We got it right."

There isn't any exclusivity for "This Is It" at retail. "We' brokered deals with every single retailer in some way or th other, on a global basis," Stringer says, which resulted in complicated manufacturing schedule. The proces of distributing the physical product remind Stringer of earlier days. "I've done this long time and I've worked on lots c Michael Jackson records, so in a wa it's how Michael's records used to b distributed," he says. "They were a ways delivered on short notice an there was always mass deman around the world."

On the digital front, after muc speculation about bundling "Th Is It," it will be sold on iTune mostly, but not completely, a la cart All the songs will be available as ind vidual tracks except the single.

Limiting the a la carte option is a sma business decision. Jackson's recorded wo has flown off the shelves since his death, with h catalog of solo albums having sold 5.5 million copies the United States since that time, according to Nielsen Soun Scan. He has sold 9.2 million U.S. downloads since his deat compared with 1.3 million the year before that, and he will a most certainly be the best-selling artist of 2009.

Expectations run high for "This Is It," though Stringer d clined to offer a sales projection. "I'm pretty sure there will b a value-pack price; the package is a lavish booklet and a real nice cardboard packaging, so it's a proper booklet, not just jewel-case CD," he says. "I think the retail pricing will be ve interesting, because I imagine people will be very competitive

As AEG worked to put together the movie and its soundtrac it took shots from Jackson family members and others that th company is more interested in profits than in promoting Jac son's legacy. For his part, Phillips shrugs it off. "The proble with Michael is his death is as messy as his life was," he say "Everyone's looking for a villain. Sometimes there isn't a v lain—there's just bad circumstances and bad luck, and that what this was. I personally got attacked a few times on nation television, but my skin is thick and that's part of my job."

Stringer also feels strongly that Sony Music has taken th high road, saying the company's actions have been "a solutely the opposite of exploitation. I've worked with [Jac son] for a long time—a lot of this people in this compa have. We didn't take adverts when he died. The catalog w made available but we didn't do anything that we thoug was remotely crass or overcommercial. We've been caref because we've been protective of that legacy and we've do things the right way."

What Leiweke says he is most proud of is "under huge stres huge media scrutiny, and a few people saying things about that we were stunned people would think, we maintained t path. We did it with dignity. And when it's all said and done believe more than the financial gains, people will look at th way we handled ourselves, and more importantly look at th way we gave back to the estate in doing the best we could f our partnership. Our reputation was at stake, and I believe fro our darkest hour came our best moment."

Additional reporting by Reuters.

What's Next For AEG

The Promoter Faced High Ticket Returns For Jackson's Shows. But Other Revenue Is Now Available

As AEG has tried to recoup its investment on Michael Jackson's "This Is It," it has faced one disappointment: Fewer fans than expected kept their tickets to the O2 shows as souvenirs.

When the promoter announced that fans who wanted to keep their concert tickets would have to forgo a refund, its executives hoped that as many as 40% would opt to do so. Instead, they overwhelmingly opted for refunds; only 14% decided to keep their tickets.

The retention rate would have been higher, AEG Live CEO Randy Phillips believes, if fans had one of the eight versions of the commemorative tickets in hand, complete with a hologram, as opposed to vouchers. Even so, the 14% who kept their vouchers added up to $5 million that AEG could keep instead of refunding, "which I would take as opposed to not having," Phillips says.

That's only one of several revenue streams AEG will not get from "This Is It." The company's global merchandising deal with Bravado, part of AEG's original deal with Jackson, included rights to broadcasts and secondary ticket sales, and Phillips says Bravado has already recouped on its merchandise royalty advance.

AEG also opened an exhibition of Jackson memorabilia at the O2 Oct. 27, the day the movie premiered in London; the exhibition will travel to New York and Los Angeles. "What we've done is take our exhibitions division and our folks from the Grammy Museum and asked them to design it and build it [by the London premiere]—which, by the way, is almost an impossible timeline," Leiweke says. "But we're used to impossible deadlines."

There's still talk of a Jackson tribute concert, although an event scheduled for late summer was canceled as the "This Is It" promotional cycle began. "I sat down with Michael's brothers, and the original plan was to take Aug. 29, Michael's 51st birthday, and do the actual show, the entire production, at the O2 in London using Usher and Justin [Timberlake] and Janet [Jackson] and the brothers," Phillips says. "We were actually going to do that one show, only on pay-per-view. But when we made the deal with Sony Pictures, one of the [provisions] was no one would see any of the production elements of 'This Is It' until the movie opened." A different tribute show may take place next year, Phillips says.

"You deal with the circumstances that God gives you and this was out of our control and a disaster," Leiweke says. "But we didn't have time to sit around and mourn—we had to react. We had obligations—and more than anything we felt we had a commitment back to Michael to make sure we took care of the kids. That meant we had to find a way to land on our two feet." —*RW*

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Guitar Heroine

Orianthi Steps Out Of Michael Jackson's Shadow BY LARS BRANDLE

Orianthi Panagaris thought she had the perfect plan. The 24-year-old guitar virtuoso, who hails from Adelaide, Australia, was all set to shred as part of Michael Jackson's band during his set of comeback shows in London. She was also working on a solo debut, but thought it would be released after the run of shows that would establish her as the female Carlos Santana.

Then reality tragically intruded. Her plans came crashing down when Jackson died June 25 after suffering from a cardiac arrest, just three months before his planned return to the stage.

But rather than retreating, Orianthi, who uses only her first name professionally, changed course. Her debut album, "Believe"—for which she wrote songs and sings and plays guitar—was originally due later in the fall, but Geffen Records moved up the release date to Oct. 26 to take advantage of the hype surrounding the theatrical release of "This Is It," the posthumous Jackson music film. "When people see the movie, they're going to think I'm either the fastest ambulance chaser in the business or that I know what I'm doing," quips Ron Fair, chairman of Geffen Records. "She's absolutely the world's greatest female guitar shredder of all time. No disrespect to Lita Ford, but there's no comparison."

The global release of "This Is It" to an estimated 25,000 theaters worldwide by Oct. 28 presented a promotional opportunity too irresistible for Geffen to ignore. "Believe" was released Oct. 26, the same day as the soundtrack to "This Is It."

For the last three months of Jackson's life, Orianthi worked closely and intensely with the superstar. His death is still a raw topic for Orianthi, but she now feels comfortable opening up. "It was so devastating for all of us involved, working with him for three months preparing for the biggest show on Earth," she says. "But I got to play music with him—I'm so grateful I got that time. The experience made me believe in myself more."

Orianthi's stint with Jackson wasn't her first time working with a superstar collaborator. Her father, a performer in a Greek band, kept various guitars around the home, and it didn't take long before Orianthi picked her instrument. Throughout her teens, she traded riffs with the best in the business. By the age of 15 she had worked with her "hero" Steve Vai, and at 18 she had joined Santana onstage in her hometown. Tours and guest appearances followed with the likes of ZZ Top and Prince.

"It's not easy being a female guitar player," she says. "You have to believe in yourself. I had a teacher at school who told me to take up the harp. Hopefully we'll be able to inspire a whole bunch of kids to pick up a guitar and take it seriously. That's my goal: to inspire more female guitarists out there."

Word of the prodigious—and eye-catching—guitarist found its way to Fair, who went on to sign her to a worldwide deal. In 2006, at the age of 21, Orianthi relocated to Los Angeles, where she worked on her album with producer Howard Benson (the All-American Rejects, Daughtry, My Chemical Romance, Three Days Grace).

Orianthi soon grabbed the attention of manager Stirling McIlwaine, who had guided the careers of Daughtry and Jordin Sparks in the United States for Simon Fuller's 19 Entertainment. McIlwaine says he was "blow away" by his first glimpse of Orianthi. In early 2008, he and Fuller made her the first signing to 19 outside the "American Idol" franchise. "Our plan was always to position her as a guitar player. A female Slash, if you will," McIlwaine says. "In America, there are so many female pop singers who drop a guitar around their neck and strum a few chords to look cooler or better than they actually are. Ori is a totally different thing. She's the real deal, and she happens to sing. We decided early on to look at tasty moments where we could position her as a guitar player and use our clout as a management company to create opportunities for her."

The breakthrough presented itself in February, through a fortuitous onstage collaboration with Carrie Underwood at the Grammy Awards. In the days after the performance, Orianthi received a message through her MySpace page from Jackson's musical director Michael Bearden, inviting her to audition for the lead guitarist spot for the "This Is It" concerts.

"I've never been so nervous in my life, auditioning for Michael," she recalls. After Orianthi tore her way through a rendition of "Beat It"—whose guitar solo was originally performed by Eddie Van Halen—Jackson gave the nod and she spent the next three months rehearsing with the icon, six hours each day.

But for all Orianthi's guitar credentials, "Believe" is essentially a conventional pop album with an utterly unconventional guitar solo on each track. Jackson fans no doubt will tune in to the album closer, "God Only Knows," a late entry to the album that deals with loss.

Fair also wants to build a merch business around Orianthi and says he hasn't ruled out the likelihood of a "Guitar Hero" game in her image. "From a merch standpoint, there's so much you could do with a female guitar hero which has never been done before," he says. "I'm sure we can start extrapolating with pink Strats or nail polish with USB drives shaped in the shape of guitars."

The first single, "According to You," has been serviced to U.S. top 40 radio. A hectic U.S. promotional schedule in recent weeks has led to Orianthi appearing on "Good Morning America," "So You Think You Can Dance" and "On-Air With Ryan Seacrest" and in a feature in "USA Today." She will appear as a guest on Adam Lambert's solo album, while her own album will be released Down Under Nov. 6 through Universal Music Australia. In 2010, she plans to mount a worldwide tour.

"In a world full of gatekeepers and haters, you can't hate Ori because she's a legitimate and incredible talent, and nothing like that has come along ever," Fair says. "When everyone sees this movie, they're going to say, 'Holy cow, she's a genius.' " ••••



'IT'S NOT EASY BEING A FEMALE GUITAR PLAYER . . . I HAD A TEACHER AT SCHOOL WHO TOLD ME TO TAKE UP THE HARP.'
—ORIANTHI

Welcome To Paradise

Alejandro Sanz Steps Up His Marketing Game On 'Paraíso Express'

BY LEILA COBO • PHOTOGRAPH BY RUBEN MARTIN

Alejandro Sanz knows his fans have different definitions of paradise.¶ For some, it's a walk in the rain; others, one child's love of running; and others, a group of friends frolicking at the beach. Sanz's fans captured these moments, and hundreds more, in home videos they've uploaded to Sanz's YouTube channel. In the videos, which range from 10 seconds to a minute in length, they illustrate what paradise means to them in an allusion to Sanz's new album—"Paraíso Express"—and the single "Looking for Paradise," featuring Alicia Keys.

The campaign is as whimsical as it is brilliant, and it's part of a broad marketing effort that seeks to bring the usually reticent Sanz closer to his fan base as he prepares to release "Paraíso" Nov. 10 on Warner Music Latina.

Sanz's total world album sales surpass 25 million, according to Warner. In the United States, he's collectively sold 1.5 million albums, according to Nielsen SoundScan.

But three years after his latest studio set, Sanz returns to find a challenging marketplace, one where traditional promotion no longer applies. In response, Sanz and his label are consciously trying to get closer to his broad and widespread fan base in ways they hadn't done before.

They include the "Looking for Paradise" promotion, a one-hour special and TV spot campaign with DirecTV, a Verizon TV campaign and the launch of an interactive Web page, administered by Warner, where Sanz and fans comment and blog almost nonstop.

A key factor in the effort was the Web site, whose entire setup invites direct communication between Sanz—who is constantly tweeting and uploading content—and his fans, who are invited to do the same and then comment. The result is a page that is almost live and whose content changes literally by the hour, with Sanz chronicling every single step of his promotion. While the notion of big acts actively blogging is commonplace in the mainstream market, few Latin names do the same (although tweeting is becoming far more commonplace). Blogs vary from videos and photos to press releases to content that is uniquely Sanz; prior to a visit to Mexico, for example, he posted a poem dedicated to the country, clearly penned by him.

"We're working very hard on my Web page and it's exciting because people are responding," Sanz says. "They're delighted with this new way of promoting the music. Because when the industry no longer has the power to fill up the streets with posters or TV with ads, there is a need for imagination and creativity. And for me, this promotion is far more effective and thrilling."

The most unique piece of Sanz's online promotions may be the "Looking for Paradise" campaign, which stemmed from the single's title.

He liked it so much, in fact, that he asked several of his artist friends—including Shakira, Laura Pausini and Paulina Rubio—to tape 10-second video segments of what paradise meant for them. The videos were posted on Sanz's YouTube channel and garnered enough traffic that he then asked fans to upload their own clips. Of the approximately 800 submissions, 30 were chosen for inclusion in one long video that runs the length of the song and is also posted on Sanz's Web page and YouTube channel.

But the notion of bringing Sanz closer to his fans transcends the home video campaign.

DirecTV also chose Sanz to be the first Latin musician featured in an extensive promotional campaign that includes TV spots and a one-hour special.

"He fits perfectly with our brand," DirecTV PR senior manager Naomi Rodriguez says, noting that Sanz is the first Latin musician with a promotional campaign on DirecTV (although the channel has featured other Latin celebrities) and the first Latin name to get a one-hour special on DirecTV's proprietary, noncommercial 101 channel, which has featured artists like Beyoncé and Katy Perry in the past and reaches 18 million DirecTV subscribers.

> **'When the industry no longer has the power to fill up the streets with posters or TV with ads, there is a need for imagination and creativity.'**
> —ALEJANDRO SANZ

In the spots, Sanz is sitting in his living room, talking about his music and tastes as "Looking for Paradise" plays in the background. While viewers are urged to subscribe to DirecTV to get the same soccer channels Sanz likes to watch, they're also urged to purchase "Paraíso Express." The spots began airing this week on all Spanish-language TV stations and will be shown throughout the year.

The second component, the TV special "Más Allá del Paraíso: Un Encuentro con la Musica y la Pasión de Alejandro Sanz," will air Nov. 23 on 101 and feature interviews with Sanz and performances that haven't appeared before on TV.

The campaign was negotiated purely for its promotional value, with no sponsorship fees involved. A similar agreement was reached with Verizon, which launched a TV campaign timed with the Latin Grammy Awards.

The spots, which began airing Oct. 16 on Univision-owned stations, will run through the first week of November and feature a Sanz fan who wants access to the artist.

"He's doing promotion he hadn't done in a long time," says Gabriella Martinez, VP of marketing for Warner Music Latin America. "For example, he's in Mexico now visiting radio stations, something I don't think he's done in the last two albums."

Warner has also negotiated several radio promotions, including a private Univision Radio show for fans only in Las Vegas later this year.

Sanz will reach out to the masses with a Nov. 5 performance at the Latin Grammys, then perform eight shows at Madrid's Compac Gran Vía Theater, which seats 8,000. The shows—which will take place between the last week of November and the first week of December—were promoted under the tag line "Sit down and feel next to him" and sold out in less than an hour. (By comparison, Sanz's last U.S. tour took him to 28 cities, grossed $8.7 million and had an attendance of 161,000, according to Billboard Boxscore.)

Sanz, a soulful vocalist with a distinctive raspy voice and complex compositions, is regarded worldwide as one of Latin music's top singer/songwriters. His songs, which blend pop with traditional Spanish rhythms, funk and jazz, were first showcased on his 1997 breakthrough album "Más," which yielded the hit "Corazón Partío" and has sold 3.2 million copies worldwide, according to Warner.

"Paraíso Express" is a departure from the more moodier and ruminative "El Tren de los Momentos" (2006) and showcases Sanz's airier, more melodic side. And, maybe more than any other Spanish artist (save perhaps the recent exception of David Bisbal), Sanz, who lives in Miami, has been able to effectively erase the boundaries between Spain and Latin America. He's seen by fans as a continental artist who belongs to everyone.

This is charmingly evident in the "Looking for Paradise" promotion, since the videos hail from every possible place imaginable, from Argentina to Germany. The impetus for the promotion came from the track itself, a song Sanz co-wrote and performed with Alicia Keys, whom he'd met several years before at Rock in Rio in Lisbon, Portugal. The two ran into each other again in New York this year and Sanz asked her to sing on his album. Keys agreed based on the music and isn't using the track for her album.

The song, which this week is No. 3 on Billboard's Hot Latin Songs chart, is an uptempo, almost bubbly track that features the singers trading verses in English and Spanish and singing about what they're looking for in paradise.

It's the first stab at English for Sanz, although there was talk of him doing so years ago. In this instance, all involved say, the decision wasn't motivated by crossover appeal but was merely an artistic one that came about through Sanz's meeting with Keys. The track isn't being promoted to English-language radio. But this does mark the first time that Sanz's first radio single is a duet.

In the meantime, Sanz's longtime manager Rosa Lagarrigue is concentrating on putting together Sanz's 2010 world tour and negotiating sponsorships; Sanz's last tour, in 2007, had 76 stops worldwide. Conversations are also ongoing to release "Paraíso Express" in non-Spanish-speaking territories, including European countries where Sanz's albums haven't been released before. For the time being, "Paraíso" will be released simultaneously in Spain, Latin America, Brazil and Portugal.

"Everyone is so motivated. I honestly haven't given it much thought," he says. "I think people will like it, and we'll see what happens with sales. Today, sales are not a reflection of success. I only think I have a great record that can reach many people. And fortunately, ours is an industry that markets emotions, and this is an album that excites people." ••••



How do the biggest names in the concert industry spell "Atlanta"?

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THE TOUGH GET GOING

The Billboard Touring Conference & Awards Celebrate The Best Of The Live Business





Concert contenders: Billboard Touring Award finalists include (counterclockwise from top) U2, TAYLOR SWIFT, MADONNA, KENNY CHESNEY and LIL WAYNE.

ROAD WARRIORS

Ticket Tallies Determine Winners Of Top Billboard Touring Awards; Industry And Fan Votes Also Measured

BY RAY WADDELL



Hometown heroes: With multiple dates at Croke Park in Dublin (shown here) and at Stade de France in Paris, U2 claims two of three finalist slots in the top boxscore category.

Despite all the forecasts of doom and gloom floating around last January, the concert industry survived just fine in '09. ¶ In fact, many tours, venues, live entertainment companies and events actually thrived this year, as the finalists for the 2009 Billboard Touring Awards demonstrate. ¶ Unlike most other industry awards, the Billboard Touring Awards are primarily based on actual numbers, real business being done, real butts in seats and actual turnstiles spinning. ¶ The exceptions: The recipients of the Legend of Live and Humanitarian Awards each year are chosen by Billboard editors, and the honorees for the concert marketing and promotion award and the Eventful Fans' Choice Award are selected through online voting by members of the touring industry and by fans, respectively. ¶ The nature of the business and the prep time involved in tabulating finalists and winners sometimes doesn't neatly match up with tour schedules, which means that some tours have to be broken up between different years. Still, for a given year, the Billboard Touring Awards showcase which acts, venues and firms were doing the greatest level business in the preceding months. The awards are based on numbers reported to Billboard Boxscore from Oct. 1, 2008, through Sept. 30, 2009.

The big enchiladas are the top tour and top draw awards, which acknowledge the top grossing and ticket-selling tours, respectively. The same three acts occupy the upper echelons in both categories: a pop diva that has transcended her genre, four guys from Ireland who are rewriting the stadium tour paradigm and a hard-rocking Aussie band that returned after a lengthy absence from the road to a jubilant global reception.

Two of the three finalists in the top draw and top tour categories are produced by Live Nation and steered by Live Nation global music chairman Arthur Fogel. The second leg of Madonna's Sticky & Sweet tour solidified the artist's stature as having the highest-grossing solo tour of all time and one of the biggest tours ever. Madonna previously captured the top tour award for Re-Invention in 2004.

For its part, U2 notched Europe and about half of North America under its belt on its record-shattering 360° tour by the cutoff point. The innovative "in-the-round" staging of the tour is allowing U2 to shatter box-office records without pricing tickets in the stratosphere. U2 won top tour and top draw for Vertigo in 2005.

AC/DC joins Madonna and U2 as contenders in the top tour and top draw categories.

For Fogel, it has been another monster year in a career of monster years. His tours by the Police, Madonna and U2 have been previous winners at the Billboard Touring Awards.

"To have both the biggest band in the world in U2 and the biggest female artist in Madonna as finalists is really fantastic," Fogel says. "It is a true testament to their global appeal, ticket-selling power and brilliant talent. I am truly privileged to be involved with these great artists who are at the top of their game."



It's likely that Fogel and Live Nation will be in a simila position in the coming years, as both U2 and Madonn are in the early stages of 10-year multirights deals with Liv Nation. "The successful partnership with Live Nation [wit U2 and Madonna] demonstrates the true potential that e: ists in the live business," Fogel says.

PROPERLY PACKAGED

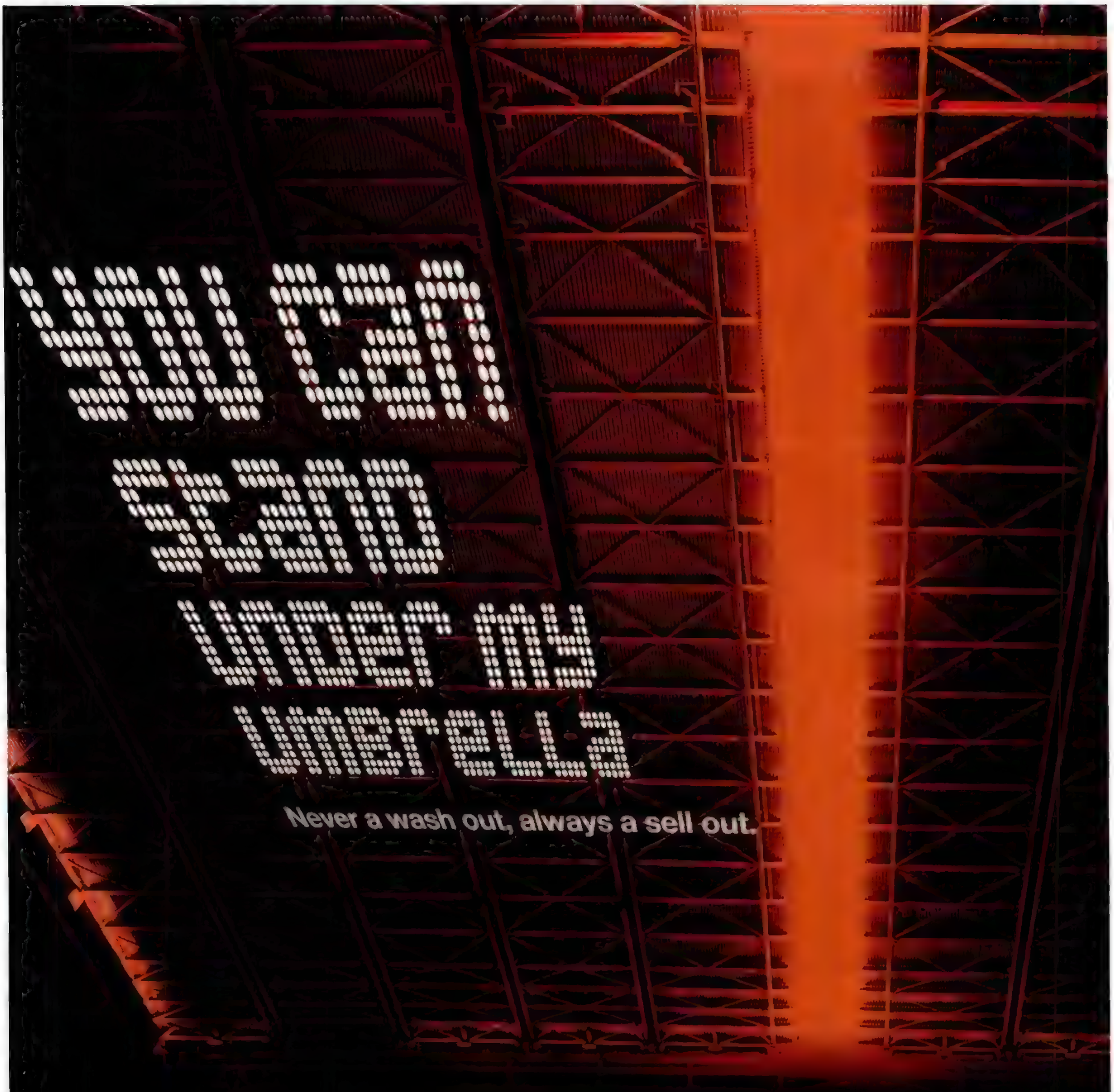
The top package award, which goes to the top-grossin tour with three or more artists on the bill, is designed t reward synergistic packaging and value offered to cor sumers. This year's diverse mix of finalists include tours headlined by a familiar country superstar, a teer pop sensation and a mainstream rock juggernaut.

Five-time top package winner Kenny Chesney is bac again among the finalists with the Sun City Carnival tou Promoted nationally again by TMG/AEG Liv Chesney played a mix of arenas, amphith aters and NFL stadiums and included Miranc Lambert, Lady Antebellum, Sugarland an Montgomery Gentry on the bill.

Chesney has pretty much taken owne ship of this award, and TMG/AEG Live pre ident Louis Messina says Chesney's focu on providing value dates back to the artist own days as a fan.

"Kenny knows that buying a ticket and goir to a show is expensive, so he always wants h fans to have a great time from the opener unt his set," Messina says. "He does not need spend the money [on support], but he does."

Jonas Brothers continue their upward trend as finalists th year in the top package category following their World Tou 2009 with Jordin Sparks. Honor continued on >>p3



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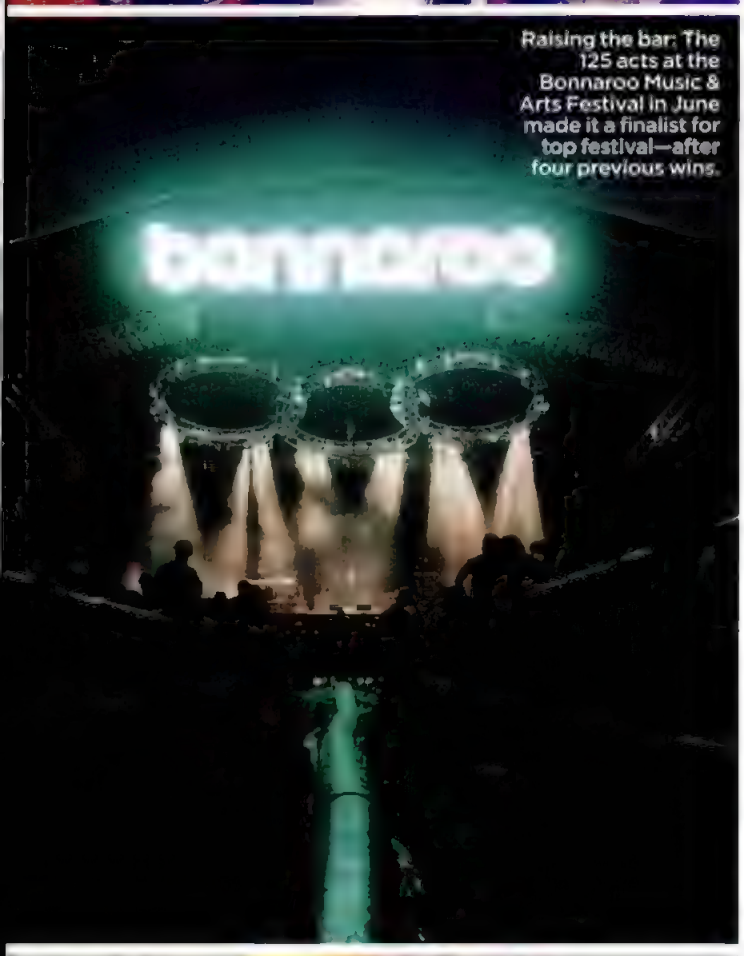
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10
MILLENNIUM STADIUM
ANNIVERSARY



Joining forces: JONAS BROTHERS' tour with Jordin Sparks, Honor Society and the Wonder Girls is up for the top package award.



Raising the bar: The 125 acts at the Bonnaroo Music & Arts Festival in June made it a finalist for top festival—after four previous wins.



Bonus bill: CHAD KROEGER of Nickelback performing on the Dark Horse tour, which is a finalist for top package.

from >>p32 Society and Wonder Girls. Sparks and Honor Society are both managed by Jonas Brothers' co-managers Phillip McIntyre and Kevin Jonas.

"This year was about Jonas Brothers making the leap of playing in the round to deliver as many seats as possible, selling 97%-98% of every seat available, keeping the ticket price under $90 and going to work every day," Live Nation VP Brad Wavra says. "The packaging happened to be self-serving in one sense, with Honor Society and Jordin managed by the same management company and on the same label. But the guys also took a leap of faith on a little band from South Korea called Wonder Girls. They believed in them and wanted to cultivate another touring act."

And Nickelback, the 2006 winner of the breakthrough award, is also a finalist for top package for its Dark Horse tour, with Hinder, Papa Roach and Saving Abel onboard for most of the run. The Dark Horse outing is also a finalist for the concert marketing and promotion award for the band's tour partnership with Nikon and Internet Explorer 8.

TOP BOXSCORE

The top boxscore award recognizes the top-grossing single engagement for the time period, the biggest of the big gigs. Two of these came from U2: July 24-27 at Croke Park in Dublin (U2's dates at Croke Park won this award in 2005) and July 11-12 at Stade de France in Paris.

The third finalist is also from Ireland, but is a festival: the sixth annual Oxegen Fest held July 10-12 at Punchestown Racecourse in Naas, Ireland. Produced by Dublin independent promoter Denis Desmond, director of MCD, Oxegen featured Kings of Leon, Snow Patrol, Blur and the Killers as headliners.

MCD owner Desmond says he is delighted that Oxegen has been named a finalist. "We pride ourselves on getting the best lineups. We have a great, appreciative audience, and being named a finalist is a huge credit to all the staff involved in the organization of the festival," he adds.

TOP FESTIVAL

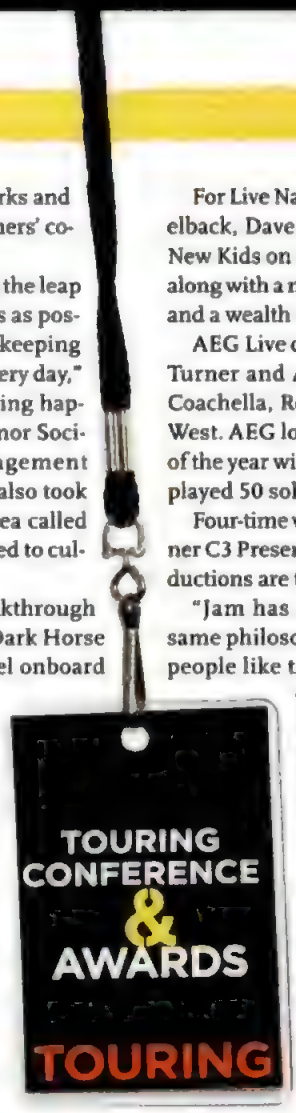
In addition to being a top boxscore finalist, Oxegen is a finalist for the top festival award, along with a four-time winner—the Bonnaroo Music & Arts Festival in Manchester, Tenn.—and a frequent finalist, the Coachella Valley Music & Arts Festival in Indio, Calif.

Coachella headliners included Paul McCartney, Leonard Cohen, the Killers and the Cure. "Coachella is in good company with the other festival finalists," says Paul Tollett, producer of Coachella for Goldenvoice/AEG Live, who says professionally produced and promoted festivals lift the entire festival business. "We feel the other promoting teams take their events as seriously as we do ours. This has elevated the festivals in this country and it's only going to get better."

At Bonnaroo, the lineup of 125 acts included Bruce Springsteen & the E Street Band, Phish, Wilco, Elvis Costello, the Decemberists and Merle Haggard. "Each year we try to raise the bar in every facet of the festival," says Jonathan Mayers, president of Superfly Presents, co-producer of Bonnaroo with A.C. Entertainment. "You have to keep evolving. You don't want to stay static, or you go backward. Every year you want to look back and say, 'Wow, this was better than the last year.' "

TOP PROMOTERS

The global concert mega-promoters Live Nation and AEG Live are joined by São Paulo, Brazil, promoter Time 4 Fun as finalists for the top promoter award. T4F is also a finalist, with MCD and the Australian promoter Michael Coppel Presents, in the international independent promoter division.



LIVE NATION AND AEG ARE JOINED BY BRAZIL'S TIME 4 FUN AS FINALISTS FOR THE TOP PROMOTER OF THE YEAR AWARD

For Live Nation, tours by U2, Coldplay, Jonas Brothers, Nickelback, Dave Matthews Band, Fleetwood Mac, Rascal Flatts, New Kids on the Block and many others helped drive the year along with a massive promotion schedule at the amphitheater and a wealth of European festivals and tours.

AEG Live did very well with Chesney, Britney Spears, Tina Turner and American Idols Live, along with festivals like Coachella, Rothbury, Stagecoach, Mile High and All Points West. AEG lost what would have likely been the top boxscore of the year with the death of Michael Jackson, who would have played 50 sold-out shows at London's O2 Arena.

Four-time winner Jam Productions in Chicago, the 2007 winner C3 Presents in Austin and Madison, Wis.-based Frank Productions are the finalists for top independent promoter, U.S.

"Jam has continued to operate our business with the same philosophy we've always had: service, loyalty and treat people like they want to be treated," Jam co-founder Arny Granat says. "That does not mean we get any kudos or love back in today's world, but [co-founder] Jerry [Mickelson] and I choose to continue on this path."

Rock did the trick for Frank Brothers, who did well with tours in secondary markets from Buckcherry/Avenged Sevenfold, a Disturbed package and a Mudvayne/Black Label Society package, along with several Metallica dates. "We look at ourselves as being very fortunate," partner Fred Frank says. "There are not a whole lot of independent promoters left. They've either been bought out or squashed out. But we continue to fight for our niche and we feel like we're in a pretty good spot right now. And we're trying to stay a little under the radar."

TOP MANAGER, TOP AGENCY

The top manager award recognizes the management firm with the combined highest-grossing clients among the top 50 tours. This year's finalists are Maverick Management (Madonna), Principle Management (U2) and Front Line Management with a strong list of affiliated acts, including Chesney, the Eagles, Fleetwood Mac, New Kids on the Block, Neil Diamond, Kings of Leon and Luis Miguel.

Headed by Paul McGuinness, Principle Management won in 2005. Maverick, steered by Guy Oseary, won the top manager award in 2004 on the strength of Madonna's Re-Invention tour.

The top agency finalists have the highest-grossing combined tours among the top 50, with William Morris Endeavor Entertainment, Creative Artists Agency and Artists Group International being the top three this year.

CAA's tours that ranked in the top 50 include Bruce Springsteen & the E Street Band, AC/DC, Jonas Brothers, Fleetwood Mac, Il Divo, New Kids on the Block, Kings of Leon, Eric Clapton and top comedy tour finalists Robin Williams and Dane Cook.

"From emerging artists to icons of the industry, 2009 has been an exceptional year for our clients and we are fortunate to play a role in their success," says Rob Light, managing partner/music head for CAA. "This is a testament to CAA's culture of collaboration—working closely with our colleagues across all areas of the agency and hand in hand with promoters, labels, managers, sponsors and venues."

William Morris Endeavor Entertainment saw success this year with acts like Spears, Trans-Siberian Orchestra, Rascal Flatts, Brad Paisley, the Eagles, Luis Miguel and the Killers.

The lone independent agency in the group, Artists Group International, has been a perennial finalist among the top agencies. "I am proud of my team and the tremendous work ethic that exists at AGI," president Dennis Arfa says. Among the tours fielded by AGI in 2009 were treks by Billy Joel & Elton John (with the Howard Rose Agency), Metallica, Mötley Crüe and Def Leppard. •••



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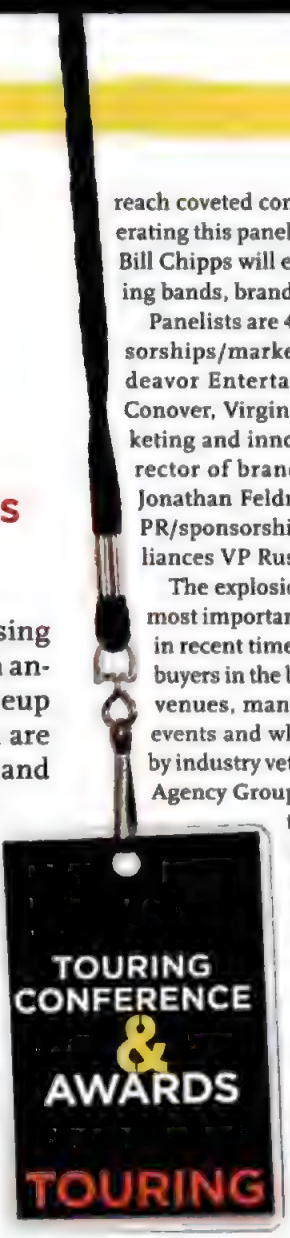
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KINGS OF THE ROAD

Touring Experts Tackle Top Concerns On Conference Panels

BY RAY WADDELL

The issues facing the touring industry are growing increasingly complex, and the most pressing ones will be addressed Nov. 4-5 with provocative panels and intimate round tables at the sixth annual Billboard Touring Conference in New York. ¶ Taking on these topics will be a diverse lineup of industry players, ranging from innovative up-and-comers to savvy veterans, all of whom are playing a role in reshaping this critical part of the music business. ¶ Ticketing, marketing and promotion, new models, artist development, sponsorships, festivals, the evolution of management companies and the big-picture landscape will all be discussed on in-depth panels. Also, AEG Live CEO Randy Phillips will lead a behind-the-scenes look at the aftermath of the This Is It tour plans following Michael Jackson's death in June.



LOWDOWN FROM LIANA

Artist development remains one of the most critical issues in the music business, and a panel on this topic has opened every Billboard Touring Conference since year one. In what has become a remarkably prescient session, this group of managers, promoters and agents will delve into key career-building components. They'll offer insight on which acts should be on everyone's radar and how the next generation of arena headliners is being fostered.



MSG Entertainment VP of concert marketing Liana Farnham will again moderate the panel. Onboard are C3 Presents partner Charles Attal; William Morris Endeavor Entertainment (Rascal Flatts, Brad Paisley) agent Rob Beckham; Cornerstone co-founder Jon Cohen; Bowery Presents partner Jim Glancy; Harvey Leeds, president of the artist management firm Headquarters and a talent buyer for Live Nation; and Brian Manning, agent at Creative Artists Agency (Jonas Brothers, Maroon 5).



Farnham is known for calling out panelists on their past breakout picks and says panelists keep her informed as to how their picks are performing.

CONTROLLING THE KEYS

The "Let 'Em In" panel takes on what is arguably the most controversial topic in live entertainment today: ticketing. The ticket, and the fan connection it carries, is the key to the kingdom before, during and after an event. At the forefront of just about any discussion of ticketing is the question of harnessing the secondary market.

Moderated by Carla Varriale, partner at the sports and entertainment law firm Havkins Rosenfeld Ritzert & Varriale, "Let 'Em In" will break down ticketing with a panel that includes reps from the two (at this point) biggest ticket sellers in the world, Live Nation Ticketing president Nathan Hubbard and Ticketmaster North American president David Butler, along with Jeff Kline, president of Veritix, a pioneer in the world of paperless ticketing; Chris Tsakalakis, CEO of StubHub, the leader in online secondary-market sales; Don Vacarro, CEO of TicketNetwork, a leading ticketing aggregator; Michael Marion, GM of the Verizon Arena in North Little Rock, Ark., an arena on the front line of ticketing issues; and a rare appearance from one of the country's leading ticket brokers, Barry Rudin, president of Barry's Tickets.

THINGS THAT WORK

Live music weathered the storms of a brutal economy quite well in 2009, and the "Good Vibrations" panel looks at some of the most successful concert and tour promotion concepts of the year. Eventful CEO Jordan Glazier will find out what worked, and why, with the decision-makers who helped make these initiatives happen.

Panelists include Shawn Gee, president of music and entertainment at Sports & Entertainment Financial Group (Lil Wayne); Ticketmaster Entertainment senior VP of music services Vito Iaia; C3 Presents partner Charlie Jones (Lollapalooza, Austin City Limits Music Festival); Rockstar Mayhem/Taste of Chaos co-founder John Reese; Live Nation senior VP Brad Wavra; and Progressive Global Agency owner/agent Buck Williams (Widespread Panic, R.E.M.).

Each of these panelists was involved in winners this year, tours and events spurred by creative marketing and effective promotions. Wavra, for example, was part of Live Nation's successful amphitheater promotions for tours like No Doubt's. Iaia oversees Ticketmaster Entertainment's music services division, which runs paperless ticketing programs and successful VIP tour packages and promotions. Widespread Panic, booked and co-managed by Williams, teamed with the Allman Brothers Band in an inspired co-headlining bill. And moderator Glazier's Eventful, a music-oriented social networking site that lets fans "demand" artists come to their city, worked with Kiss in routing the band's current Alive 35 tour.

NEW MODELS

This is the era of new models, and artists, managers, labels and promoters are finding unique methods to reach fans. "Brand New Key" will explore some of the novel and exciting ways the stakeholders are taking control of their own destiny in breaking acts, selling tickets and building careers.

Moderated by direct-to-fan trailblazer 23 Omnimedia president Larry Peryer, the panel's speakers include Paradigm (Coldplay) agent Marty Diamond, Crystal Math Management co-founder Mathieu Drouin, Roadrunner Records VP of touring marketing/artist development Harlan Frey, Cut Merch president Steve Gerstman, Artist Nation president Steve Herman and Dominic Sandifer, president of Greenlight Marketing & Media, a sister company of Red Light Management.

"This panel features a cross-section of wise old hands and young up-and-comers who all have one thing in common: the desire to innovate, tweak and push the boundaries in pursuit of methods and models," says Peryer.

SIGNS OF CHANGE

Corporate sponsorships are playing a major role in the touring industry, as companies increasingly turn to live music to reach coveted consumers. Returning in his role of mod
erating this panel, IEG Sponsorship Report senior edito
Bill Chipps will engage an A-team of innovators in unit
ing bands, brands and fans.

Panelists are 4fini Productions director of tour spon
sorships/marketing Sarah Baer, William Morris En
deavor Entertainment agent/sponsorships Stranc
Conover, Virgin Mobile senior director of brand mar
keting and innovation Ron Faris, Atlantic Records di
rector of brand partnership and sports marketing
Jonathan Feldman, Clorox senior group manager o
PR/sponsorships Drew McGowan and Live Nation Al
liances VP Russell Wallach.

The explosion of the festival business is one of the
most important developments in the concert industry
in recent times. The top festival producers and talen
buyers in the business will discuss how artists, agents
venues, managers and others can maximize these
events and where this market is headed. Moderated
by industry veteran Jim Lewi, head of live events at the
Agency Group, the panel includes Buddy Lee Attrac
tions (Country Music Assn. Music Fest
president/CEO Tony Conway, Superfly
Presents (Bonnaroo, Outside Lands
president Jon Mayers, Top Artist Pro
ductions (moe.) president Jon Topper
C3 Presents (Lollapalooza, Austin City
Limits Music Festival) promoter Hus
ton Powell and Rehage Entertainment
(Voodoo Fest) president Steve Rehage

CAPTAINS COURAGEOUS

Power and leverage belong to the artis
manager, and all revenue streams flow
through the offices of consolidated mega
managers and fierce independents alike
If content is king—and it is—then managers are now indis
putably in charge of growing this content. Some of the mos
influential and creative managers in the business will provid
their take on the new paradigm during "Every Breath You Take.

Moderated by Billboard editorial director Bill Werde, th
panel includes a stellar group of visionary artist managers
Will Botwin, manager at Red Light Management (Dav
Matthews Band, Ben Harper); Dave Holmes, manager at 3
Management (Coldplay); Mathew Knowles, president/CE
of Music World Entertainment (Beyoncé); Allen Kovac, pres
ident of 10th Street Entertainment (Mötley Crüe
Buckcherry); Ken Levitan, co-president of Vecto
Management (Kings of Leon, Bon Jovi); and Mik
Martinovich, manager of Flatiron Managemen
(My Morning Jacket).



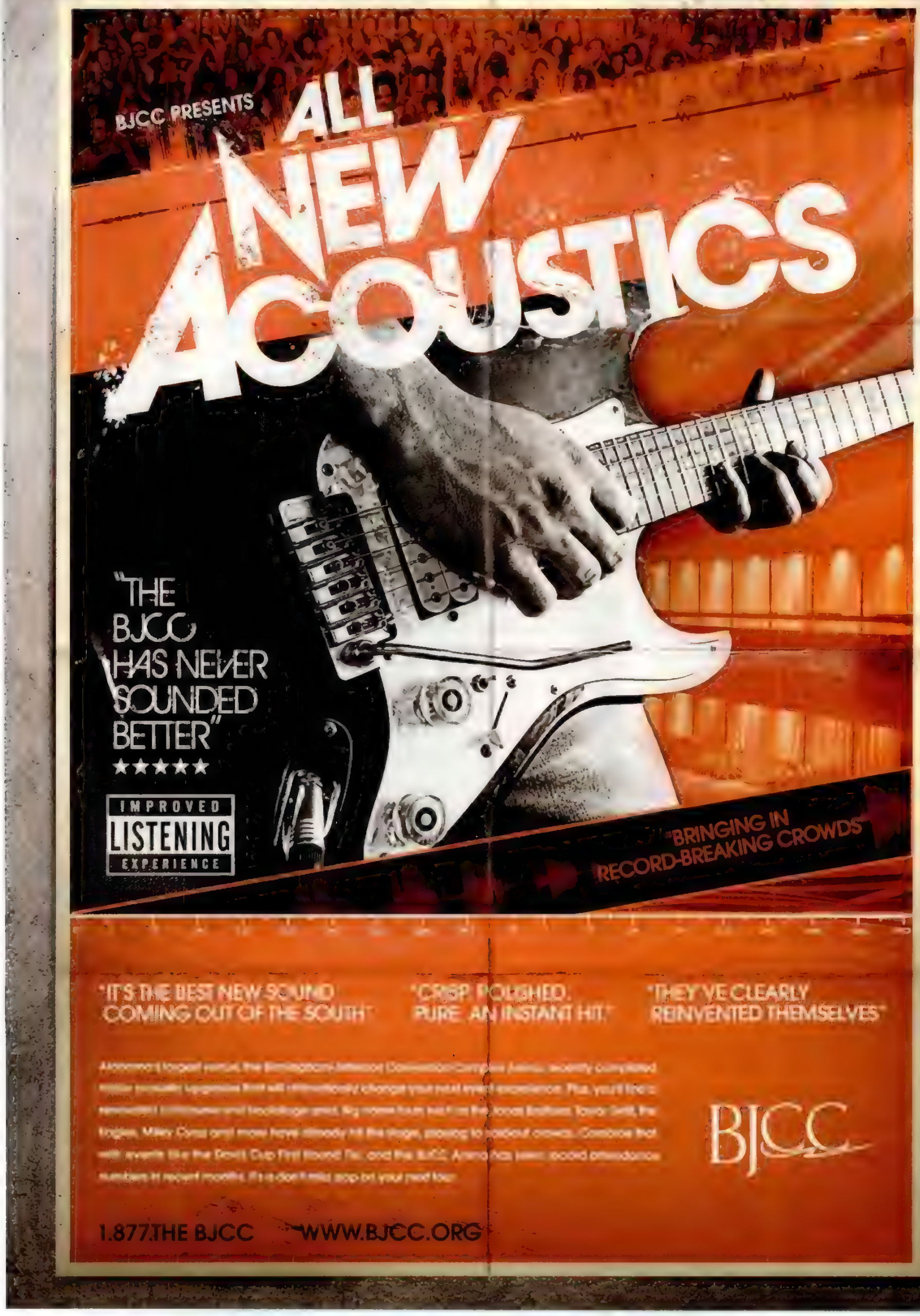
The touring industry has reacted to a challeng
ing environment with innovation and remark
able resiliency. In a panel that has become know
for its visionary ideas, candid exchanges and insight
ful opinions, some of the key stakeholders of the in
dustry discuss where the concert business is toda
and where it may be headed in an era when th
very future of this industry is being shaped.



Moderated by high-powered music attorney E
liot Groffman, the "Sultans of Swing" panel in
cludes Coran Capshaw, owner/manager of Re
Light Management (Dave Matthews Band, Phish
Tim McGraw); Live Nation Midwest president Ric
Franks; Chip Hooper, agent at Paradigm Talent & Li
erary Agency (Dave Matthews Band, Coldplay
Phish); 4fini Productions president Kevin Lyman
Concerts West/AEG Live CEO John Meglen; an
C3 Presents partner Charlie Walker.



"Whether independent entrepreneurs like Kevi
Lyman, Charlie Walker, Chip Hooper or Coran Cap
shaw, or the big corporate guys like John Meglen an
Rick Franks, we can look forward to a spirited discussio
about the big problems," says Groffman, "such as how to figh
the threat of devaluation of the live business in the face of tick
eting giveaways, the need to meet consumer demand for goo
packages and interesting, alternative venues and, of course, th
ongoing battles over pricing."


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RISING STARS

Finalists For Breakthrough Award Draw Varied But Growing Audiences

BY MITCHELL PETERS



Four diverse acts are vying for this year's Breakthrough Award at the Billboard Touring Conference & Awards, to be held Nov. 4-5 in New York. ¶ The finalists—Il Divo, Kings of Leon, Lil Wayne and Taylor Swift—may attract decidedly different demographics, but all have proved to be equally passionate about building their touring careers in 2009. ¶ The Breakthrough Award goes to the top-grossing act that cracks Billboard Boxscore's top tours recap for the first time in its career and is based on ticket sales reported to Boxscore from Oct. 1, 2008, through Sept. 30, 2009. Previous winners include Miley Cyrus, Josh Groban, Linkin Park, Rascal Flatts and Justin Timberlake.





To the next level: Breakthrough Award finalists, who have cracked the top tours chart for the first time in their careers, include (clockwise from top) TAYLOR SWIFT, LIL WAYNE, KINGS OF LEON and IL DIVO.

IL DIVO

Three primary factors played into the success of classical pop act Il Divo's international touring success in 2009: playing the right-sized buildings, heavy TV marketing and appearances, and nonstop press from group members, says Live Nation senior VP of global touring Mark Norman.

Following arena dates throughout Europe earlier this year, Il Divo supported its latest album, "The Promise," with a 40-plus-date, Live Nation-produced North American arena and theater tour that ended in late July. In markets that didn't have large theaters, the group chose to book scaled-down arenas.

Going into the trek, the group gained momentum stateside by performing on TV shows like "Live With Regis and Kelly" and "Good Morning America," says David Zedeck, Il Divo's booking agent at Creative Artists Agency.

In addition to appearances on popular programs, the group benefited from Live Nation's advertising budget, about 60% of which was spent on TV marketing. The final piece of the puzzle was the willingness of the members of Il Divo—David Miller, Sebastien Izambard, Urs Bühler and Carlos Marín—to promote themselves with nonstop press.

KINGS OF LEON

The rock act Kings of Leon sent a clear message to the concert industry that it's here to stay following a sold-out performance Jan. 29 at New York's Madison Square Garden. The band followed that concert with another run of North American arena shows that ended in late October.

"We were hoping for the explosion that's occurred," says Ken Levitan, Kings of Leon's manager at Vector in Nashville. "But we also wanted to take chances and set it up by playing places like Madison Square Garden."

Prior to playing arenas, Kings of Leon were selling out large theaters, including New York's 6,000-seat Radio City Music Hall. "We booked [the Garden concert] really early on, thinking that was the next level of where we wanted to go everywhere," Levitan says.

The band's recent North American run supports its latest album, "Only by the Night," which has sold 1.4 million copies in the United States, according to Nielsen SoundScan.

After a brief break from touring, "we'll play the U.S., then run over to Europe. Then we'll come back to the U.S., then go to Australia. We've just tried to build it."

LIL WAYNE

After his 2008 album "Tha Carter III" sold 3.2 million U.S. copies, according to Nielsen SoundScan, Lil Wayne took his success on the road. He ranked No. 15 on Billboard's 2009 midyear list of the highest-grossing tours, earning $23.8 million from 40 shows that drew more than 364,000 concertgoers, according to Billboard Boxscore.

In September, Lil Wayne's tour producer/tour business manager Shawn Gee told Billboard that the rapper's 2008-09 tour drew nearly 804,000 fans to 78 concerts. The numbers make it the most lucrative rap tour that Billboard has ever tracked, topping Jay-Z's 2008 jaunt with Mary J. Blige, which grossed $34.6 million and drew 310,694 concertgoers to 28 shows., according to Boxscore.

Gee, who serves as principal/president of music and entertainment at Sports & Entertainment Financial Group, says the initial strategy was to "prove that Wayne was a real headline arena artist." To accomplish that, he and management hired touring professionals who've previously worked with artists like Beyoncé. The other key component was "overdelivering" to fans. Lil Wayne's 2008-09 tour—promoted exclusively by Haymon Events/Live Nation—was split into three legs and featured support on various dates by Keyshia Cole, T-Pain, Gym Class Heroes, Keri Hilson, Young Jeezy, Drake, Soulja Boy Tell 'Em, Jeremih and Pleasure P.

TAYLOR SWIFT

Before her arena headlining tour this year, 19-year-old countr artist Taylor Swift opened shows for top-tier country acts lik Rascal Flatts and Brad Paisley. Propelled by the success of he chart-topping album, "Fearless"—which has sold nearly 4 mil lion copies in the United States, according to Nielsen Sound Scan—Swift recently completed the first leg of a sold-out U.S arena tour, promoted by TMG/AEG Live.

"We knew she could do the arena business based on the wa that the album was performing," says Greg Oswald, Swift' booking agent at William Morris Endeavor Entertainment i Nashville. While supporting Rascal Flatts in 2008, Swift teste the headlining waters by performing a handful of one-off date in 6,000- to 9,000-seat venues in various markets.

Her Fearless arena tour started April 23 in Evansville Ind., and sold solidy through its last reported date on Jun 12, according to Billboard Boxscore. Beginning in Februar 2010, the singer will play arena dates in Australia befor performing 37 arena shows across North America. "It's me teoric, plus some," Oswald says, "especially when you con sider that it's global."



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Winning streak: Madison Square Garden is a finalist for the top arena award, which it has claimed for the past five years.

HOT HALLS

Venues At Multiple Levels Vie For Billboard Honors

BY MITCHELL PETERS

Driven by road warriors like Madonna, AC/DC, Tina Turner, Britney Spears and Green Day, 2009 was another strong year for business at venues across the globe. At the Billboard Touring Conference & Awards, to be held Nov. 4-5 at the Roosevelt Hotel in New York, the awards will recognize the top-grossing venues for the '09 touring season. ¶ Here's a look at the finalists, based on Billboard Boxscore results from Oct. 1, 2008, through Sept. 30, 2009.

TOP ARENA

Despite a difficult economy, "2009 proved to be a strong year for concerts and special events at Madison Square Garden," says Melissa Ormond, COO of MSG Entertainment (MSGE), whose New York building has captured the top arena honor for the past five consecutive years.

"From rock to pop to country, the biggest names in music made the Garden a stop on their tour, including Taylor Swift, the Killers, Green Day, Britney Spears, Beyoncé, Pink, Rascal Flatts, the Dead and Kings of Leon," she says, noting that all of the concerts were sellouts.

Among the year's highlights, Ormond notes, was the opening of the recent tour by the Dave Matthews Band at the Garden in April. Another was Jay-Z's sold-out Sept. 11 benefit performance in support of the New York Police and Fire Widows' and Children's Benefit Fund.

While honored to be among the top-grossing arenas in the world, London's O2 Arena staffers were saddened by the sudden death of Michael Jackson, whose planned 50-show run at the venue would've been the highest-grossing single-concert engagement. "It is tragic that the world did not get to see what would undoubtedly have been a series of groundbreaking shows from the King of Pop," says Caroline McNamara, head of sales at O2 Arena.

Aside from the loss, the O2 Arena has presented major talent during the past year, including concerts by Turner, Spears, Madonna, AC/DC, Beyoncé and Pink. "We are up 25% ahead of last year on the number of shows in the arena, bringing our total up to 175 by the end of the year," McNamara says.

At the Acer Arena in Sydney, "the global financial crisis seemingly has not had much of an impact on the level of concert and entertainment product coming to our part of the world," says Tim Worton, group director of arenas at AEG Odgen, which oversees the operation of Acer Arena. "And even more significantly, the fans seem largely unaffected by it."

Worton says that some of the highlights at Acer Arena during the past year included multiple-show engagements by Coldplay (four), Simon & Garfunkel (three), Beyoncé (two), Pink (two) and the Pussycat Dolls (two) and single-night concerts by Fall Out Boy, Kings of Leon, Brooks & Dunn and the Who.

IN A GLOBAL MATCHUP, VENUES IN NEW YORK, LONDON AND SYDNEY COMPETE FOR ONE TOP HONOR.

TOP AMPHITHEATER

On the strength of the summertime outdoor concert business, three Live Nation amphitheaters are again finalists in this category: Comcast Center in Mansfield, Mass.; Susquehanna Bank Center in Camden, N.J.; and Molson Amphitheatre in Toronto.

"This award belongs to the artists, fans and our great local teams that make these venues successful," says Jason Garner, CEO of global music for Live Nation. "These amphitheaters enjoyed a great summer featuring the best artists in the world and promotions like No Service Fee Wednesday that brought fans out in record numbers."

With a 2009 schedule that included such longtime venue favorites as Phish, Jimmy Buffett, Aerosmith and the Allman Brothers, the Comcast Center "met the challenge of an uncertain economy," says Live Nation Boston senior VP Dave Marsden. "Headlining the venue for the first time were Bruce Springsteen & the E Street Band, Slightly Stoopid and Kings of Leon, who played to over 18,000 fans." The Comcast Center won last year's top shed award.

One of the highlights at Susquehanna Bank Center was "watching how young, diverse and strong the audience was for our country shows," says Geoff Gordon, president at Live Nation Philadelphia. "Country touring does an amazing job of building headliners, which makes you feel great about the future of the business."

The Camden shed's annual radio shows were another highlight, he notes. "We have four yearly radio shows with stacked lineups that are either free or extraordinarily reasonably priced," Gordon says. "These dovetailed really nicely into all of the smart packaging this summer, which gave fans a lot of bang for their buck."

This year marked the 15th season at Molson Amphitheatre, and the venue's '09 lineup "re-

continued on >>p4

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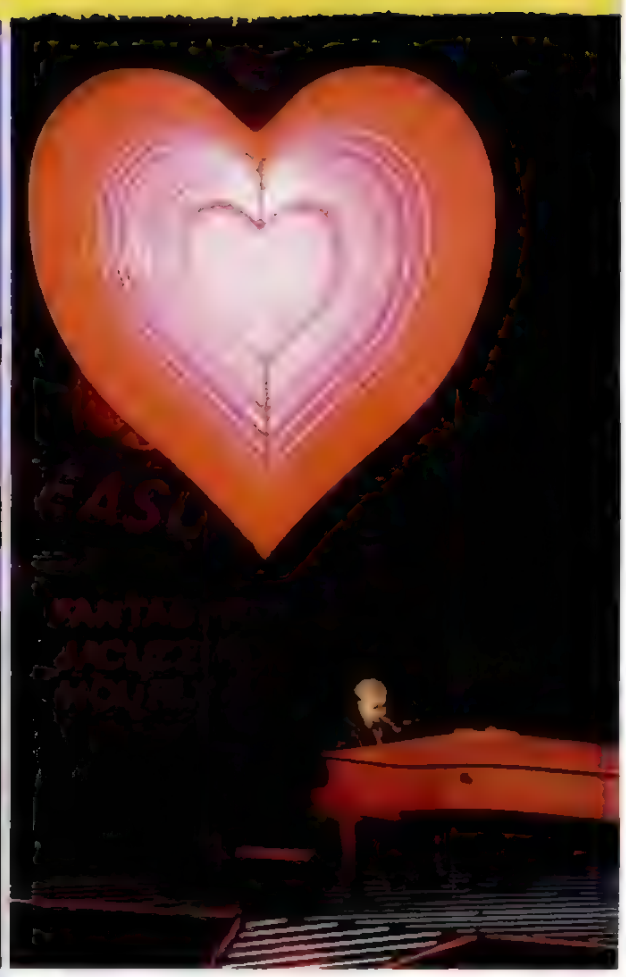
THE LAST

USA TOUR DATES

11/20	CHICAGO, IL	ALLSTATE ARENA
11/22	WASHINGTON D.C.	PATRIOT CENTER
11/25	ATLANTA, GA	ARENA AT GWINNETT
11/27	ATLANTIC CITY, NJ SOLD OUT	TAJ MAHAL
11/28	BOSTON, MA	AGGANIS ARENA
11/29	ATLANTIC CITY, NJ	TAJ MAHAL
12/02	DALLAS, TX	NOKIA THEATRE
12/04	HOUSTON, TX	TOYOTA CENTER
12/10	LAS VEGAS, NV	HARD ROCK
12/11	PHOENIX, AZ	JOBING.COM ARENA
12/12	SAN DIEGO, CA	SAN DIEGO SPORTS ARENA
12/13	SAN JOSE, CA	HP PAVILLION
12/15	LOS ANGELES, CA SOLD OUT	STAPLES CENTER
12/16	LOS ANGELES, CA	STAPLES CENTER
12/18	ORLANDO, FL	ANWAY ARENA
12/19	MIAMI, FL	AMERICAN AIRLINES ARENA
01/20	NEW YORK, NY SOLD OUT	MADISON SQUARE GARDEN
01/21	NEW YORK, NY SOLD OUT	MADISON SQUARE GARDEN
01/30	UNCASVILLE, CT	MOHEGUN SUN ARENA
02/01	NEW YORK, NY SOLD OUT	MADISON SQUARE GARDEN
02/02	NEW YORK, NY	MADISON SQUARE GARDEN







Hosts with the most: Top venue finalists include (clockwise from left) the WaMu Theater in New York, which presented **VAN MORRISON** in February; the Colosseum at Caesars Palace in Las Vegas, where **ELTON JOHN** has logged 241 shows; and the House of Blues club in Boston.

from >>p40

flected the growing careers of young artists [in] country, hip-hop and classic rock," says Riley O'Connor, chairman of Live Nation Canada. "Canada's premier outdoor live music venue continues to be a trendsetter with innovative marketing and fan-friendly ticketing promotions, such as Mega Ticket, four-packs and the wireless box office."

TOP VENUE, 10,000 SEATS OR LESS

As the winners of last year's top award in this category, New York's Radio City Music Hall management team understands firsthand that venues with 10,000 seats are the sweet spot of the concert industry.

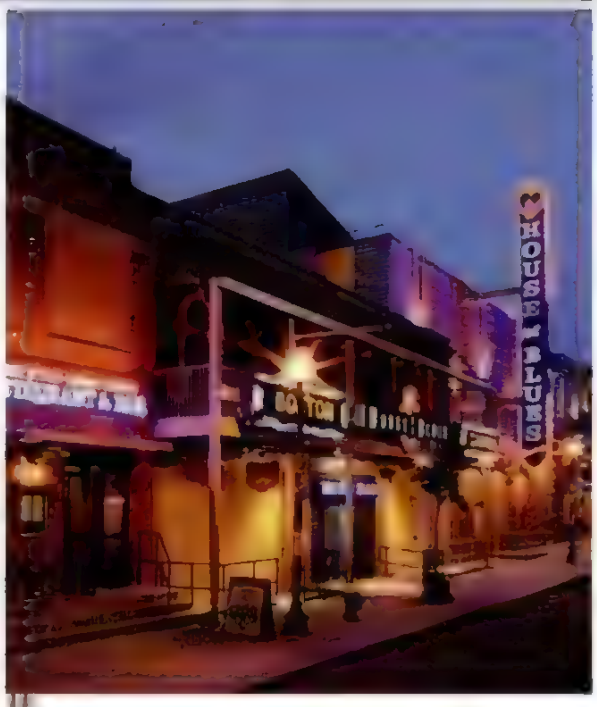
"Diverse event bookings" contributed to Radio City's continued success in 2009, including a political speakers series, a sold-out run of Dora the Explorer performances and sellouts by Leonard Cohen and Flight of the Conchords, according to MSGE's Ormond. "Award shows also contributed to our success with the return of the MTV [Video Music Awards] to New York City, as well as the annual Tony Awards," she says.

Proving that MSGE remains a dominant force in New York, the company's WaMu Theatre at Madison Square Garden is also competing in the category, boosted by a year that heralded multiple-night bookings by such talents as comedian Kathy Griffin (four) and Van Morrison (two). Other highlights included performances by Keyshia Cole, Jennifer Hudson and a number of family shows, Ormond says.

"We have great flexibility in booking the WaMu Theatre due to its size and expansive stage, while still providing the intimate feel of a smaller venue," she says. "In the current economic environment, promoters tend to seek out venue sizes such as the WaMu Theatre or Radio City where they have a greater opportunity to sell out and add shows based on additional demand."

The Auditorio Nacional in Mexico City will attempt to regain the top award in November. (The venue won this honor in 2007.) In addition to family fare, the building hosted shows by Luis Miguel, Il Divo, Gloria Trevi, Chicago, Alanis Morissette, Backstreet Boys, Enrique Iglesias, Sarah Brightman, Yanni and Gloria Estefan.

"We have tried to diversify our talent for 2009 to include every type of entertainment to help maintain our programming for 2009," says Maria Cristina Garcia Cepeda, CEO of Auditorio Nacional. "This has greatly helped our tickets sell over the year."





TOP VENUE, 5,000 SEATS OR LESS

Last year, with the help of residency stars Cher and Bette Midler, the Colosseum at Caesars Palace in Las Vegas experienced solid business that helped it earn the top venue award for 5,000 seats or less. (The building also nabbed a top venue award in 2007, thanks to the final year of Celine Dion's five-year residency.)

Between January and September 2009, the Colosseum "maintained its status as one of the busiest houses in the industry with 139 program nights," says Harrah's Entertainment VP of entertainment Scott Schecter.

In addition to performances by Cher, Midler, Jerry Seinfeld, Jeff Dunham and Luis Miguel, Elton John's "The Red Piano" run drew to a close with the final 22 engagements in February and April. "It was a fantastic run that closed very strong and with great fan enthusiasm," Schecter says.

The programming at the Fox Theatre in Atlanta "remains fairly diverse and routinely includes Broadway, concerts, comedy, family shows, arts events and film," GM Allan Vella says, noting that the venue's primary Broadway clients are Broadway Across America and Theatre of the Stars.

Along with Broadway, the theater also hosted a number of comedians and musical acts including Il Divo, Larry the Cable Guy, George Lopez, Death Cab for Cutie, John Legend, Ryan Adams, George Jones, Celtic Woman, Robin Thicke and Jennifer Hudson.

Meanwhile, following a seven-month restoration, the Beacon Theatre in New York reopened in February with two sold-out shows by Paul Simon. "The momentum continued with the Allman Brothers Band igniting the Beacon with 15 sold-out shows in celebration of their 40th anniversary," Ormond says.

The Beacon's primary focus in 2009 was to leverage MSGE's partnerships to give artists performing at the theater national TV exposure. "The Beacon hosted a sold-out performance by the Dave Matthews Band that was televised on Fuse," she says. "The Beacon also maximized MSGE's relationship with Fuse and MSG Network to attract an eight-night run of Steely Dan."

TOP CLUB

Clubs are perhaps the concert industry's most important venues, because they foster developing acts and help build healthy fan bases that ultimately allow artists to move into larger-sized buildings as their careers progress. As such, the top club award is based on attendance and not gross.

Live Nation clubs dominated the finalists in 2008. This year, two of the company's venues compete: House of Blues in Boston and the Fillmore in San Francisco. "The historic Fillmore San Francisco and our new House of Blues Boston are two of the best live music venues in the country," Live Nation's Garner says.

At House of Blues Boston, "we are on track to do more than 200 shows in our first 10 months in business," says John Innamorata, the club's talent buyer. "So it's been a whirlwind year for the entire HOB team, and we are all honored to be recognized in our very first year of operation."

The Fillmore and House of Blues Boston will compete against the 9:30 Club in Washington, D.C., which had another steady year, according to venue co-owner Seth Hurwitz.

"We're doing as well as we ever say," says Hurwitz, who's also chairman of I.M.P. Productions. "I believe that it comes from day-to-day hard work and trying not to book shows we shouldn't and being saddled with having to sell them later. Every show should be looked at as a single avai and a single date."

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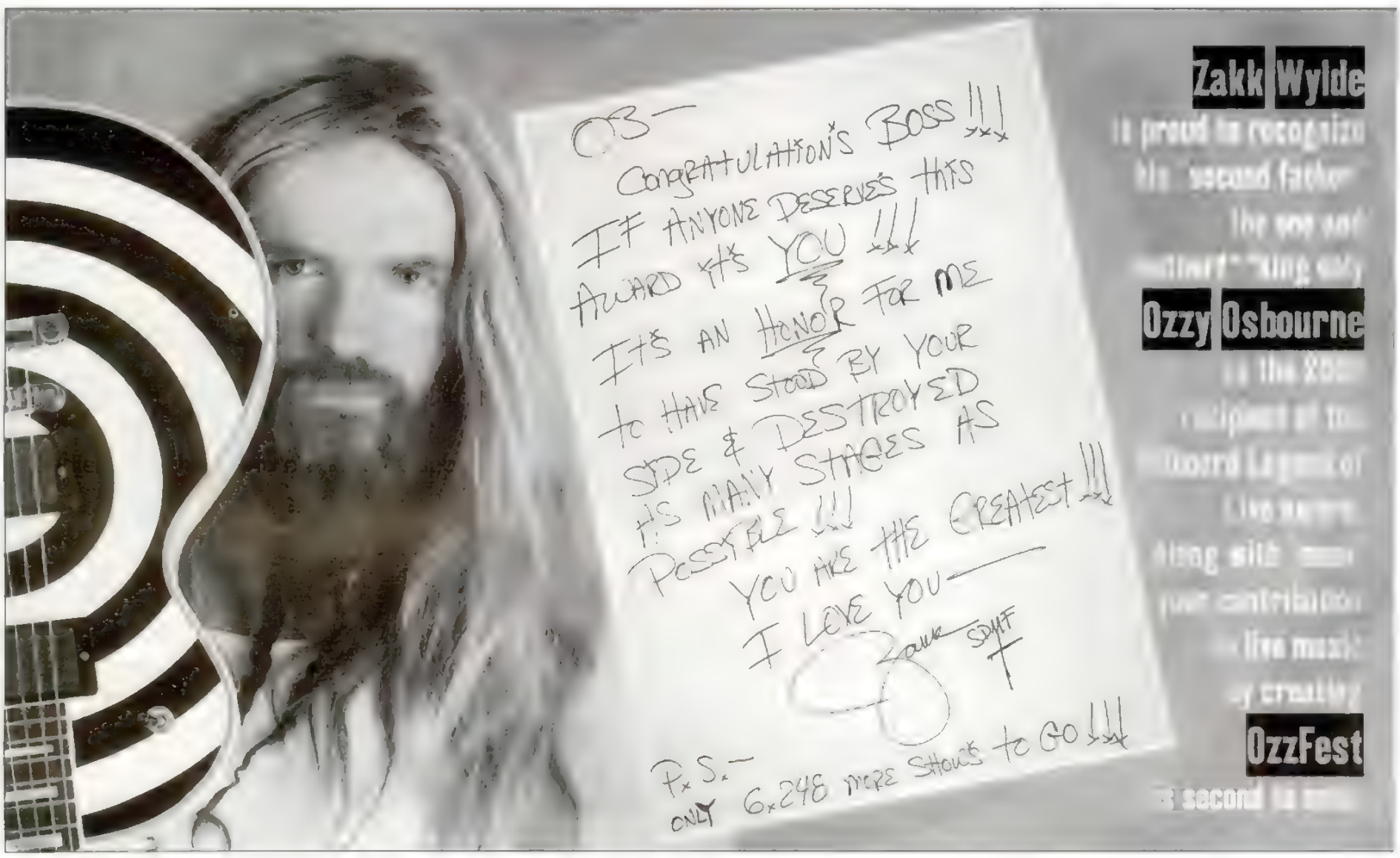
BY RAY WADDELL



Enduring impact: From his early days as frontman of Black Sabbath, OZZY has been a force on the concert scene.

Unlike most rock music tall tales, stories about Ozzy Osbourne contain more truth than myth. But beyond the diary of this madman is the story of one o rock's most unique and enduring frontmen, with fan appeal that transcends generations and popular trends. ¶ And for nearly 40 years and countless shows, Ozzy has won his fans over from the stage, often with a fire hose in hand, wielded with love. ¶ "I love my fans more than they'll ever love me," Ozzy says. "I'm not one of those guys that would ever say that they're privi leged to see me. To be honest, and I'm not trying to be slurpy, it's a privilege for me to see them. My job is to give them the best fucking night out they could possibly have—that's what we're there for. There's no sex, drugs o rock'n'roll that could compete with a great gig. It's fucking awesome."

continued on >>p48





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The spark in Denmark: OZZY rocks fans in Copenhagen during a 1983 European tour.

rom >>p46 Billboard will fete Ozzy with he Legend of Live Award at the 2009 Billboard ouring Awards Nov. 5 at the Roosevelt Hotel n New York. The honor recognizes an individ- al who has made significant and lasting con- ributions to live music and the touring business nd acknowledges a commitment to he art of performing live and eaching fans through the con- ert experience. Ozzy has eached—and mooned, and oused—hundreds of thousands f fans, and rocked them all.

"Ozzy's whole thing has lways been touring and per- orming live," says Sharon Os- ourne, his wife and manager.

Simply put, Ozzy has altered he course of rock music and ve performance, first through is work with Black Sabbath nd then as a hugely popular olo artist. His impact on ve music, including pio- eering with Sharon the ulti-act hard rock festival ur Ozzfest, will be felt for any years to come.

Ozzy's career has panned four decades and has sold more than 100 illion albums world- ide—50 million with lack Sabbath and mil- ons more as a solo artist, ccording to his represen- tives. But few would have recast such a future for im during his humble, gritty beginnings in irmingham, England.

"Where I was raised as a young guy there was ot much hope for the future," Ozzy says. As a outh, he says he loved the Four Seasons, Chuck erry and "Little Richard was fucking great."

And then, as with so many artists, the Bea- es came along and opened Ozzy's eyes. "They ame from Liverpool, which was approxi- ately 60 miles north of where I come from," e recalls. "So all of a sudden it was in my rasp, but I never thought it would be as suc- essful as it became."

Sharon first saw her future husband perform ith Black Sabbath as a young teenager, as Sab- ath was managed by her father, Don Arden.

"It was in 1970 at the Marquis in London," she calls. "I remember that it was absolutely packed the club in London, perspiration was dripping om the walls. I don't know whether it was the usic I liked, or rather the atmosphere that the usic got going when it was performed live. I was just trying to make it out: 'What is this?' "

Sabbath fired Ozzy in 1979, reportedly for his legendary excesses. Once again, his prospects didn't look good. In the wake of leaving Sabbath, Ozzy did what Ozzy did in those days. "I remember staying in an apartment in Los Angeles ordering alcohol from the local liquor store and having a single-minded party on my own, a last blast," he says. "And one day Sharon came 'round and I remember her saying to me, 'If you get yourself together, I want to manage you.' I was knocked out. Why would anybody want to manage me? I was an alcoholic fucking drugged-out wreck at that point."

But Sharon saw Ozzy's potential as a solo artist. "Before the Sabbath shows would start, they were just screaming his name over and over. So we knew Ozzy had this huge fan base."

Sharon might have seen the potential, but the music businesses didn't, even if Sabbath had been a hit for Warner Bros.

"We still have a letter from [then-Warner Bros. president] Mo Ostin saying, 'Nice try, Ozzy, but we're going to have to pass on the record'," she recalls. "That would have been [the 1980 album] 'Blizzard of Ozz' that went on to sell probably 6 million worldwide."

Meanwhile, for Ozzy, his legendary onstage behavior came naturally, including spraying the audience with a hose. "I threw a bucket of water into the audience one night. I don't know when, and it went from there," Ozzy says. "I love all that stuff. It's a bit fucking hokey, it's a bit fucking slapstick, but getting the people off is what it's all about. I've had some memorable shows when I worked the audience and it's been sort of a giant party for me. I love that."



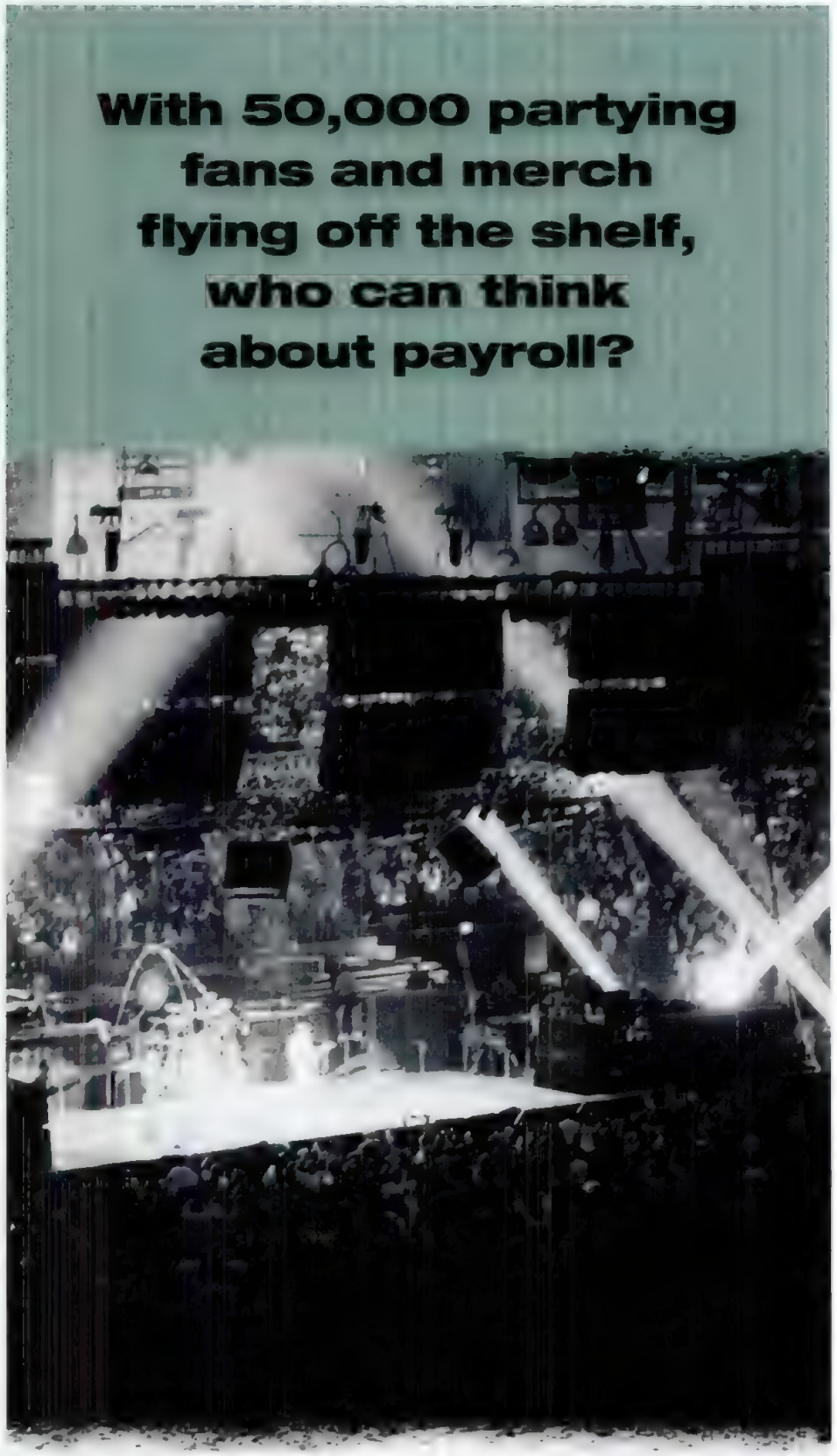
'OZZY'S WHOLE THING HAS BEEN TOURING AND PERFORMING LIVE.'

—SHARON OSBOURNE, WIFE AND MANAGER

GOING CRAZY

Touring was always a key in the strategy of Ozzy's solo career, beginning with the Blizzard tour in 1980. "We stayed on the road the first three years of his solo career, touring and touring," Sharon says. "With Ozzy's music and what Ozzy represents, that's the way to do it. That's what kept Ozzy different from all these other groups; we didn't rely on whether the radio was playing the lead track from his continued on >>p50

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from >>p49

album, because Ozzy just sold tickets on Ozzy. People wanted to see him perform, people wanted to wear his merchandise."

Both in the studio and on the road, Ozzy was backed by top-flight musicians, initially including the late guitar hero Randy Rhoads, who died in a 1982 plane crash. Ozzy's bandmates since Sabbath have been among hard music's best, including Metallica bassist Robert Trujillo and Black Label Society guitarist Zakk Wylde. Ozzy's criteria for bandmates begins, obviously, with the songs. "A lot of musicians want to rewrite the fucking songs, and that ain't right for me—you've got to do the songs as they were written," he says. "They'll say, 'If you change the key to C,' I'm [saying], 'No, no, what key is the fucking song in? Play it in fucking D.' "

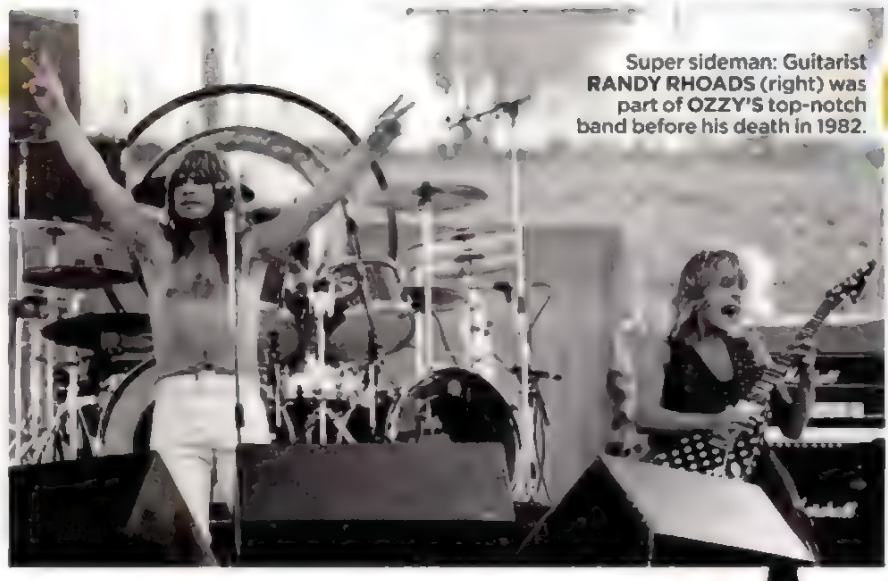
The songs from Ozzy's solo career remain staples of his live shows. "Those first two Ozzy albums were magic," he says, referring to "Blizzard" and the 1981 set "Diary of a Madman." "Then Randy got killed and the band broke up and so on and so on."

Despite this setback and many other well-chronicled struggles, Ozzy's popularity "never missed a beat," according to Sharon. "He's gone through flower power, disco, pop, grunge; he survived," she says. "Ozzy wasn't one of these people that had one huge record and spent the rest of his career trying to get that hit again."

Along the way, "I've done my fair share of bad concerts as well as good concerts, and you kind of remember the good ones more than the bad ones," Ozzy says. "When I first played Madison Square Garden with Black Sabbath, when I first played the [L.A.] Forum with Black Sabbath, those memories are good. Then in my solo career I did Castle Donnington, the festival; I did that one time and had a great time."

THE OZZFEST

Ozzfest was launched first as a couple of one-off events in 1996 after Ozzy was rejected from the lineup of what was then the top touring music festival, Lollapalooza.



Super sideman: Guitarist **RANDY RHOADS** (right) was part of **OZZY'S** top-notch band before his death in 1982.

"Lollapalooza at that time was very experimental, taking different genres of music and mixing it all together, which I thought was brilliant," Sharon says. "So when they refused Ozzy because he wasn't perceived as being cool enough, I was like, 'OK we'll do something on our own, with our own genre of music, stick to what we know. We'll do our own harder-edged festival.' And we outlasted others, we opened the doors for similar tours, and it's been great."

Ozzy says a lot of luck was involved. "When we tried to get on Lollapalooza, they said, 'Ozzy's a dinosaur, there's no room for him,' so Sharon said, 'We'll do our own Ozzfest,' " he says. "A very lucky person, I am."

Ozzfest became the most financially successful of all touring festivals, taking in nearly $205 million and drawing attendance in excess of 5 million to 313 shows since debuting in 1996, according to Billboard Boxscore.

Virtually every hard rock band that has broken through in the past decade spent time on the Ozzfest stages, which is a source of pride for Ozzy. "I'm proud of the fact that we've given a platform for other bands to have a go, because it's getting harder and harder," he says. "I always tried to be fair with the people w were working with. I'm not one of those guys [wh says], 'You're on my show. You've got to fucking bo when you see me.' That's bullshit."

In 2007, Ozzfest became Freefest, a free versio of Ozzfest, moving more than 428,000 ticket which producer Live Nation said at the time wa the largest number of free tickets distributed i the United States in the history of the concert bus ness. In 2008, Ozzfest was staged as a one-off sho with Metallica and Ozzy as headliners, grossin nearly $3.5 million with attendance of 30,000 a Dallas' Pizza Hut Park, according to Boxscore. Th festival took a break in 2009, but Sharon says they' looking at reviving Ozzfest as a tour, and Ozzy says he's ir

"Ozzy loves doing [Ozzfest]," Sharon says. "He moan about it all the time, but that's Ozzy, he loves to moan. Bu he really misses Ozzfest, and that's why we're going to do again, hopefully next year, because I think the economy wi be a little better next year and we won't have to worry so muc whether people will show up."



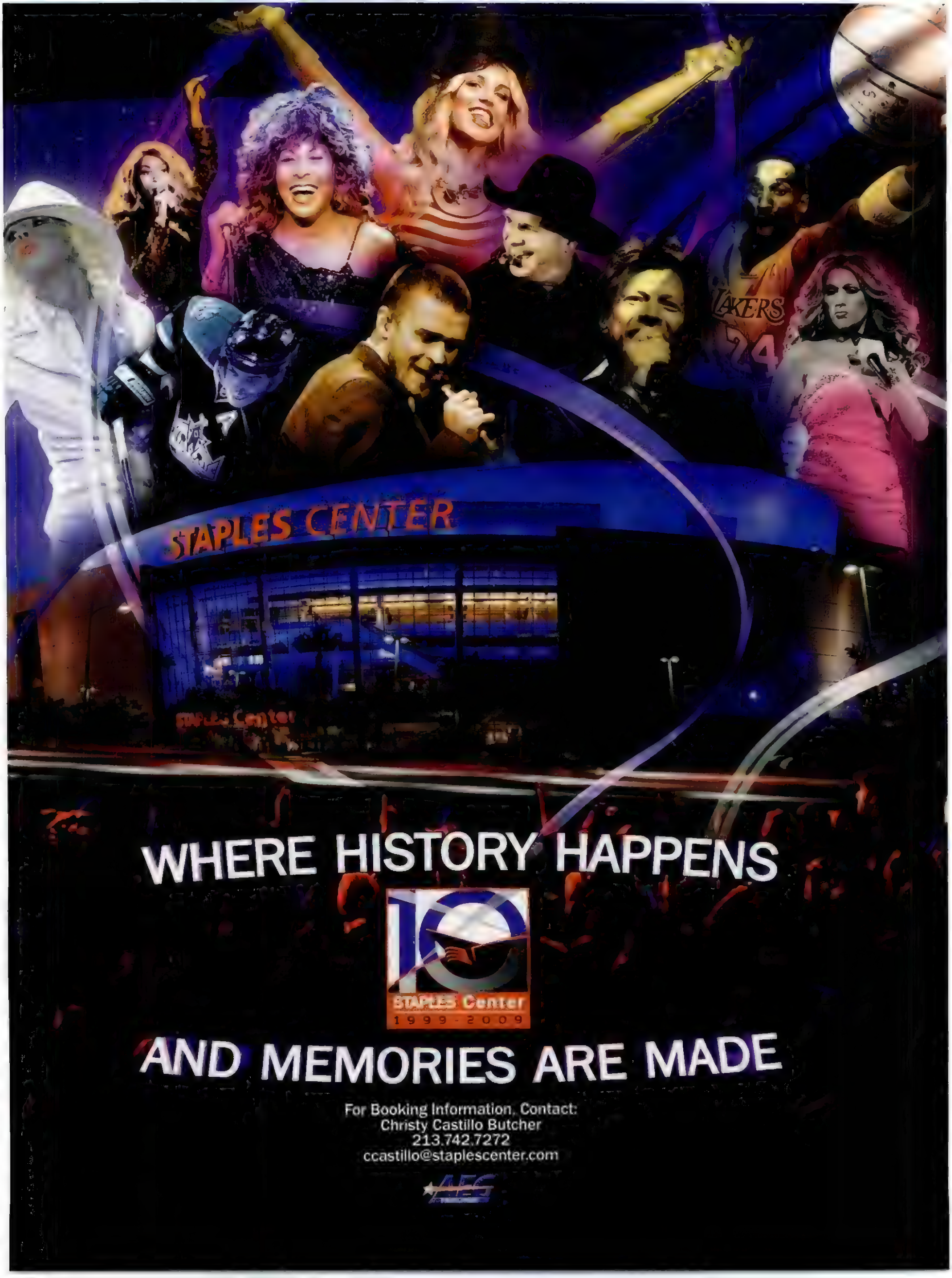
WORKING WITH THE OZZMAN

New York promoter Ron Delsener says solo Ozz was an arena-level attraction from the beginnin Sometimes, much patience was required whe working with the Prince of Darkness. "In thos days if the crowd wasn't going nuts, he'd thro his hands up in the air and scream, 'Go crazy, g crazy.' It was mostly guys in the audience at th time, all young guys, and they would go crazy b taking the cushions and carving them out of th seats and flipping them through the air like Fri bees toward the stage."

Louis Messina, president of TMG/AEG Live, ha worked with the Osbournes for decades and wa one of the original promoters of

continued on >>p5




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Festival fever: 'Ozzy really misses Ozzfest, and that's why we're going to do it again, hopefully next year,' says manager **SHARON OSBOURNE**, shown below with **OZZY** at the 2007 announcement that Ozzfest would be staged that year as a free event.

om >>p50 Ozzfest. "The wizard of 'z," he says. "I love Ozzy both on and ff the stage. There is never a dull inute, it's a 24-hour show. Working ith him and Sharon is definitely one of y career highlights."

Other promoters express their affection r the Osbournes. "Ozzy's devotion to his udience, as well as his family, is unmatched nd a standard which all others should strive achieve," says Danny Zelisko, resident of Live Nation Southest. "I always look so forward seeing him and Sharon. They ere both there for me as I bated colon cancer, right after haron was getting over the ame disease. [It is] just one of e wonderful examples of how ur lives have interwoven."

Promoters love working with zzy, and seemingly not just beause he makes them money.

"We don't break their balls," zzy says. "Some bands go, 'The uarantee is the guarantee, I don't care if you ad four people there, that was our guarantee.' /e cut them slack. It's always a crapshoot, rely. Sometimes you win, sometimes you lose."

Mostly they win, and Ozzy has also won reject as a performer. "No one turns it on like he oes when he hits that stage," says Randy hillips, CEO of AEG Live, producer of last year's zzfest. "And remember, with Ozzy, it's the Ozzie and Harriet' show—you get Ozzy and haron, and they're an incredible team together. he's a great manager for him and he is iconic. le invented metal in a lot of ways."

Along the way, Sharon has earned a reputaon as a savvy, tough-as-nails manager, a repution she shrugs off. "It's expected to be a hard usinessperson when you're a man, especially this genre of music that we deal in," she says. We're not like the Philharmonic Orchestra, here people are gentle. But when a woman's hard, it's like, 'Whoa, she's a bitch.' Women are not supposed to tough, but you have to be."



Being married in both career and life has its own dynamic. "Sometimes I wonder, 'Is she telling me this as my wife or is she telling me this as my fucking manager?' " Ozzy says. "Sometimes it's great, sometimes it ain't. But you know what? She ain't done such a bad job with me over the years."

Ozzy recently moved his booking responsibilities to William Morris Endeavor Entertainment, where his responsible agent is contemporary music head Marc Geiger, ironically one of the founders of Lollapalooza.

"WME is thrilled that we get to work with Ozzy," Geiger says. "I don't even know what to say, as he has accomplished so much in so many areas, let alone his influence on thousands of rock musicians and fans. We are just lucky to be able to work with him. He will show us all how it's done live again next summer. Ozzy rules."

Ozzy rules, sure, but he would be the first to admit he's not perfect, and the road can become a grind these days. "I want to give the audience my heart and soul every night, but sometimes I pull it off, sometimes I don't," he says. "We're human. I don't use any tricks. I don't lip-synch my voice. What you see is what you get. I've done my fair share of fucking bad gigs. I'm not embarrassed to say that."

Such honesty is typical of Ozzy, who's clearly in a good place these days. "People ask if I have any advice to give them, [but] the only thing I could say really is, 'If you've got any dreams of a better life or you want to do something, hold onto the dream because sometimes they come true,' " he says. "That's the case for me. My prospects for the rest of my life weren't that good when I was a kid. The whole journey for me has been magical." ••••

biz An extended version of this profile can be found online at **billboard.com/ozzy.**



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BOXSCORE Concert Grosses

	GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
1	$13,503,345	AUSTIN CITY LIMITS MUSIC FESTIVAL		
		Zilker Park, Austin, Oct. 2-4	195,000	C3 Presents
2	$4,190,448	DEPECHE MODE, THE RAVEONETTES		
		Foro Sol, Mexico City, Oct. 3-4	88,380	OCESA/CIE-Mexico
3	$3,734,928	BETTE MIDLER		
		The Colosseum at Caesars Palace, Las Vegas, Oct. 14, 16-18, 20-21, 23-25	32,601	Concerts West/AEG Live
4	$2,805,195	STEELY DAN, SAM YAHEL		
		Beacon Theatre, New York, July 28, 31, Aug. 1, 3-4, 10-12	20,779	Live Nation
5	$1,428,058	JONAS BROTHERS		
		Mohegan Sun Arena, Uncasville, Conn., Oct. 9-10	21,840	Live Nation, in-house
6	$1,261,941	AKON, T-PAIN, PHINESSE, DIZZY DOOLAN, D.O.M.E. & OTHERS		
		Acer Arena, Sydney, Oct. 27	13,729	Paperchase Touring & Entertainment, Entourage Management
7	$1,253,820	DEPECHE MODE		
		Arena VFG, Guadalajara, Mexico, Oct. 1	14,234	OCESA/CIE-Mexico
8	$1,090,009	MILEY CYRUS, METRO STATION		
		Palace of Auburn Hills, Auburn Hills, Mich., Oct. 6	16,142 sellout	AEG Live
9	$1,043,433	MILEY CYRUS, METRO STATION		
		Bradley Center, Milwaukee, Oct. 10	15,335	AEG Live
10	$1,005,453	MILEY CYRUS, METRO STATION		
		Wells Fargo Arena, Des Moines, Iowa, Oct. 9	14,174 sellout	AEG Live
11	$972,592	MILEY CYRUS, METRO STATION		
		Nationwide Arena, Columbus, Ohio, Oct. 7	14,191	AEG Live
12	$937,265	MILEY CYRUS, METRO STATION		
		BOK Center, Tulsa, Okla., Oct. 12	13,151	AEG Live
13	$853,150	KYLIE MINOGUE		
		Hammerstein Ballroom, New York, Oct. 11-13	9,650	Live Nation, Bill Silva Presents
14	$848,180	VAN MORRISON		
		WaMu Theater at Madison Square Garden, New York, Oct. 25	5,131	MSG Entertainment
15	$845,211	MARCO ANTONIO SOLÍS		
		Auditorio Nacional, Mexico City, Sept. 18-19	19,151 19,366 two shows	OCESA/CIE-Mexico
16	$724,391	KINGS OF LEON, THE FEATURES		
		Palacio de los Deportes, Mexico City, Oct. 22	19,506	OCESA/CIE-Mexico
17	$718,727	MILEY CYRUS, METRO STATION		
		EnergySolutions Arena, Salt Lake City, Sept. 29	10,885 12,525	AEG Live
18	$673,219	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND		
		Toyota Pavilion, Scranton, Pa., Sept. 23	13,145	Live Nation
19	$672,639	THE TRAGICALLY HIP		
		Centennial Concert Hall, Winnipeg, Manitoba, Sept. 7, 9-11	8,884	Live Nation
20	$669,882	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE		
		USANA Amphitheatre, West Valley City, Utah, Sept. 19	16,856 18,903	Live Nation
21	$668,757	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA		
		Time Warner Cable Arena, Charlotte, N.C., Sept. 5	14,298	The Messina Group/AEG Live
22	$667,085	DEF LEPPARD, POISON, CHEAP TRICK		
		New Orleans Arena, New Orleans, Aug. 18	10,079 12,579	Live Nation, In-house
23	$660,253	ROBIN WILLIAMS		
		Rosemont Theatre, Rosemont, Ill., Oct. 2-3	8,577	Jam Productions
24	$659,577	DAVE MATTHEWS BAND, SWITCHFOOT		
		Verizon Wireless Amphitheater, Irvine, Calif., Sept. 13	13,713 15,000	Live Nation
25	$658,892	DEF LEPPARD, POISON, CHEAP TRICK		
		Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Aug. 19	15,070	Live Nation, In-house
26	$658,824	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE		
		Fiddler's Green Amphitheatre, Englewood, Colo., Sept. 18	16,780	Live Nation
27	$655,507	BRITNEY SPEARS, JORDIN SPARKS		
		Philips Arena, Atlanta, Sept. 4	11,900	Concerts West/AEG Live
28	$654,332	KEITH URBAN, LADY ANTEBELLUM		
		John Labatt Centre, London, Ontario, Oct. 1	8,778 sellout	Live Nation
29	$654,089	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA		
		Verizon Arena, North Little Rock, Ark., Sept. 26	13,978 sellout	The Messina Group/AEG Live
30	$652,695 $75/$55/$40	WPOC SUNDAY IN THE COUNTRY: DARIUS RUCKER & OTHERS		
		Merriweather Post Pavilion, Columbia, Md., Sept. 27	15,000 sellout	I.M.P.
31	$649,228	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE		
		Shoreline Amphitheatre, Mountain View, Calif., Sept. 25	17,859 19,588	Live Nation
32	$646,999	LIL WAYNE, YOUNG JEEZY, SOULJA BOY TELL'EM & OTHERS		
		Darien Lake Performing Arts Center, Darien Center, N.Y., Aug. 27	15,144	Live Nation, Haymon Entertainment
33	$646,914	DEF LEPPARD, POISON, CHEAP TRICK		
		USANA Amphitheatre, West Valley City, Utah, Aug. 25	15,406 20,000	Live Nation, United Concerts
34	$645,086	BLINK-182, FALL OUT BOY, PANIC! AT THE DISCO, CHESTER FRENCH		
		Post-Gazette Pavilion at Star Lake, Burgettstown, Pa., Aug. 14	22,044	Live Nation
35	$643,369 $59/$25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE		
		Ford Amphitheatre, Tampa, Fla., Oct. 16	17,812 19,374	Live Nation

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From the heart: **KEVIN LYMAN** (left) joins Pennywise guitarist **FLETCHER DRAGGE** at the Vans Warped tour's 15th-anniversary celebration Sept. 6 in Los Angeles.

VANS WARPED TOUR FOUNDER HONORED

Kevin Lyman Recognized For Social Activism

Vans Warped tour founder Kevin Lyman, who marked the traveling festival's 15th anniversary this summer, has long been known for innovative touring concepts. His projects, including Taste of Chaos, Rockstar Mayhem and others, focus on creative partnerships, direct-to-fan marketing and succeeding with rising bands in a tough artist development environment.

What's less well-known is that Lyman's tours always carry a heavy focus on humanitarian and environmental issues.

For considering the needs of others along with the need to produce profitable tours, Lyman will receive the 2009 Humanitarian Award Nov. 5 at the Billboard Touring Awards in New York.

The award recognizes the philanthropic efforts of a touring professional. Lyman's recognition as the 2009 honoree reflects his involvement in a wide range of humanitarian and environmentally conscious efforts.

"After 15 years of working together, and six years as partners together on various projects, there is no one more deserving than Kevin for this award," says **John Reese**, Lyman's partner on the Mayhem tour. "Kevin consistently thinks of others first. It is an honor to work with him on a daily basis, and I am proud to have the opportunity to enjoy his humanism daily."

The portfolio of Lyman's humanitarian efforts is deep. This summer, the Vans Warped tour began working with MusiCares, the foundation created by the Recording Academy, to assist musicians in times of financial, personal or medical crisis. On Sept. 6, at Warped's 15th-anniversary show in Los Angeles, Lyman presented MusiCares with a check for $50,000. A theatrical film, CD and DVD of the event will further benefit MusiCares.

Since the inception of the Warped tour in 1994 (Vans came on as title sponsor a year later), 25 cents from every ticket goes to Los Angeles-based Hollywood Heart, which provides recreational and educational opportunities to at-risk youth.

In the wake of Hurricane Katrina, Lyma started the Unite the United Foundation to c ordinate philanthropic efforts by fans, artist and industry leaders. Between the Warped an Taste of Chaos tours, nearly $500,000 has bee donated to charity through Unite the United.

Lyman has created blood drives with Mus Saves Lives on the Warped and Taste of Cha tours for the past three years. Warped has bee named best independent blood drive for 200 and 2009 by Music Saves Lives and the Red Cros

On the environmental front, the tou funded Warped Eco Initiative includes rec cling, a solar stage and the use of biodies fuel in all production trucks and buses. Th Warped tour works with Earth Echo to int grate more environmental activities into WE

Warped has long provided free space on fe tival concourses to nonprofit groups, includin Rainforest Action Network, People for the Eth cal Treatment of Animals, My Friend's Plac Music Saves Lives, Music for Relief, Invisib Children, Keep a Breast, Create a Skate, Gree peace, Boarding for Breast Cancer, Amnesty I ternational, Shirts for a Cure and To Write Lov on Her Arms.

This year, for the first time, Warped worke with Living the Dream, a nonprofit that help make dreams come true for children with lif threatening diseases. In 19 cities this summe kids came as Warped guests, where they m artists and received VIP treatment.

"Music has been in my heart, and to have th chance to be around it on a daily basis is ama ing, and to actually make a living at it is even be ter," Lyman says. "Given that music has mad my life better, I am honored to have the chan to give a little back on a daily basis."

Lyman, president of 4fini Productions, fo lows previous Humanitarian Award honoree **Jon Bon Jovi** for his Philadelphia Soul proje (2008), **Kevin Wall** for Live Earth (2007), **Bo Ezrin** and **the Edge** for Music Rising (2006 **Dave Matthews** for his Bama Rags Foundatio (2005) and Clear Channel Entertainment for i hurricane relief efforts (2004).

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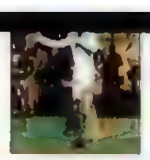
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MUSIC

ROCK | BY LAURA LEEBOVE

Best Of Both Worlds

Dashboard Confessional Releases Two Versions Of The Same Album

Dashboard Confessional's founding singer/songwriter, Chris Carrabba, was having a hard time deciding whether his next album should be a full-on electric rock project or a stripped-down, acoustic affair when he came up with a novel solution. On Nov. 10, when the band releases its sixth album, "Alter the Ending" (Interscope), fans will be able to buy both versions of the same collection of songs.

While the regular edition of the release contains electric versions of songs, the deluxe version comes with a second recording of the same songs done acoustically, for an extra $3. "If you're a Dashboard fan, it either gives you insight into how these songs began or is a stripped-down version of these songs," says Dennis Dennehy, head of marketing and publicity at Interscope. "It's just something different—a broader exploration into what Dashboard is, both the acoustic and the electric sides."

Carrabba says the acoustic set still features the full band, but with a minimalist approach more reminiscent of when the group was mostly a solo project in the early 2000s. "I can even point to one track, and I won't tell you which it is, that was my least favorite track once completed on the full-band version of 'Alter the Ending,' even though other people love it," Carrabba says. "And the acoustic version has become my favorite song on the record."

Dennehy adds that he hopes the double-album will expose the band to a broader audience. "It brings a value to somebody who might first be getting into the band and knows that Dashboard Confessional started with an acoustic lean to it," he says. "And I think it showcases both sides of Dashboard Confessional, which is important to the people who have been fans for years."

The two versions of "Alter the Ending" strike a balance between Carrabba's 2007 release, "The Shade of Poison Trees" (Vagrant)—which his manager and Vagrant Records founder Rich Egan calls a "fans-only" record—and the 2006 "Dusk and Summer" (Interscope). " 'The Shade of Poison Trees' was kind of a between-records record for the fans. It was an acoustic record that we decided to put out on six weeks' notice and we didn't involve our partners at Interscope," Egan says. "We weren't going for big sales debuts, we weren't playing the chart game. It was really more of a solo record."

"Poison Trees," which didn't have a commercial single or extensive promotion, still reached No. 18 on the Billboard 200 and has sold 152,000 copies, according to Nielsen SoundScan. Dashboard's two records prior to that, "Dusk" and "A Mark, a Mission, a Brand, a Scar," both debuted at No. 2 on the Billboard 200 and sold 559,000 and 922,000, respectively. " 'Poison Trees' was meant for the diehard fans that had been with us from the get-go, and I was confident that they would find out about it without a lot of gregarious marketing," Carrabba says.

Dennehy says that in the past, Dashboard has also benefited from using songs in other outlets, which has included placements in "Spider-Man 2," the MTV show "Laguna Beach" and the videogame "Madden NFL 07." The band currently is featured on the soundtrack to "Jennifer's Body," and Egan says its music also will be featured in upcoming episodes of "One Tree Hill" and "Melrose Place," as well as on the iPhone game "Tap Tap Revolution."

As for the band's upcoming tour with New Found Glory, Never Shout Never and Meg & Dia, Carrabba says the performance style of the new songs will be decided on the fly. "We made an agreement the other day that we were going to do very little planning now for this tour," he says. "I guess we'll just take our temperature in how we feel about the music that night and decide."

He says fans can also expect Dashboard and New Found Glory to play some of each other's music and, according to New Found Glory guitarist Chad Gilbert, the two bands will release a covers album.

Carrabba, who says his interaction with fans has traditionally been one on one, has also been active on Twitter. Although he says he's "very late" to the microblogging site, he's become a prolific tweeter with more than 13,500 followers. (After this conversation, he posted, "The wait here at Conan is filled with interviews billboard and spin. It starting to feel like we have an album coming out!")

"It's interesting to have that kind of access to the audience that has embraced you, and you know as well as I do that you don't get to choose the audience that embraces you," he says. "I've been lucky in that I feel that I can actually relate to the people that do listen to my music on a personal level." • •



Plugged and unplugged: DASHBOARD CONFESSIONAL

LATEST BUZZ

>>>CHRIS BROWN TWEETS RELEASE DATE

Chris Brown has announced on Twitter the long-awaited street date for his upcoming album, "Graffiti." "Official album date: December 15. Graffiti. Now blog about this. Lol," Brown tweeted in all caps about the Jive Records release; the label confirmed the date. As previously reported, Brown will embark on a 19-city, small-venue Fan Appreciation tour starting Nov. 4. His latest single, "I Can Transform Ya," featuring Lil Wayne and producer Swizz Beatz, is No. TK on Billboard's R&B/Hip-Hop songs chart.

>>>TRAIN BACK WITH ALBUM, TOUR

After a two-year hiatus following a support tour for the 2008 "For Me It's You," Train is back with its fifth album, "Save Me, San Francisco," which arrived Oct. 27. To reintroduce fans to the band, Train stripped its lineup back to the three remaining founding members, along with some adjunct musicians; brought in new management and a new producer (Martin Terefe); and wrote dozens of songs with writers like OneRepublic's Ryan Tedder and Better Than Ezra's Kevin Griffin. The group is touring North America with Uncle Kracker and expects to tour abroad in 2010.

>>>ALICIA KEYS' ALBUM DELAYED

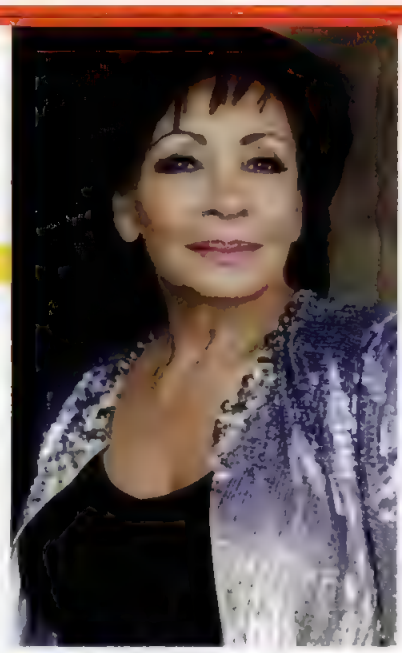
On the heels of presenting her latest single, "Try Sleeping With a Broken Heart," during a lecture and performance for New York University students, Alicia Keys announced Oct. 25 on her Twitter page that her upcoming album has been pushed back two weeks. Originally slated for a Dec. 1 release—which is World AIDS Day—"The Element of Freedom" will now be available Dec. 15. "Luv having the freedom to create beautiful music, so I'm pushing the album back to DEC 15th. So many more amazing songs!!!" she tweeted about the J Records release. Label reps confirmed the new date.

Reporting by Mariel Concepcion and Gary Graff.

6 QUESTIONS

with SHIRLEY BASSEY

by PAUL SEXTON



With global career sales estimated at 135 million by her label and a legacy as one of Britain's most beloved entertainers, Shirley Bassey hardly needs to make albums.

But on Nov. 9 in the United Kingdom, Geffen/Universal will release "The Performance," produced by James Bond soundtrack master David Arnold and featuring songs predominantly custom-written for her by Take That's Gary Barlow, the Pet Shop Boys, Rufus Wainwright, KT Tunstall and others.

Bassey's manager, album executive producer Paul Carey, suggested the project after the "incredible" reaction to Bassey's 2007 Glastonbury Festival performance. In July 2008, he met with the 72-year-old artist to explain the concept of "a true Bassey album: classic-sounding yet contemporary."

Carey took the idea to Geffen U.K. president Colin Barlow and, with Arnold onboard, the album took shape. A U.S. release is under discussion.

1 You've had compilations and remix albums, but this is your first all-new record in more than 20 years. Is that because the material wasn't right for you before?

Well, not only that. I'd really retired, to tell you the truth, and was just coming out for special occasions. These writers have brought me back. Only that could have done it, and it was a challenge, because you wouldn't have thought they were my songs. I took them on holiday with me, and I would say, "I can't do this, they're too difficult." But I was listening to the way the writers were singing them, and trying to sing in their key, which never helps. It wasn't until I actually went into the studio, with a piano, and put my voice on, that I started to get excited. I could hear myself. I'm always up for a challenge, and it paid off.

2 How was the experience of working with David Arnold?

He's very gentle. He lets you find your own way. And I love him for allowing my music director, Mike Dixon, to be in the studio, because Mike knows me. He knows the notes I would want to hold. If I hit a note and I like it, I want to stay on it—you can't get me off, but Mike was able to do that.

3 What are your expectations for the album?

We would all love to have No. 1s—oh, my gosh, yes. It would be great, great, great.

4 Will you tour after your Electric Proms performance Oct. 23 at the London Roundhouse?

No. It's very tiring, it takes so much out of you, especially now in the September of my years. You wake up and the whole day is concentrated on the performance, so you have no life. You do your performance, get on your bus and go off through the night to the next town, and that's what it's like until the tour finishes. Then you're in bed for two or three days. I loved it, but I doubt I'd do it again. I say "doubt," because you should never say "never."

5 Why do you thin you still draw bi crowds and have loyal fan base aft all these years?

My down-to-earthnes I think. But if I kne what makes succes I'd bottle it. That's th magic of this bus ness—you don't kno why you're successfu Those critics who s it's an all-gay audien . . . not at all. There mums and dads, a their children brin their children, so it's a fami audience.

6 Do you have a favorit song on the album?

I love all of them. But the P Shop Boys' song ["The Perfo mance of My Life"] got rig into my head and made m sob, and not many songs c that. You can get too carrie away with a song, especial onstage, but you can't be cr ing during every one. When heard that, after doing all th other songs, it was just to much for me. I don't need write a book. The record is m autobiography.

GLOBAL ARTIST

SERENA RYDER

CANADA

By ROBERT THOMPSON

Not only was Serena Ryder blessed with a remarkable voice and a gift for live performance, but the Canadian native also apparently received a generous helping of patience.

Ryder needed all of that fortitude while she awaited the Nov. 3 U.S. arrival of her third full-length studio album, "Is It O.K.," on Atlantic Records, almost a year after its Nov. 11, 2008, release on EMI Music in Canada. The album's rootsy, soulful pop was a solid success in Ryder's home country, peaking at No. 22 on Billboard's Top Canadian Albums chart and selling 35,000 copies, according to Nielsen SoundScan. The album also picked up the 2009 Juno Award for adult alternative album.

Ryder spent the wait setting up the album in the United States with numerous tours—including sharing stages with the likes of Paolo Nutini, Eric Hutchinson and Marc Broussard—visits to radio stations and press in publications including USA Today and the New York Post. It's an approach that perfectly suits the record: a collection of gutsy, bittersweet songs that showcase the impressive range of Ryder's voice but take a few listens before revealing their full charm.

"I keep thinking, 'Wow, I haven't seen a record set up like this for a long time,' " Ryder says. "Over that time—and it has been a while—I've found a lot of my success has come organically through meeting people and developing relationships."

According to Atlantic U.S. GM/executive VP Livia Tortella, the label delayed the release to allow Ryder to build her live fan base. Meanwhile, fueled by that touring, the album's lead single, the gruffly emotional "Little Bit of Red," peaked at No. 8 on Billboard's Triple A chart.

"We were set to release the record a little later than Canada, but she was creating a lot of traction with her live show," Tortella says. "She comes from a very cool indie pedigree and we thought it was important she live in that space a little longer."

The album was further delayed to tie in with Ryder's selection for MySpace's "Introducing" program, designed to spotlight new artists. That saw the U.S. video for the second single, "All for Love," premiere o the site Oct. 16, and the albu streamed Nov. 2, alongside other e clusive content.

Atlantic now hopes to crack A radio formats as well as triple A wi the chiming, strident anthem "All f Love," which goes to radio Nov. 3.

"This is where time and patienc works well," Tortella says. "We kno triple A is about music lovers and w know they'll love Serena. But they al like to be first and it can take tim She's taken the time to play the shows, getting to know the program mers, and that takes time."

Ryder has further U.S. and Can dian dates, booked by the Toront based Paquin Entertainment, throug Dec. 5 before heading out for mo touring in 2010.

And while Ryder's early recordin may have been issued on indie labe in Canada, she has nothing but prai for the way in which Atlantic has d veloped her U.S. career.

"You hear tons of things about ho it doesn't work out with major labels Ryder says. "But I feel very blessed have worked with Atlantic. All the l tle steps have worked out ideally."









Channeling the spirit SAHR NGAUJAH as Fela Kuti

WORLD BY MONICA HERRERA

FELABRATION TIME

Fela Kuti's Music And Legacy Find A New Audience

tarting Nov. 23, musical theater fans siting New York won't just be anling for tickets to Broadway producons of "Chicago," "Mamma Mia!" nd "Rock of Ages." They'll also have ie chance to see "Fela!"—a new mucal at the Eugene O'Neill Theater bout the influential Nigerian artist ela Anikulapo-Kuti—and choose frobeat music over show tunes, Disey songs and ABBA hits.

What's at stake in this Broadway venire, however, is much more than ecreational tourist dollars. The show ill help find a larger audience for Kuti, ho pioneered Afrobeat from the ounds of James Brown and West frican high-life music, became a potical icon in his native Nigeria and irned the admiration of everyone om Paul McCartney to the Brazilian nger Gilberto Gil before dying in 997. Rikki Stein. Kuti's former comanager and the executor of his estate, ans to capitalize on this exposure to ement his legacy as one of the greatit artists of the 20th century.

"I have an abiding regret that Fela ever achieved the recognition he derved during his lifetime," Stein says. We have a long row to hoe in terms general knowledge and acceptance."

In addition to greenlighting Fela!," Kuti's estate has licensed his italog to the newly revived Knitting ictory Records. The well-timed deal ill result in the reissue of Kuti's omplete catalog—45 albums—durig the next 12 years.

"The industry always talks about ho the next big legacy artist will be," ys Ian Wheeler, label manager of nitting Factory Records. "It should ave been Fela years ago. We're really ying to bring a new audience around e world, and particularly in the U.S., his music."

Up first is the Oct. 27 release "The est of the Black President," a compition of Kuti's best-known material. he set is being sold at previews of Fela!" and at Felabrations, a series of frobeat DJ parties organized by Knitting Factory Records and its marketing partner, Giant Step.

"We're a conduit for raising awareness of Afrobeat," says DJ Rich Medina, who founded the Kuti tribute party Jump N' Funk in 2001 and headlined four of 18 Felabrations nationwide. "It's a way of helping the cause."

"The first thing we're doing is galvanizing the core base of Fela fans," Giant Step founder/CEO Maurice Bernstein says, "then using the messaging to make him relevant in a universal way. You can live in Detroit and understand what [the famous Kuti saying] 'Music is the weapon' means, just like you would Bob Marley's 'One Love' or Marvin Gaye's 'What's Going On?' "



The first batch of reissues, to be distributed by Sony RED, arrive Feb. 2, 2010: "The '69 Los Angeles Sessions," "Live With Ginger Baker," "London Scene"/"Shakara," "Rodoforofo Fight," "Open & Close"/"Afrodisiac" and "Gentleman"/"Confusion." It's not only the first time Kuti's early London recordings with Koola Loobitos will be reissued but also the debut of his catalog on vinyl, which Knitting Factory hopes will attract a new generation of music collectors who listen to African-influenced bands like Vampire Weekend.

"Every day there are traces of new people discovering Fela's music," Wheeler says. "But there has never been a swell of activity around him like this."

Though MCA reissued Kuti's catalog in 2001, Bernstein, who also helped market that series, says its potential wasn't fully realized. "MCA was a major label, and no matter how much they said they loved Fela and how important he was, he was definitely lost in the shuffle," he says.

Stein is all too familiar with labels' conflicted admiration for Kuti. In the mid-'80s, he says he met with every major about the prospect of a deal. "They all received me respectfully and saw Fela as akin to Miles Davis or any of the jazz greats," Stein recalls. "But they'd ask: 'Rikki, which three minutes of this 18-minute song do you want me to put on the radio?' "

"I'd ask Fela to write me a small tune," Stein adds. "He used to say, 'I'm writing African classical music. Don't mess with Tchaikovsky.' "

A deal nearly came to fruition in 1993, when then-Motown Records president Jheryl Busby offered Kuti a five-album deal under his new Africa-oriented label, with a $1.3 million advance for each album and another $1 million for full ownership of Kuti's catalog, Stein says. But after talking to his spirit advisers, Kuti refused to sign until April 1995. Busby left Motown the week of the scheduled signing, and Andre Harrell's first action as Motown's new president was to axe the African label. "[Andre] came from Uptown Music; we needed downtown music," Stein jokes.

In Knitting Factory Records and the producers of "Fela!," Stein has found partners who are more faithful to the cause of growing Kuti's legacy. "Fela!" re-creates the Shrine—the Lagos, Nigeria, nightclub where Kuti played multiple nights each week with his band, Africa 70—in startlingly accurate detail. A collective of singers, dancers and musicians perform Kuti songs including "Shakara," "Zombie" and "Teacher Don't Teach Me Nonsense" behind lead actor Sahr Ngaujah, who has already won an Obie Award for his spot-on portrayal of Kuti in the show's Off-Broadway run last year. The effect is less stuffy theater and more raucous concert—just as its creators intended.

"The Broadway experience can be like sitting with blinders on," "Fela!" director/ choreographer Bill T. Jones says. "This is a show you enjoy as much with your body as with your mind. It's free and communal."

"There was a constant struggle between keeping Fela's music pure and deconstructing it for the audience," says the show's musical director Aaron Johnson, who translated Kuti's Yoruba and pidgin lyrics and is also the conductor/trombonist of the acclaimed Afrobeat band Antibalas. "I've been very pleasantly surprised with the response so far."

Nor have the most controversial aspects of Kuti's life been smoothed over, from his simultaneous "wedding" to 27 women to his clashes with the Nigerian government that led to a brutal 1977 attack on his Kalakuta compound. "It's all out there," Stein says. "Fela has not been sanitized."

That hasn't done anything to quell the show's hype, due in no small part to the fact that tastemaker musicians like the Roots' Ahmir "?uestlove" Thompson have sung its praises. Jay-Z called it "fantastic" after attending a show, fueling reports that the rapper will become involved with it in an official capacity. "There's going to be an enormous incentive for people to investigate Fela when they know that Jay-Z, Will Smith and Alicia Keys are all rabid fans," Stein says. "It's a sign that the underground is moving overground."

And there's even further proof that a Kuti revival of sorts is under way: A screenplay for a biopic is in the works, to be directed by the U.K. filmmaker Steve McQueen ("Hunger").

"I believe that with the show, the film and the reissues, a lot is going to change," Stein says. "We'll see a much wider audience for Fela. There were a million people at his funeral shouting, 'Fela will live forever.' Of course, they were right." ...

ALBUMS

SOUNDTRACK

VARIOUS ARTISTS

The Twilight Saga: New Moon Original Motion Picture Soundtrack

Producers: *various*

Atlantic/Chop Shop Records

Release Date: *Oct. 16*

Given that last year's "Twilight" soundtrack sold more than 2 million copies, according to Nielsen SoundScan, it's not surprising that the sequel's companion album largely reproduces the first set's alt-rock grab-bag approach—albeit with bigger names befitting the higher profile of "New Moon." Music supervisor Alexandra Patsavas landed top-shelf exclusives from the Killers (the spacey, piano-led "A White Demon Love Song"), Thom Yorke ("Hearing Damage," a tense piece of digital electro-funk) and Death Cab for Cutie ("Meet Me on the Equinox," guitar-guy melancholia at its prettiest). But Patsavas' real accomplishment is using "New Moon" to introduce mainstream listeners to hipster-beloved indie acts: Grizzly Bear contributes a typically gorgeous psych-folk incantation called "Slow Life" (with guest vocals from Beach House's Victoria Legrand), and Bon Iver's Justin Vernon duets with St. Vincent on "Roslyn," which could warm even a vampire's heart.—*MW*

POP

KRISTINA TRAIN

Spilt Milk

Producer: *Jimmy Hogarth*

Blue Note Records

Release Date: *Oct. 20*

Sorrow over a breakup rarely sounds as exalted as it does on singer/songwriter Kristina Train's debut album, "Spilt Milk," where her lyrics are often awash in isolation. "I start out each morning full of good intentions," she belts on "You're Still Going to Lose," over sparse acoustic plucks that soon give way to exuberant strings. "And watch all those people go home with happy endings/I'll keep on pretending." The album draws from Train's background as a church singer in Savannah, Ga., which would account for the gospel-informed "Call in the Maker" and the soulful "No Man's Land," where a post-breakup Train laments, "I'm so ashamed you're still living rent-free in my brain." The songs on "Spilt Milk" have a tendency to rely on lush orchestration during the choruses, but ultimately Train's words resonate with the listener.—*MH*



STEVEN CURTIS CHAPMAN

Beauty Will Rise

Producers: *Steven Curtis Chapman, Brent Milligan*

Sparrow Records

Release Date: *Nov. 3*

There's no denying that songwriting is among the most cathartic professions. And never has a writer's pain sounded more achingly raw than on Steven Curtis Chapman's new album, "Beauty Will Rise," a collection of songs written about the death of his 5-year-old daughter. (Maria Sue died in 2008 after her brother accidentally hit her with a car in the family's driveway.) The new set examines unfathomable grief, but also celebrates an extraordinary young life. On the song "Heaven Is the Face," Chapman looks forward to seeing his daughter someday in heaven, while on "Just Have to Wait," he sings, "I can't wait to watch your brother's face/When he can finally see with his own eyes/That everything's OK." The track "Questions" asks, "Who are you God?/'Cause you are turning out to be so much different than I imagined/And where are you God?/'Cause I am finding life to be so much harder than I had planned." The lyrics are heartbreaking yet hopeful. Though he's been tested, Chapman's faith remains strong and shines through on songs like "Our God Is in Control," "Faithful," "I Will Trust You" and the comforting "Jesus Will Meet You There."—*DEP*

TINY TIM

I've Never Seen a Straight Banana: Rare Moments, Vol. 1

Producer: *Richard Barone*

Collectors' Choice Music

Release Date: *Oct. 20*

Consider this a 16-track wake-up call to those who consider Tiny Tim—tip-toeing through the tulips with his ukulele—little more than an entertaining novelty act. Recorded by a 16-year-old Richard Barone at a motel and nearby studio in 1976, "I've Never Seen a Straight Banana: Rare Moments, Vol. 1" showcases the late Tim as an ace musicologist. He rips through a variety of early-20th-century ragtime, Dixieland and folk tunes. The most mind-blowing of the lot is the "Tiny Meets Dylan" medley, a re-creation of a dialogue with Bob Dylan for which Tim performs "Like a Rolling Stone" a la Rudy Vallee and Vallee's "Vagabond Lover" in Dylan's nasal cadence. Barone took the title track back into the studio for some overdubs from famous friends like Terre Roche and Steve Addabbo. But it's hard to improve on the unbridled joy of Tim doing his thing alone that the rest of this set so arrestingly captures.—*GG*

R&B

MARIO

D.N.A.

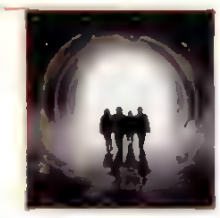
Producers: *various*

J Records

Release Date: *Oct. 13*

Mario has a broken heart and he's pouring it all out on his latest set, "D.N.A." Over simple violin strings on "Stranded," he sings, "All that we had is gone in a second/And I'm sad baby/What am I gonna do now?" Accompanied by a drum machine on "I Miss My Friend," Mario belts out lyrics about feeling despair since his lady friend left him, while "Get Out" finds the artist cursing the woman who ripped a hole inside his chest. Even uptempo songs like the first single, "Break Up"—where guest collaborator Gucci Mane raps, "Swag so stupid, still the bitch straight dumped me"—touch on heartache. But the best representation of Mario's desolation comes courtesy of the appropriately titled "Soundtrack to My Broken Heart," where he gripes over a piano-based beat, "This is how it sounds when my heart cries/You won't even come to my rescue."—*MC*





BON JOVI

The Circle

Producers: *John Shanks, Jon Bon Jovi, Richie Sambora*

Island Def Jam

Release Date: *Nov. 10*

Bon Jovi had great crossover success after putting a little bit of country into its rock'n'roll with the 2007 "Lost Highway." But the New Jersey group gets back to the business of rocking on its 11th studio album, "The Circle." The band hits a classic Bon Jovi stride out of the gate with the first single, "We Weren't Born to Follow." The song is a common-man anthem that announces, "This ain't about giving up or giving in," drawing its buoyant chorus straight out of its 1988 song "Born to Be My Baby." Also in that mold are tracks like "Work for the Working Man," "Thorn in My Pride" and "Broken Promiseland." Meanwhile, U2's trademark ambient dynamics can be found on "Love's the Only Rule," "Happy Now" and "Learn to Love." Bon Jovi gets political on "Bullet," while "When We Were Beautiful" is wistfully nostalgic, right down to the sha-la-la backing vocals, with its own brief social commentary about living on a continuing prayer. The country-friendly elements are still there—the fiddle and steel on "Live Before You Die," for example—but "The Circle" rides closer to the New Jersey turnpike than the band's "Highway" run.—*GG*

LATIN

CONCHA BUIKA & CHUCHO VALDES

El Último Trago

Producer: *Javier Limon*

Warner Music Latina

Release Date: *Oct. 20*

It's not surprising that th Afro-Spanish singer Conch Buika is a favorite of the film



VARIOUS ARTISTS

Glee: The Music Volume 1

Producers: *Adam Anders, Ryan Murphy*

Columbia Records

Release Date: *Nov. 3*

The great thing about "Glee"—Fox's new glammy musical comedy series—is that when you see the cast has covered "Somebody to Love" on the show's first soundtrack, you know straightaway that they're doing the hit by Queen instead of Jefferson Airplane. Co-created by Ryan Murphy, who put together the high-camp cult fave "Popular," "Glee" speaks to the same constituency that recoiled in horror when Kris Allen beat Adam Lambert on this year's season of "American Idol." And as on "Idol," that aesthetic is most appealingly expressed here in the material that seems the least suited for it—i.e., mushy heartland rock ballads like Journey's "Don't Stop Believin' " and REO Speedwagon's "Can't Fight This Feeling," both of which these kids transform into stylish jazz-hands anthems. Spirited glee-club versions of Rihanna's "Take a Bow" and Jazmine Sullivan's "Bust Your Windows" are nice, too, but they lack a certain revenge-of-the-nerds triumph.—*MW*

THE BILLBOARD REVIEWS

SINGLES

aker Pedro Almodovar. Her usky handling of the copla, Spanish torch song with fla-enco flourishes, and other tyles suitable for late-night stening are as knowingly ecadent as Almodovar's ovies. And with her street-ise style, she could easily be ast in one of them. Like the irector, Buika has gained a ult following since her self-tled debut album in 2005. n the new release, "El ltimo Trago" (The Last ound), she pairs up with the aster Cuban pianist Chucho aides for a set of jazz oleros with Afro-Cuban ythms that honors the epertoire of the Mexican bo-emian legend Chavela Var-as (another Almodovar ick). On acoustic arrange-ents, Valdes' subtle playing as the retro elegance of an isode of the TV show "Mad len," setting off Buika's more motional vocals. While nei-ner artist really stretches ere, together they create a nooth and potentially ad-ictive musical cocktail.—*JCN*

OCK

HE FLAMING LIPS

mbryonic

roducers: *various*

/arner Bros. Records

elease Date: *Oct. 13*

or some longtime Lips fans, ne band's 12th studio album, Embryonic," will be hailed as welcome return to the ex-erimental, psychedelic form f its early years. But the roup's newer fans who only now the Lips' recent pop-fused tunes and obtuse but armless lyrics may be sur-rised by the new album's re-urn to atonal Krautrock jams, uried vocals and a notable ck of memorable melodies. ne act should be credited for not hewing to the tried-and-true formula it pretty much invented with previous releases ("The Soft Bulletin," "Yoshimi Battles the Pink Robots," "At War With the Mystics"), but many of the double-disc's 18 tracks feel like they are embryonic rather than fully formed. The exceptions include "Convinced of the Hex" and the closer "Watching the Planets," which should fit nicely into the band's always-entertaining live show.—*DJP*

JAZZ

BEN ALLISON

Think Free

Producers: *Ben Allison, Matt Balitsaris*

Palmetto Records

Release Date: *Oct. 13*

A New York underground jazz scene mainstay, bassist Ben Allison has broken away from traditional jazz into crossover hybrids and developed a distinctive voice. Allison's latest release, "Think Free," is a seamless follow-up to last year's "Little Things Run the World" and delivers sensual-to-mystical lyricism with subtle grooves. His easy-flowing quintet includes the trumpeter Shane Endsley and violinist Jenny Scheinman, who is a remarkably imaginative leader in her own right. But it's the contributions of guitarist Steve Cardenas that help shape and color "Think Free." Case in point: his slow solo through the poignant "Broke." Larger-than-life monsters lurk in Allison's music, with the word "Godzilla" appearing in two song titles. But the sweet-sounding closer, "Green Al"—perhaps Allison's strongest and most alluring composition to date—disperses all fear.—*DO*

ROCK

THEM CROOKED VULTURES

New Fang (3:47)

Producers: *Them Crooked Vultures*

Writers: *D. Grohl, J. Homme, J. P. Jones*

Publishers: *Board Stiff Music/MJ Twelve Music (BMI), Cap Three (ASCAP) DGC/Interscope*

Ever since Them Crooked Vultures cranked up their own hype machine with a 14-second YouTube clip and a brief club tour for which no one could seem to score tickets, people have been clamoring to hear the band's recorded material. "New Fang"—the first single from this collaboration among Queens of the Stone Age's Josh Homme, Foo Fighters' Dave Grohl and Led Zeppelin's John Paul Jones—finally proves that all the buzz is justified. Though the song leans a little heavily toward Queens of the Stone Age's sound due to Homme's distinctive voice, it chugs along on a monolithic blues riff that's more aligned with Blue Cheer than Led Zeppelin. Enhanced by the seamless chemistry of its principles—who currently make up the most anticipated power rock trio since Cream—this track rocks hard.—*RH*

POP

ADAM LAMBERT

Time for Miracles (3:49)

Producer: *Rob Cavallo*

Writers: *A. Johannes, N. Shneider*

Publishers: *various*

19/RCA

His debut album and single are just weeks away, but Adam Lambert is giving fans an early taste of his post-"American Idol" material by lending his voice to the "2012" film soundtrack. Recording rock anthems for Hollywood is a move that has worked well for Linkin Park and Aerosmith in the past, and Lambert is well-suited to this power ballad, which wavers between tender and painful. The track is also a bittersweet reminder of the talented late songwriter Natasha Shneider, who was best-known for her and co-songwriter Alain Johannes' work with Chris Cornell and Queens of the Stone Age. Thanks to epic orchestration and an octave-straddling bridge—one that Lambert sends home with his impressive vocal theatrics—no miracles are needed here.—*MM*

ELECTRONIC

LCD SOUNDSYSTEM

Bye Bye Bayou (7:11)

Producer: *James Murphy*

Writer: *A. Vega*

Publisher: *Saturn Strip*

DFA

In honor of Vinyl Saturday (Nov. 7), the dance-punk outfit LCD Soundsystem is targeting discerning music collectors with an exclusive 12-inch single: a cover of Alan Vega's "Bye Bye Bayou." The very different-sounding original song is from the Suicide frontman's 1980 solo debut, but here LCD's James Murphy transforms it into a hazy dancefloor workout. Murphy takes the swampy, art-damaged rockabilly and anxious delivery of Vega's track and replaces it with a razor-sharp club beat and dubbed-out vocals. What saves this new edition from becoming a generic rump shaker is Murphy's loyalty to Vega's paranoid vision. With masterful synthesizer work, Murphy brings the "helicopters flyin' " and coiled "rattlesnakes" of "Bye Bye Bayou" to life.—*RH*



CHRIS BROWN

Crawl (3:55)

Producers: *Adam Messinger, Nasri Atweh*

Writers: *various*

Publishers: *various*

Jive

It's probably no coincidence that Chris Brown premiered his new single—a ballad that departs significantly from his recently released "I Can Transform Ya"—on the same day Rihanna debuted hers. While both songs obliquely refer to the demise of their relationship, Brown's is all about his hope for reconciliation. "Where do we go from here/With all this fear in our eyes?" Brown wonders. "And where can love take us now/We've been so far down, we can still touch the sky if we crawl." "Crawl" might be the most straightforward pop song Brown has ever recorded, with a production that's missing the rhythmic appeal of "With You" and "Forever." Removed from the context of his real-life troubles, its lyrics feel cliché, but Brown still displays a deft ability to convey passion and sincerity in his delivery, ultimately selling his message of redemption.—*MH*



RIHANNA

Russian Roulette (3:44)

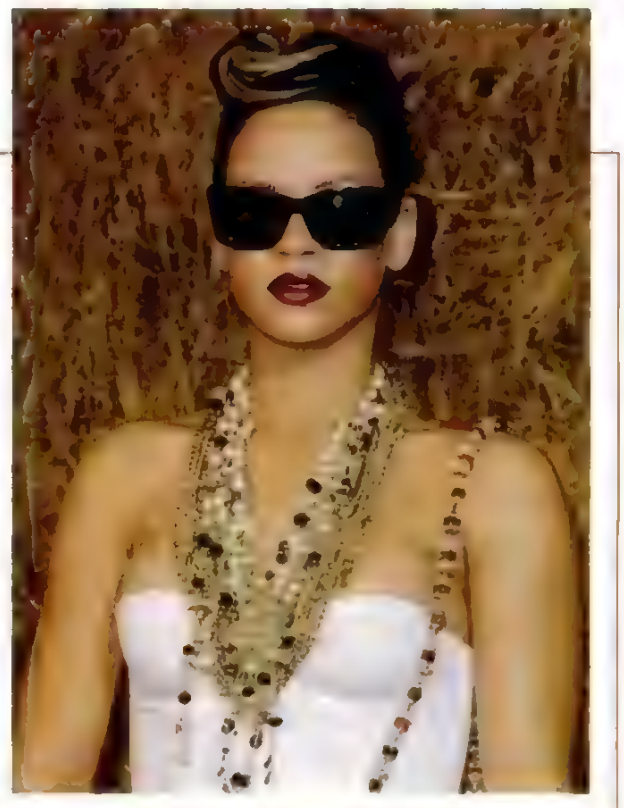
Producers: *Chuck Harmony, Ne-Yo*

Writers: *S. Smith, C. Harmon*

Publishers: *various*

Def Jam

Rihanna has yet to publicly discuss the February altercation with her ex-boyfriend, Chris Brown. But on "Russian Roulette"—her first single since the incident occurred—she seems to touch upon the agony it caused her. "Say a prayer to yourself/He says close your eyes, sometimes it helps," Rihanna sings over a steady pulse. "And you can see my heart beating/You can see it through my chest/That I'm terrified, but I'm not leaving/Know that I must pass this test." The song recalls Rihanna's previous dark ballad "Unfaithful," but it's far grittier in tone—it ends with the sound of a gun being cocked and fired—and her vocals are heavier with emotion. When Rihanna takes a final, dramatic breath before the song's haunting conclusion, the listener instinctively braces, too, wondering what will happen next.—*MC*



LEGEND & CREDITS

DITED BY MITCHELL PETERS (ALBUMS) AND MONICA ERRERA (SINGLES)

ONTRIBUTORS: Judy Cantor-avas, Mariel Concepcion, Gary aff, Ron Hart, Monica Herrera, ichael Menachem, Dan uellette, Deborah Evans Price, avid J. Prince, Mikael Wood

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PICK ▸: A new release predicted to hit the top half of the chart in the corresponding format.

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ROCK BY SARAH MacRORY

'Hurricane' Sighting

Switchfoot Prepares First Release For Atlantic Records

Best-known for the hits "Dare You to Move" and "Meant to Live," San Diego's Switchfoot is back with its first single in three years: "Mess of Me." It's also the lead single from the alternative rock band's seventh album—and first for Atlantic—"Hello Hurricane" (Nov. 10).

During the three years that Switchfoot has been off the commercial radar, the group has made a dramatic shift from the aforementioned romantic ballads from its 2003 multiplatinum album, "The Beautiful Letdown." The shift is most evident on "Mess of Me," whose raw, forceful sound and edgy, introspective lyrics reveal Switchfoot's darker side on an album that deals with life's stormy side.

"I am my own affliction/I am my own disease/There ain't no drug that they could sell/There ain't no drugs to make me well," vocalist/guitarist Jon Foreman sings. "I made a mess of me/I wanna get back the rest of me."

Foreman notes the "shock element" of "Mess" is what originally drew the group to the song. "We wanted to do something that was a drastic change from anything we'd done before." In addition to Foreman, Switchfoot's members include his brother Tim Foreman (bass), Chad Butler (drums), Jerome Fontamillas (keys/guitar) and Drew Shirley (guitar).

While "Mess" and another track, "Free," showcase the group's expanded musical range, other songs like "Enough to Let Me Go" are reminiscent of the original Switchfoot. Another song, "The Sound," has been selected by Verizon Wireless for its national ad campaign for the BlackBerry Storm 2.

Signed to Columbia until 2006, Switchfoot's last album for the label was "Oh! Gravity." However, the band left the label because it wasn't in tune with its restructuring. "Our music is very communal and to assemble a new team of people to represent it every few month was very counterproductive," Foreman says. "We also wanted th autonomy to explore and rediscover what we love about what we do

After leaving Columbia, Switchfoot built its own studio in Sa Diego. During the next three years, the band tracked 80 songs b fore narrowing the list down to the 12 that appear on "Hello Hu ricane." Atlantic approached the group after listening to the projec recorded with noted producer/bassist Mike Elizondo (Dr. Dr Eminem, Pink). Although Foreman says the band was leery abou dealing with another major label, "it was a dream to have peop who are passionate about songs that you've spent months an months working on."

After a busy summer—co-headlining with Universal Motown Blue October on the Crazy Making Summer tour and opening fo Dave Matthews Band—Switchfoot is gearing up for an even busi fall. The group will kick off its headlining tour Nov. 8 in San Dieg Ending Dec. 9 in Boston, the 18-city trek includes stops in L Angeles, Houston, New Orleans and New York. Along the tou route, Switchfoot will collect donations for local food banks.

In addition to a Nov. 12 appearance on "Jimmy Kimmel Live! Switchfoot is relaunching a new Web site: TheWorldYouWant.com Fans are being asked to contribute stories about people who ar making the world a better place. The band plans to read some o those contributions onstage during the tour. Upcoming appea ances include Yahoo Music's new live concert program, "Max mum Performance Guitar Hero 5." Fans who preorder "Hell Hurricane" will immediately receive a free download of "Mess Me" and four videos. They have five preorder options: a standar CD; a deluxe CD/DVD, with 60 minutes of special footage; vin with a CD; a collector's edition (CD, DVD, an additional CD wit studio outtakes, a limited-edition poster and a 84-page hardcov book); and digital download.

Switchfoot isn't worried that fans may dislike its change i sound. "There's a moment when we come across something bea tiful," Foreman says. "Maybe it's a sunset or we're reminded ju how fragile life is. These moments remind us that we're alive. want this album to be that for people." ••

HOLDING ON

This week, as Taylor Swift's self-titled debut album logs its 157th straight week on the Billboard 200 at No. 60, it becomes the longest-running album on the chart this decade since 2000. The previous record-holder, Nickelback's "All the Right Reasons," spent 156 weeks on the chart. ¶ The feat is remarkable not only because of the set's longevity, but also because it has become increasingly difficult for albums to stay on the chart. In previous decades, it wasn't unusual for an album to spend hundreds of weeks on the tally. However, in January 1997, Billboard changed its charting rules, making it harder for an album to linger. ¶ First, a little history about the Billboard 200. On May 25, 1991, the chart converted from ranked sales reports submitted by retailers to point-of-sale data from Nielsen SoundScan compiled from the actual scanning of album bar codes. It wasn't until Jan. 18, 1997, however, that the recurrent policy—similar to the one now in place—was instituted. As of the latter date, albums that were more than 2 years old were removed if they ranked below No. 100. Last year, the two-year limit was changed to 78 weeks. *—Gary Trust*



(PEAK)	THE TOP 10 LONGEST-RUNNING ALBUMS SINCE JAN. 18, 1997	
1997	SHANIA TWAIN, "COME ON OVER"	151 WEEKS
1998	BACKSTREET BOYS, "BACKSTREET BOYS"	133 WEEKS
1999	DIXIE CHICKS, "WIDE OPEN SPACES"	134 WEEKS
2003	NORAH JONES, "COME AWAY WITH ME"	148 WEEKS
2004	GUNS N' ROSES, "GREATEST HITS"	138 WEEKS
2005	CARRIE UNDERWOOD, "SOME HEARTS"	137 WEEKS
2005	NICKELBACK, "ALL THE RIGHT REASONS"	156 WEEKS
2007	FLYLEAF, "FLYLEAF"	133 WEEKS
2007	DAUGHTRY, "DAUGHTRY"	147 WEEKS
2008	TAYLOR SWIFT, "TAYLOR SWIFT"	157 WEEKS


In demand: CHERYL COLE

POP BY TOM FERGUSON

Star Trek

Girls Aloud's **Cheryl Cole** Steps Into The Solo Limelight

Girls Aloud singer Cheryl Cole's U.K. profile couldn't be much higher. But that's still not enough for Polydor U.K. president Ferdy Unger-Hamilton. "We're not selling her profile," he says. "We're selling her music."

Cole is a tabloid fixture in the United Kingdom, thanks to her marriage to the soccer star Ashley Cole and her role as a judge alongside Simon Cowell on the TV ratings-topper "The X Factor." She's also a model for the cosmetics brand L'Oreal and still a member of Girls Aloud, which has enjoyed 20 U.K. top 10 hit singles since 2002.

At the moment, though, the focus is firmly on Cole the solo star. Her debut single, "Fight for This Love" (Fascination/Polydor), entered the Official Charts Co. listing this week at No. 1 with sales of 293,000 copies, according to the OCC. Cole performed the track Oct. 18 on "The X Factor," with ITV1 claiming an audience of 9.3 million viewers. The biggest-selling single of 2009 to date, it set up the Oct. 26 release of Cole's debut album, "Three Words." Unger-Hamilton expects first-week sales of 120,000-150,000 copies.

Unger-Hamilton handled A&R chores on the album himself and expects it to produce "at least four" U.K. singles. The next one, due before Christmas, is the title track. It was co-written by Cole with session guitarist George Pajon and the Black Eyed Peas' Will.i.am, who also produced and duets on it. "That's a really astounding track," Unger-Hamilton says. "It feels like the next step for pop music."

The title track will be followed in early 2010 by a third single, "Parachute," helmed by the production team Syience. The album will roll out internationally early next year as well, starting with Europe, Unger-Hamilton says. A U.S. release through Interscope will follow at an as-yet-unspecified date.

"Globally, this music has a place," Unger-Hamilton says. "The writers and producers all have enormous track records."

The U.K. campaign involved a heavy online factor: Cole conducted a live video Web chat on MySpace; Bebo users were offered a chance to interview the singer using Twitter to ask her questions. Polydor also targeted online retailers with exclusive content.

At the market-leading retailer HMV, head of music Rudy Osorio reports the album has been "outselling its closest rivals by a margin of nearly two to one" this week. Cole, he says, "has a fantastically broad demographic appeal: kids, moms and dads all like her, as do guys and girls. We always felt this would be one of the best sellers of the Christmas period." ••••



NAILING IT

avid Nail, whose single "Red Light" is No. 15 n Billboard's Hot Country Songs chart after 35 eeks on the tally, proves that the phrase "overight sensation" oversimplifies things.

Nail's first single, "Memphis," peaked at No. 52 n Hot Country Songs in 2002. But the Mercury ebut album he recorded was never released. He ad signed with the label eight months after oving to Nashville from his birthplace, Kenett, Mo. The town is also home to Sheryl Crow, hose mother taught Nail piano.

Ginny Rogers, music director at country KLB Boston, remembers meeting Nail on a Mercury promotional visit. "I liked his songs back then, but thought he was ahead of his time musically," she says.

When his producer and head of A&R Keith Stegall left Mercury, so did Nail, who moved back to Missouri. The singer/songwriter returned to Music City two years later and eventually signed with MCA Nashville, a Universal Music Group sister to his former label.

Still, success eluded him. Then Nail released a cover of Train's "I'm About to Come Alive" in 2008, which hit No. 47 on Hot Country Songs. But the release of his MCA debut album of the same name, produced by Frank Liddell and Mike Wrucke (Miranda Lambert), was pushed back.

"Red Light," a song about a breakup in unlikely circumstances, was released in March. Weeks later, Nail finally had a slow-but-sure hit.

WKLB is one of the stations having success with the song. "Listeners like story songs and this one is no exception," Rogers says. "Although I think it took them a little longer to catch on because it's a new artist. They got it, though, and that's the sign of a true hit."

The single has sold 132,000 copies, according to Nielsen SoundScan. For the week ending Oct. 25, it sold 11,000 downloads—its best sales week yet and fifth straight weekly gain. Meanwhile, the "I'm About to Come Alive" album, released Aug. 18, has sold 22,000 copies.

Nail promoted the single by embarking on a Red Light Road Trip tour across the United States, tied to the Major League Baseball season. While on the road, a camera-toting Nail tried to convince locals he was a major-label artist who wanted to perform for free. The often hilarious webisodes premiered on CMT.com and are also posted on DavidNail.com.

"There's reality TV and there's what we were doing," Nail says. "There was no editing, no crew. You can't script some of the stuff we were doing."

At a recent celebration with friends and fellow artists for his top 15 single, Nail got a little emotional. "There were a couple of moments when I had to take a deep breath and soak it in," he says. "There's no greater feeling than acceptance by your peers." *—Ken Tucker*



DRAMA LOVER

Four years and as many albums after taking second place in a televised reality competition, the Mexican pop star Yuridia's magic number is still one. Her latest Sony Music release, "Nada Es Color De Rosa," topped Mexico's album sales chart this month. It's also No. 4 on Billboard's Top Latin Pop Albums chart and No. 14 on the overall Latin albums tally, although her single "Irremediable" has yet to be promoted in the United States. (The song is in the top 10 on Mexico's pop airplay chart.)

Yuridia rose to fame as the breakout star during the 2005 season of TV Azteca's "La Academia," a Mexican singing competition/reality show that was also broadcast in the States. Her first two covers albums have sold more than 1 million copies; her first album of original material, 2007's "Entre Mariposas," went platinum on sales of more than 100,000 copies in Mexico.

Yuridia has ramped up her touring by tapping into her "La Academia" experience. "I've performed over a hundred shows in the last year," says Yuridia, who grew up in Arizona and now lives in Mexico City. "I consider myself a very shy person; I used to get embarrassed about everything. But I've grown out of all those things that kept me from doing what I do now."

Possessing a voice both big and sultry, Yuridia is known for her soaring power ballads. And "Nada Es Color De Rosa" is chock-full of them. Italian producer Ettore Grenci's sophisticated, string-laden production lends a more elegant touch. Collaborating songwriters include pop star Julio Ramirez of the band Reik, Monica Velez, backup singer Cecy Leos and Yuridia herself on a duet with the Italian act Sonohra.

"People think of me as the girl who sings power ballads," Yuridia says. "I enjoy them a lot but I've also been trying to grow professionally and do other things." Still, she confesses she'll always connect with "songs that dig inside your heart and make you cry. I really love the drama." *—Ayala Ben-Yehuda*

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



reena McKennitt bows at on Top World Albums
"A Mediterranean sey," her ninth ecutive top 10 hit. That her ahead of Angélique as the female artist with ost top 10 albums in the 's 19-year history.

e Whispers return to Top Hip-Hop Albums with nkful" at No. 25, the act's st-charting set since the "Toast to the Ladies" hit . All told, the group has ed 25 albums on the stretching back to 1972's Story" (No. 34).



the Hot Dance Club s chart, Whitney ton earns her 13th No. "Million Dollar Bill," rst chart-topper on list since the 2003 That Man." Her first No. 1 was the 1987 Wanna Dance With body."

CHART BEAT

iah Carey notches her 20th on Adult Contemporary I Want to Know What Love ce 1990, the year that first reached the upper t with "Vision of Love," she with Elton John for the 3-most AC top 10s, trailing eline Dion (21).

v sweet it is: The "Glee" turns "Sweet Caroline" to lboard Hot 100 at No. 34. ll Diamond classic rose to n 1969, and a cover by Womack & Peace reached In 1972. At No. 10 on the 0, Beyoncé's "Sweet s" is the third such-titled o reach the top 10, ing hits by Air Supply (No. 82) and Eurythmics (No. 1 3).

Read Chart Beat every week at billboard.com/chartbeat.

Billboard

CHARTS

'Moon' Rises, WEA Rules, Jackson's On Deck

The "Twilight Saga: New Moon" soundtrack rises to No. 1 on the Billboard 200 with 153,000 copies sold (up 33%) in its first full week of release. The Summit/Chop Shop/Atlantic album debuted on last week's chart with 115,000 sold after an early release on Friday, Oct. 16, pushed it onto the list with just three days of sales. Meanwhile, **Tim McGraw's** 10th studio album, "Southern Voice," arrives in the runner-up slot with 137,000 copies.

"New Moon" is the second soundtrack this year to top the Billboard 200, following "Hannah Montana: The Movie."

"New Moon" is the sequel to "Twilight," whose soundtrack debuted at No. 1 on the Nov. 22, 2008, Billboard 200 with 165,000 sold.

McGraw's opening frame of 137,000 sold for "Southern Voice" is off a bit from the 325,000 first-week copies sold of his last studio set, the 2007 "Let It Go." The new album's arrival is the smallest debut sales week for a studio set from the country artist since his 1995 album "All I Want" began with 110,000 sold at No. 4.

Sales for "Southern" are enough to give McGraw the No. 1 slot on Top Country Albums—his 12th chart-topper on that list. All 13 of McGraw's Billboard 200 entries—10 studio albums and three greatest-hits sets—have reached the top 10.



FANTASTIC FOUR: With the "New Moon" soundtrack, **Tim McGraw**, **Michael Bublé** and **Jay-Z** at Nos. 1-4, respectively, on the Billboard 200, WEA Distribution holds down the top four slots on the chart for the first time since the Sept. 7, 1991, list. That's when the company held court with **Metallica's** "Metallica" at No. 1 followed by **Natalie Cole's** "Unforgettable." **Color Me Badd's** "C.M.B." and **Van Halen's** "For Unlawful Carnal Knowledge."

It's also the first time a distributor has claimed the top four spots since the June 30, 2007, chart. That's when Universal Music Group Distribution ruled with **Toby Keith's** "Big Dog Daddy," **Fabolous'** "From Nothin' to Somethin'," **Paul McCartney's** "Memory Almost Full" and **Maroon 5's** "It Won't Be Soon Before Long."



THIS IS REALLY IT: Next week the Billboard 200's Hot Shot Debut will likely be **Michael Jackson's** "This Is It," the companion set to the music film of the same name. Industry prognosticators say the Epic Records album—which was released on Monday, Oct. 26—could shift 275,000-300,000 copies.

With numbers like that, Jackson could be a sure thing for the No. 1 slot on next week's Billboard 200. If the King of Pop hits No. 1, it will be his sixth chart-topper, following "Thriller," "Bad," "Dangerous," "HISTory" and "Invincible."

Jackson already owns the best-selling album of the 2009 calendar year with "Number Ones," with 2 million-plus sold and counting. "Thriller" is the year's 11th best seller (1.1 million) and "The Essential Michael Jackson" the 15th biggest (986,000).

"Number Ones" is the only album to sell more than 2 million copies in 2009, though **Taylor Swift's** "Fearless" (with 1.9 million) is nipping at that threshold. And, with the expanded "platinum" edition of "Fearless" impacting the chart next week, expect the album to sail past the 2 million mark.

A year ago this week, only one album had sold more than 2 million copies: **Lil Wayne's** "Tha Carter III," with 2.6 million through the week that ended Oct. 26. All told, only 13 sets had sold 1 million copies at this point last year, compared with the 14 to do so this year. Of those 14, two are catalog sets from Jackson.

TAKE A BOW: This week, our still-young Top Cast Albums chart (viewable at billboard.biz/charts) turns 200 weeks old. At No. 1 for the 58th nonconsecutive week is the original Broadway cast recording of "Jersey Boys," which spends its 198th straight week on the 15-position chart. The album arrived on the list two weeks after the tally bowed in the Jan. 14, 2006, issue. Two sets have stayed on the tally since bowing in the chart's premiere week: the original Broadway cast recording of "Wicked" and the original cast recording of "Mamma Mia!," which are now Nos. 2 and 3, respectively. ••••

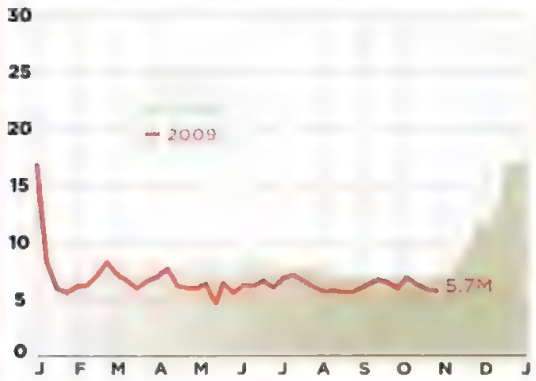
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,729,000	1,301,000	18,628,000
Last Week	5,849,000	1,384,000	19,188,000
Change	-2.1%	-6.0%	-2.9%
This Week Last Year	7,078,000	1,143,000	17,988,000
Change	-19.1%	13.8%	3.6%

*Digital albums are also counted as digital tracks

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	325,406,000	281,287,000	-13.6%
Digital Tracks	869,038,000	960,735,000	10.6%
Store Singles	1,390,000	1,498,000	7.8%
Total	1,195,834,000	1,243,520,000	4.0%
Albums w/TEA*	412,309,800	377,360,500	-8.5%

*Track Equivalent Albums

DIGITAL TRACKS SALES

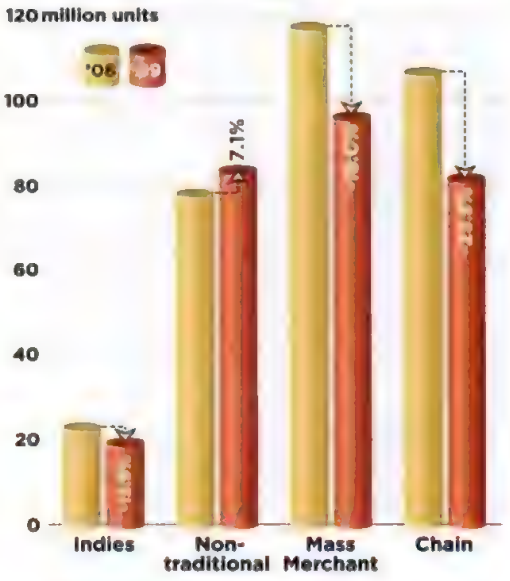


SALES BY ALBUM FORMAT

CD	271,828,000	218,127,000	-19.8%
Digital	52,038,000	61,125,000	17.5%
Vinyl	1,428,000	1,987,000	39.1%
Other	111,000	48,000	-56.8%

For week ending Oct. 25, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

Year-To-Date Album Sales By Store Type



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THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / ALBUM, DISTRIBUTING LABEL, PRICE	Title	CERT	PEAK POSITION
1	2	–	2	#1 1 WK GREATEST GAINER SOUNDTRACK	The Twilight Saga: New Moon		1
2	HOT SHOT DEBUT		1	TIM MCGRAW	Southern Voice		2
3	1	1		MICHAEL BUBLE	Crazy Love		
4	3	5		JAY-Z ROC NATION 520858* AG (18.98) ✦	The Blueprint 3		
5	5	8		MILEY CYRUS	The Time Of Our Lives (EP)		
6	6	23		THE BLACK EYED PEAS	The E.N.D.	■	
7	7	17		TAYLOR SWIFT BIG MACHINE 0200 (18.98) ✦	Fearless	■	
8	20	32		OWL CITY	Ocean Eyes		
9	4	4		BARBRA STREISAND COLUMBIA 43354 SONY MUSIC (15.98)	Love Is The Answer		
10	NEW			JOSS STONE VIRGIN 67059 EX CAPITOL (16.98)	Colour Me Free!		10
11	14	24		ZAC BROWN BAND	The Foundation	■	
12	25	14		BEBE & CECE WINANS BBC 31105 MALACO (14.98)	Still		12
13	NEW			RAMMSTEIN	Liebe Ist Fur Alle Da		
14	10	7		MARIAH CAREY	Memoirs Of An Imperfect Angel		
15	13	10		BREAKING BENJAMIN	Dear Agony		
16	19	27		LADY GAGA	The Fame	■	
17	11	2		KISS	Sonic Boom		
18	12	3		TOBY KEITH	American Ride		
19	NEW			FLIGHT OF THE CONCHORDS	I Told You I Was Freaky (Soundtrack)		
20	15	13		WHITNEY HOUSTON	I Look To You	●	
21	18	21		KINGS OF LEON	Only By The Night	■	
22	22	19		MIRANDA LAMBERT	Revolution		
23	27	28		DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 013456 UMR (11.98)	So Far Gone (EP)		
24	17	12		ALICE IN CHAINS	Black Gives Way To Blue		
25	16	11		PARAMORE	Brand New Eyes		
26	36	39		LADY ANTEBELLUM	Lady Antebellum	■	
27	26	25		SELENA GOMEZ & THE SCENE HOLLYWOOD 002893 (18.98) ✦	Kiss And Tell		
28	31	6		LUKE BRYAN	Doin' My Thing		
29	NEW			LYLE LOVETT	Natural Forces		
30	37	37		SOUNDTRACK WALT DISNEY 003107* (18.98)	Hannah Montana: The Movie	■	
31	21	16		PEARL JAM	Backspacer		
32	40	38		JASON ALDEAN	Wide Open	●	
33	41	43		VARIOUS ARTISTS	WOW Hits 2010		
34	24	18		HARRY CONNICK, JR.	Your Songs		
35	32	29		THREE DAYS GRACE JIVE 46230-2LG (13.98)	Life Starts Now		
36	33	33		MUSE	The Resistance		
37	39			TREY SONGZ	Ready		
38	28	22		ROSANNE CASH	The List		
39	46	44		VARIOUS ARTISTS	NOW 31	●	
40	9			MARIO	D.N.A.		
41	51	53		NICKELBACK	Dark Horse	■	
42	NEW			KUTLESS	It Is Well		
43	35	62		KAREN O AND THE KIDS	Where The Wild Things Are (Soundtrack)		
44	43	41		MAXWELL	BLACKsummers'night	●	
45	RE-ENTRY			THE BEATLES APPLE 99451 CAPITOL (27.98)	The Beatles In Mono		
46	42	47		PINK	Funhouse	■	
47	38	20		MADONNA	Celebration		
48	55	55		GEORGE STRAIT	Twang	●	
49	44	45		COLBIE CAILLAT	Breakthrough		
50	RE-ENTRY			NATALIE COLE DMI/ATCO 512320* RHINO (18.98)	Still Unforgettable		
51	8	–		THE FLAMING LIPS	Embryonic		
52	45	30		LYNYRD SKYNYRD	God & Guns		
53	70	65		REBA	Keep On Loving You		
54	50	51		DAUGHTRY	Leave This Town		
55	53	48		BROOKS & DUNN	#1s ... And Then Some		
56	23	–		BOB DYLAN	Christmas In The Heart		
57	63	77		SOUNDTRACK ATLANTIC 515923* AG (18.98) ✦	Twilight	■	
58	47	57		SKILLET	Awake		
59	NEW			CARTEL	Cycles		
60	59	71		TAYLOR SWIFT	Taylor Swift	■	
61	48	46		KID CUDI	Man On The Moon: The End Of Day		
62	58	61		EMINEM	Relapse		
63	54	42		THE AVETT BROTHERS	I and Love and You		
64	69	68		DARIUS RUCKER	Learn To Live	■	
65	49	36		DETHKLOK	Metalocalypse: Dethalbum II (Soundtrack)		
66	66	72		CHRIS YOUNG	The Man I Want To Be		
67	65	69		SHINEDOWN	The Sound Of Madness	●	
68	60	64		BEYONCÉ	I Am...Sasha Fierce	■	
69	71	52		FOREIGNER	Can't Slow Down		
70	57	49		FIVE FINGER DEATH PUNCH	War Is The Answer		
71	30	–		DAVID ARCHULETA	Christmas From The Heart		
72	52	80		PETE YORN & SCARLETT JOHANSSON	Break Up		
73	108	106		THEORY OF A DEADMAN	Scars & Souvenirs	●	
74	NEW			CONVERGE	Axe To Fall		
75	67	54		FRED HAMMOND	Love Unstoppable		
76	61	66		MONSTERS OF FOLK	Monsters Of Folk		
77	56	–		SUGARLAND MERCURY NASHVILLE 013370 UMGN (13.98)	Gold And Green		
78	73	76		KEITH URBAN	Defying Gravity	●	
79	80	84		PHOENIX	Wolfgang Amadeus Phoenix		
80	74	70		VARIOUS ARTISTS	NOW That's What I Call Country Vol. 2		
81	72	67		DAVID CROWDER BAND	Church Music		
82	84	81		RASCAL FLATTS	Greatest Hits Volume 1		
83	75	88		RASCAL FLATTS	Unstoppable	■	
84	125	147		CAGE THE ELEPHANT	Cage The Elephant		
85	87	95		KENNY CHESNEY	Greatest Hits II		
86	93	79		CHRIS TOMLIN	Glory In The Highest: Christmas Songs Of Worship		
87	NEW			BOMSHEL	Fight Like A Girl		
88	81	74		SUGARLAND	Love On The Inside	■	
89	RE-ENTRY			SOUNDTRACK	Transformers: Revenge Of The Fallen: The Album		
90	97	96		GREEN DAY	21st Century Breakdown	●	
91	77	108		SOUNDTRACK	Disney: Phineas And Ferb		
92	138	125		CHRISETTE MICHELE	Epiphany		
93	94	94		KELLY CLARKSON	All I Ever Wanted		
94	62	26		BRANDI CARLILE	Give Up The Ghost		
95	85	75		LIL' BOOSIE	SuperBad: The Return Of Boosie Bad Azz		
96	34			FIVE FOR FIGHTING	Slice		
97	88			PITBULL	Rebelution		
98	29	–		DEAD BY SUNRISE	Out Of Ashes		
99	86	78		DAVID GRAY	Draw The Line		
100	159	168	■	PACE SETTER RISE AGAINST	Appeal To Reason		

10 The Target- and iTunes-exclusive Virgin album arrives with 27,000 copies. The singer last graced the tally in 2007, when "Introducing Joss Stone" debuted and peaked at No. 2 with 118,000 sold.



12 After the duo performed on "The Oprah Winfrey Show" Oct. 23, the album rebounds with 22,000 sold (up 14%), surpassing its No. 14 debut two weeks ago. On Top Gospel Albums, it holds at No. 1 for a third week, but with Greatest Gainer honors.

13 This is the German rock band's highest-charting album (22,000 copies). Previously, the group's best rank was its 1998 chart debut, "Sehnsucht," which peaked at No. 45 on the strength of its only U.S. radio chart hit, "Du Hast."



45 As new stock of this boxed set reaches retailers, it returns to the chart, with nearly 11,000 copies sold.



50 The singer performed on HSN Oct. 17 to promote the shopping network's exclusive version of this album, which comes with five bonus Christmas songs. The set sells 10,000 copies, returning to the list after nearly a year.

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LMFAO
PATTY LOVELESS ...

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST (IMPRINT & NUMBER · DISTRIBUTING LABEL) (PRICE)	Title	CERT.	PEAK POSITION
01	107	124		HOLLYWOOD UNDEAD	Swan Songs	●	22
02	95	89		CHEVELLE	Sci-Fi Crimes		1
03	137	134		SICK PUPPIES	Tri-Polar		3
04	68	60		AFI	Crash Love		17
05	102	103		SOUNDTRACK	Hannah Montana 3		1
06	106	104		BRAD PAISLEY	American Saturday Night		1
07	90	90		BOYS LIKE GIRLS	Love Drunk		1
08	99	93		DAVE MATTHEWS BAND	Big Whiskey And The GrooGrux King	■	1
09	NEW			JAY FARRAR & BENJAMIN GIBBARD	One Fast Move Or I'm Gone: Music From Kerouac's Big Sur (Soundtrack)		109
10	NEW			ROYCE DA 5'9"	Street Hop		110
11	110	97		FABOLOUS	Loso's Way (Soundtrack)		1
12	NEW			KINGS OF CONVENIENCE	Declaration Of Dependence		112
13	133	128		K'JON	I Get Around		13
14	64	9		BACKSTREET BOYS	This Is Us		9
15	121	127		ROB THOMAS	Cradlesong		4
16	105	101		JASON MRAZ	We Sing. We Dance. We Steal Things.	■	3
17	109	92		VARIOUS ARTISTS	Now That's What I Call Club Hits		11
18	114	107		JUSTIN MOORE	Justin Moore		18
19	NEW			DAVID BISBAL	Sin Mirar Atras		114
20	134	122		BILLY CURRINGTON	Little Bit Of Everything		12
21	79	15		RELIENT K	Forget And Not Slow Down		12
22	120	112		JEREMIH	Jeremih		6
23	128	133		LIL WAYNE	Tha Carter III	▲	1
24	122	118		THE FRAY	The Fray	●	1
25	119	115		DEMI LOVATO	Here We Go Again		1
26	135	121		LMFAO	Party Rock		30
27	131	132		AVENTURA	The Last		3
28	NEW			MELANIE FIONA	The Bridge		128
29	112	85		RAEKWON	Only Built 4 Cuban Linx... Pt. II		14
30	132	111		U2	No Line On The Horizon		1
31	130	120		SUGARLAND	LIVE On The Inside		7
32	76	31		MAYDAY PARADE	Anywhere But Here		31
33	111	99		RODRIGO Y GABRIELA	11:11		33
34	141	142		3OH!3	Want		41
35	143	136		JAMEY JOHNSON	That Lonesome Song	●	23
36	126			NEIL DIAMOND	A Cherry Cherry Christmas		126
37	78	–		KEVON EDMONDS	Who Knew		14
38	127	87		MARK KNOPFLER	Get Lucky		17
39	165	–		MANNHEIM STEAMROLLER	Christmas: 25th Anniversary Collection		139
40	RE	59		TIESTO	Kaleidoscope		39
41	113	83		BRAND NEW	Daisy		4
42	115	153		ZAC BROWN BAND	The Foundation		11
43	147	143		KIDZ BOP KIDS	Kidz Bop 16		31
44	118	82		GHOSTFACE KILLAH	Ghostdini: Wizard Of Poetry In Emerald City		24
45	185	173		INGRID MICHAELSON	Everybody		17
46	96	35		TOKIO HOTEL	Humanoid		32
47	RE	50		BUILT TO SPILL	There Is No Enemy		47
48	150	139		NEW BOYZ	Skinny Jeanz And A Mic		34
49	142	105		MEGADETH	Endgame		5
50	156	190		THIRD DAY	Revelation		2



100 The album was offered as a $1.99 daily deal in Amazon's MP3 store Oct. 25, giving it a 60% overall gain and a 171% jump in downloads.



103 This Sick Puppies album, which is up 22%, was one of a number of releases on the chart to benefit from a $7.99 price at Best Buy. Other sale-influenced titles include Nos. 8, 79, 191 and 200.



145 Following the singer's performance on the Oct. 19 edition of "Good Morning America," her album rebounds on the tally with a 25% gain.



151 The band's new "iTunes Originals" set was prematurely placed in the iTunes store's weekly e-mail blast, while "It's Blitz" was priced at $7.99 (3,000 copies sold; up 86% overall and 206% in downloads).



169 This CD/DVD package was recorded at her March 21 concert in Arnhem, the Netherlands. It's Turner's first live album release since the 1988 "Tina Live in Europe," which peaked at No. 86.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST (IMPRINT & NUMBER · DISTRIBUTING LABEL) (PRICE)	Title	CERT.	PEAK POSITION
151	RE-ENTRY			YEAH YEAH YEAHS	It's Blitz!		11
152	146	145		JONAS BROTHERS	Lines, Vines And Trying Times		1
153	197	180		THE USED	Artwork		11
154	83	102		REGINA SPEKTOR	Far		7
155	174	165		GLORIANA	Gloriana		8
156	RE-ENTRY			LEDISI	Turn Me Loose		14
157	152	141		MIKA	The Boy Who Knew Too Much		11
158	RE-ENTRY			JESSIE JAMES	Jessie James		21
159	RE-ENTRY			HALESTORM	Halestorm		46
160	170	161		LETOYA	Lady Love		11
161	161	158		KERI HILSON	In A Perfect World...	●	3
162	180	160		JOHN FOGERTY/THE BLUE RIDGE RANGERS	Rides Again		21
163	175	152		MICHAEL JACKSON	The Definitive Collection		36
164	171	171		COLDPLAY	Viva La Vida or Death And All His Friends	■	1
165	148	140		SEAN KINGSTON	Tomorrow		27
166	154	131		NEIL DIAMOND	Hot August Night/NYC		1
167	176	166		VARIOUS ARTISTS	NOW 30	●	1
168	150	151		UNCLE KRACKER	Happy Hour		32
169	NEW			TINA TURNER	Tina Live		169
170	136	63		JOURNEY	Revelation	■	5
171	NEW			SUFJAN STEVENS	BQE (Soundtrack)		171
172	NEW			THE WHISPERS	Thankful		172
173	157	182		KELLIE PICKLER	Kellie Pickler		4
174	149	119		SOUNDTRACK	More Than A Game		61
175	NEW			MICHAEL JACKSON	The Remix Suite		175
176	166	154		IMOGEN HEAP	Ellipse		5
177	187	58		VARIOUS ARTISTS	Songs 4 Worship 50: 50 Greatest Praise And Worship Songs		18
178	182	191		FRANK SINATRA	Nothing But The Best	●	2
179	NEW			FLORENCE + THE MACHINE	Lungs		179
180	193	181		MARY MARY	The Sound		7
181	179	175		COLT FORD	Ride Through The Country		181
182	NEW			ATLAS SOUND	Logos		182
183	167	98		STEEL PANTHER	Feel The Steel		46
184	162	150		MICHAEL FRANTI & SPEARHEAD	All Rebel Rockers		36
185	164	156		SOUNDTRACK	Wizards Of Waverly Place		6
186	140	149		BUILDING 429	Building 429		119
187	178	186		T.I.	Paper Trail	▲	1
188	RE-ENTRY			TIM MCGRAW	Greatest Hits 3		9
189	191	–		NEEDTOBREATHE	The Outsiders		21
190	172	116		PHISH	Joy		13
191	NEW			NICK SWARDSON	Seriously, Who Farted?		191
192	155	113		HATEBREED	Hatebreed		32
193	116	91		SOUNDTRACK	Fame		44
194	RE-ENTRY			THE XX	xx		129
195	163	137		PATTY LOVELESS	Mountain Soul II		11
196	RE-ENTRY			CHARLIE WILSON	Uncle Charlie		2
197	188	–		KATY PERRY	One Of The Boys	■	4
198	184			CHICKENFOOT	Chickenfoot	●	4
199	194	–		WISIN & YANDEL	La Revolucion		1
200	RE-ENTRY			CAVO	Bright Nights Dark Days		200

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ALBUMS Billboard

EXCLUSIVE CHARTS FROM BILLBOARD ONLINE

For more charts and chart details, go to billboard.biz and billboard.com, refreshed every Thursday.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST	Title	CERT.
1	1	135	#1 1 WEEK GREATEST GAINER MICHAEL JACKSON	Number Ones	■
2	3	279	MICHAEL JACKSON	Thriller	◆
3	4	31	MICHAEL JACKSON	The Essential Michael Jackson	
4	2	260	THE BEATLES	The Beatles	◆
5	5	343	THE BEATLES	Abbey Road	◆
6	13	8	TAYLOR SWIFT	The Taylor Swift Holiday Collection +EP	
7	HOT SHOT DEBUT		CASTING CROWNS	Peace On Earth	
8	6	400	THE BEATLES	Sgt. Pepper's Lonely Hearts Club Band	◆
9	14	129	MICHAEL JACKSON	Bad	■
10	8	7	THE BEATLES	Past Masters	
11	9	833	JOURNEY	Journey's Greatest Hits	◆
12	7	100	THE BEATLES	Rubber Soul	■
13	10	240	MICHAEL BUBLE	It's Time	■
14	11	117	THE BEATLES	Revolver	■
15	15	134	ORIGINAL BROADWAY CAST RECORDING	Jersey Boys	■
16	12	112	MICHAEL BUBLE	Call Me Irresponsible	■
17	48	29	JOSH GROBAN	Noel	■
18	18	1017	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	◆
19	41	21	KIDZ BOP KIDS	Kidz Bop Halloween	
20	20	292	GUNS N' ROSES	Greatest Hits	■
21	19	138	MICHAEL JACKSON	Dangerous	■
22	34	444	THE BEATLES	1	◆
23	25	668	CREEDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits	■
24	33	509	ABBA	Gold - Greatest Hits	■
25	17	118	THE BEATLES	Magical Mystery Tour (Soundtrack)	■
26	21	243	MICHAEL BUBLE	Michael Buble	■
27	16	204	CREED	Greatest Hits	■
28	RE-ENTRY		NORAH JONES	Come Away With Me	◆
29	23	69	THE BEATLES	Let It Be (Soundtrack)	■
30	28	209	MICHAEL JACKSON	Off The Wa	■
31	32	19	JACKSON 5	The Best Of Jackson 5: Including Mystery Of Edgar	●
32	RE-ENTRY		GARTH BROOKS	The Ultimate Hits	■
33	26	234	ORIGINAL BROADWAY CAST RECORDING	Wicked	■
34	35	50	MICHAEL JACKSON	Greatest Hits: HIStory - Volume 1	●
35	37	773	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	■
36	42	59	THE BEATLES	Help! (Soundtrack)	■
37	24	60	THE BEATLES	A Hard Day's Night (Soundtrack)	■
38	36	14	KISS	The Very Best Of Kiss	
39	45	123	LINKIN PARK	Minutes To Midnight	■
40	44	56	TOM PETTY AND THE HEARTBREAKERS	Greatest Hits	
41	38	212	NICKELBACK	All The Right Reasons	■
42	31	1678	PINK FLOYD	Dark Side Of The Moon	◆
43	29	72	ADELE	19	●
44	27	37	KINGS OF LEON	Because Of The Times	
45	RE-ENTRY		THE BEATLES	Love	■
46	50	153	DAUGHTRY	Daughtry	■
47	47	100	CARRIE UNDERWOOD	Carnival Ride	■
48	40	86	MGMT	Oracular Spectacular	
49	49	101	LED ZEPPELIN	Mothership	■
50	30	9	THE BEATLES	Please Please Me	■

Sufjan Stevens' "BQE," a concept album about New York's Brooklyn-Queens Expressway, bows at No. 16 on **Top Independent Albums** (viewable at billboard.biz/charts) and at No. 171 on the Billboard 200. It's also the soundtrack to Stevens' experimental film of the same name. The elaborate package features the CD soundtrack, the DVD film, a 40-page booklet with liner notes and photographs and a stereoscopic 3-D Viewmaster reel.



TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST	Title	BB 200 RANKING	CERT.
1	1	2	#1 2 WKS SOUNDTRACK	The Twilight Saga: New Moon	1	
2	NEW		TIM MCGRAW	Southern Voice	2	
3	5	15	OWL CITY	Ocean Eyes	8	
4	2	3	MICHAEL BUBLE	Crazy Love	3	
5	3	20	THE BLACK EYED PEAS	The E.N.D.	6	■
6	NEW		JOSS STONE	Colour Me Free	10	
7	4	7	JAY-Z	The Blueprint 3	4	
8	NEW		FLIGHT OF THE CONCHORDS	I Told You I Was Freaky (Soundtrack)	19	
9	NEW		LYLE LOVETT	Natural Forces	29	
10	6	3	KAREN O AND THE KIDS	Where The Wild Things Are (Soundtrack)	43	
11	NEW		CARTEL	Cynics	59	
12	14	48	LADY GAGA	The Fame	16	■
13	10	4	BREAKING BENJAMIN	Dear Agony	15	
14	11	54	KINGS OF LEON	Only By The Night	21	■
15	NEW		RAMMSTEIN	Liebe Ist Für Alle Da	13	
16	NEW		MELANIE FIONA	The Bridge	128	
17	NEW		KUTLESS	It Is Me	42	
18	12	4	PARAMORE	Brand New Eyes	25	
19	18	5	PEARL JAM	Backspacer	31	
20	16	8	MUSE	The Resistance	36	
21	RE-ENTRY		SOUNDTRACK	Twilight	57	■
22	19	48	TAYLOR SWIFT	Fearless	7	■
23	24	6	KID CUDI	Man On The Moon: The End Of Day	61	
24	RE-ENTRY		RISE AGAINST	Appeal To Reason	100	
25	RE-ENTRY		PHOENIX	Wolfgang Amadeus Phoenix	79	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST	Title	BB 200 RANKING	CERT.
1	-	2	#1 1 WK SOUNDTRACK	The Twilight Saga: New Moon	1	
2	RE-ENTRY		THE BEATLES	The Beatles in Mono	45	
■	1	3	MICHAEL BUBLE	Crazy Love	3	
3	NEW		TIM MCGRAW	Southern Voice	2	
5	3	3	ROSANNE CASH	The List	38	
6	2	2	BOB DYLAN	Christmas In The Heart	56	
7	NEW		RAMMSTEIN	Liebe Ist Für Alle Da	13	
8	4	4	BARBRA STREISAND	Love Is The Answer	9	
9	NEW		CONVERGE	Axe To Fa	74	
10	NEW		LYLE LOVETT	Natural Forces	29	
11	5	2	THE FLAMING LIPS	Embryonic	51	
12	9	6	MARK KNOPFLER	Get Lucky	138	
13	NEW		FLIGHT OF THE CONCHORDS	I Told You I Was Freaky (Soundtrack)	19	
14	8	5	HARRY CONNICK, JR.	Your Songs	34	
15	6	2	DAVID ARCHULETA	Christmas From The Heart	71	
16	RE-ENTRY		THE BEATLES	The Beatles	—	◆
17	RE-ENTRY		TAYLOR SWIFT	Fearless	7	■
18	NEW		JAY FARRAR & BENJAMIN GIBBARD		109	
19	20	7	THEY MIGHT BE GIANTS	Here Comes Science	—	
20	24	7	THE BEATLES	Abbey Road	—	◆
21	RE-ENTRY		KISS	Sonic Boom	17	
22	16	6	MUSE	The Resistance	36	
23	11	7	JAY-Z	The Blueprint 3	4	
■	10	3	TOBY KEITH	American Ride	18	
25	RE-ENTRY		MONSTERS OF FOLK	Monsters Of Folk	76	

ILIKE PROFILES: MOST ADDED .com

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE
1	2	4	#1 1 WK MEET ME HALFWAY — THE BLACK EYED PEAS
2	4	5	FIREFLIES — OWL CITY
3	1	20	I GOTTA FEELING — THE BLACK EYED PEAS
4	3	15	PAPARAZZI — LADY GAGA
5	11	41	POKER FACE — LADY GAGA
6	12	11	SWEET DREAMS — BEYONCE
7	7	19	USE SOMEBODY — KINGS OF LEON
8	14	9	DOWN — JAY SEAN FEATURING LIL WAYNE
9	10	30	BOOM BOOM POW — THE BLACK EYED PEAS
10	17	16	YOU BELONG WITH ME — TAYLOR SWIFT
11	13	3	WHATCHA SAY — JASON DERULO
12	5	3	3 — BRITNEY SPEARS
13	8	8	EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS
14	9	7	UPRISING — MUSE
15	15	3	PARTY IN THE U.S.A. — MILEY CYRUS

LALA SONGS .com

The week's most purchased songs via Lala, the digital music website with an extensive catalog of songs available to play, buy and share online.

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE
1	3	5	#1 1 WK FIREFLIES — OWL CITY
2	2	3	FOREVER — DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM
3	1	12	DOWN — JAY SEAN FEATURING LIL WAYNE
4	4	7	WHATCHA SAY — JASON DERULO
5	5	5	PAPARAZZI — LADY GAGA
6	18	2	3 — BRITNEY SPEARS
7	6	6	EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS
■	7	7	ONE TIME — JUSTIN BIEBER
9	9	16	I GOTTA FEELING — THE BLACK EYED PEAS
10	8	16	YOU BELONG WITH ME — TAYLOR SWIFT
11	10	8	BEST I EVER HAD — DRAKE
12	21	2	I'M GOING IN — DRAKE FEAT. LIL WAYNE & YOUNG JEEZY
13	14	3	LOL :-) — TREY SONGZ FEATURING GUCCI MANE & SOULJA BOY TELL'EM
14	13	10	RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST
15	–	1	MEET ME HALFWAY — THE BLACK EYED PEAS

TOP BLUES ALBUMS .biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE
1	10	32	#1 2 WKS THE BALLAD OF JOHN HENRY — JOE BONAMASSA
2	1	47	CADILLAC RECORDS — SOUNDTRACK
3	3	11	ACQUIRED TASTE — DELBERT MCCLINTON & DICK50
4	5	32	TELL 'EM WHAT YOUR NAME IS! — BLACK JOE LEWIS & THE HONEYBEARS
5	8	11	THIS TIME — THE ROBERT CRAY BAND
6	2	11	HARD BELIEVER — TOMMY CASTRO
7	-	2	LIVE FROM ROYAL ALBERT HALL — JOE BONAMASSA
8	4	3	SPEAK NO EVIL — TINSLEY ELLIS
9	9	41	ALREADY FREE — THE DEREK TRUCKS BAND
10	12	11	HAVIN' THE LAST WORD — SAFFIRE THE UPPITY BLUES WOMEN
11	13	13	THE DIRTY DOZEN — GEORGE THOROGOOD AND THE DESTROYERS
12	15	12	TOWN AND COUNTRY BLUES — VARIOUS ARTISTS
13	-	16	THE WOODSTOCK EXPERIENCE — JOHNNY WINTER
14	11	51	BACK TO THE RIVER — SUSAN TEDESCHI
15	14	11	SOUL ON TEN — ROBBEN FORD

HEATSEEKERS ALBUMS

LAST WEEK	WEEKS ON CHT	ARTIST / LABEL & NUMBER · DISTRIBUTING LABEL (PRICE)	Title
1		#1 1 WK JAY FARRAR & BENJAMIN GIBBARD	One Fast Move Or I'm Gone: Music From Kerouac's Big Sur (Soundtrack)
NEW		ROYCE DA 5'9"	Street Hop
NEW		KINGS OF CONVENIENCE	Declaration Of Dependence
NEW		MELANIE FIONA	The Bridge
NEW		FLORENCE + THE MACHINE	Lungs
4	35	COLT FORD	Ride Through The Country
NEW		ATLAS SOUND	Logos
9	2	NICK SWARDSON	Seriously, Who Farted?
14	9	GREATEST GAINER THE XX	xx
NEW		BAND FROM TV	Hogging All The Covers
8	2	NELLIE MCKAY	Normal As Blueberry Pie: A Tribute To Doris Day
NEW		GUSTAVO DUDAMEL LOS ANGELES PHILHARMONIC	Mahler: Symphony No. 1 From the Inaugural Concert
5	4	JOSHUA BELL	At Home With Friends
12	48	RANDY HOUSER	Anything Goes
1	2	BARONESS	Blue Record
7	3	THE RAVEONETTES	In And Out Of Control
6	3	THE MOUNTAIN GOATS	The Life Of The World To Come
NEW		FUCK BUTTONS	Tarot Sport
NEW		SCAR SYMMETRY	Dark Matter Dimensions
20	61	THE AIRBORNE TOXIC EVENT	The Airborne Toxic Event
15	5	GIRLS	Album
13	3	THE GOSSIP	Music For Men
17	3	COLT FORD	Country Is As Country Does
NEW		RUSSIAN CIRCLES	Geneva
10	2	LINDA EDER	Soundtrack

1

Jay Farrar and Ben Gibbard, respectively the lead singers of Son Volt and Death Cab for Cutie, paired up for this soundtrack to the documentary of the same name.



10

The all-TV star band, which includes Hugh Laurie of "House," had its Amazon-exclusive album priced at $1.99 Oct. 21, prompting its debut with 2,000 copies.



12

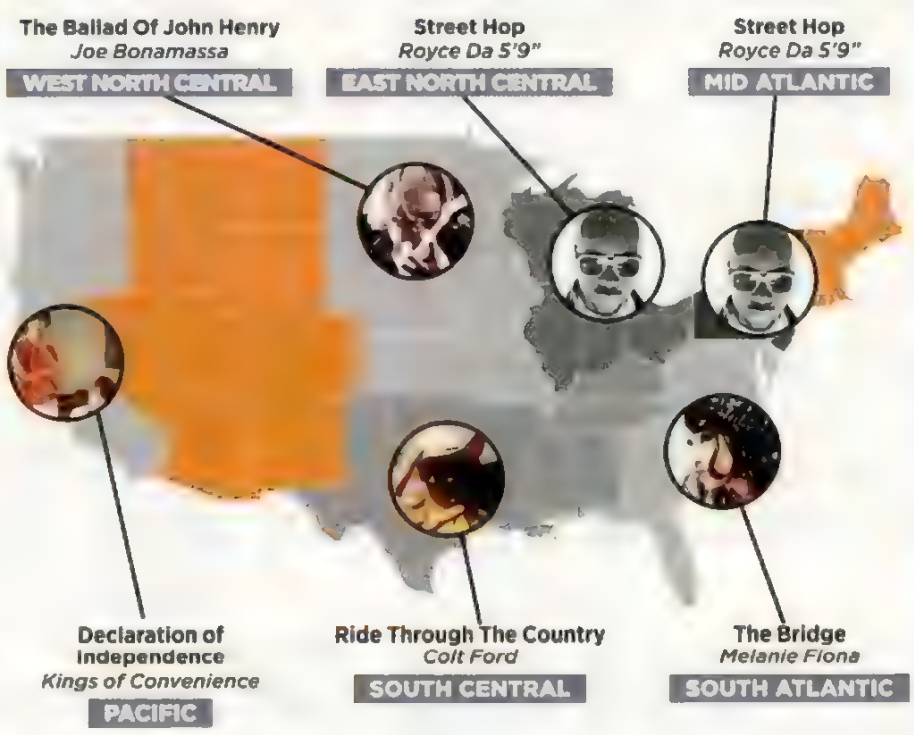
It's the second No. 1 on Top Traditional Classical Albums in a little more than a year for the Los Angeles Philharmonic and its new conductor, Gustavo Dudamel.

LAST WEEK	WEEKS ON CHT	ARTIST / LABEL & NUMBER · DISTRIBUTING LABEL (PRICE)	Title
44	2	YURIDIA	Nada Es De Color Rosa
NEW		EDWARD SHARPE & THE MAGNETIC ZEROES	Up From Below
NEW		WOMEN OF FAITH WORSHIP TEAM	A Grand New Day
NEW		ALVIN DARLING & CELEBRATION	You Can Make It
29	7	MAYER HAWTHORNE	A Strange Arrangement
47	43	CAROLINA LIAR	Coming To Terms
16	4	AUSTRIAN DEATH MACHINE	Double Brutal
31	2	DON CHETO	El Kime De Ustedes
22	18	TRAILER CHOIR	Off The Hillbilly Hook (EP)
NEW		MOZELLA	Belle Isle
27	5	LA ROUX	La Roux
NEW		GWEN STACY	Dialogue A
11	3	LUCERO	1372 Overton Park
NEW		DAVID GARRETT	David Garrett
NEW		JOE BONAMASSA	The Ballad Of John Henry
49	6	ADELITAS WAY	Adelitas Way
36	5	DESPISED ICON	Day Of Mourning
NEW		TIMOTHY B. SCHMIT	Expando
40	8	SIDEWALK PROPHETS	These Simple Truths
30	4	BOB SCHNEIDER	Lovely Creatures
NEW		AARON SLEDGE	Aaron Sledge (EP)
NEW		SAM BUSH	Circles Around Me
18	2	THAO WITH THE GET DOWN STAY DOWN	Know Better Learn Faster
NEW		KRISTINA TRAIN	Spit Milk
2	2	SKELETONWITCH	Breathing The Fire

HEATSEEKERS SONGS

LAST WEEK	WEEKS ON CHT	TITLE / ARTIST · IMPRINT · PROMOTION LABEL
3	17	#1 1 WK RUNAWAY · LOVE AND THEFT · CAROLWOOD
5	14	RED LIGHT · DAVID NAIL · MCA NASHVILLE
2	16	LA LA LA · LMFAO · AM · INTERSCOPE
16	17	AIN'T NO REST FOR THE WICKED · CAGE THE ELEPHANT
7	4	WHITE LIAR · MIRANDA LAMBERT · COLUMBIA
8	11	SHOTS · LMFAO FEATURING LIL JON · AM · INTERSCOPE
9	6	1901 · PHOENIX
6	2	KINGS AND QUEENS · 30 SECONDS TO MARS
14	8	EIGHT SECOND RIDE · JAKE OWEN
22	6	MEET ME ON THE EQUINOX · DEATH CAB FOR CUTIE · ATLANTIC
19	13	SAVIOR · RISE AGAINST · DGC/INTERSCOPE
25	4	DOLLHOUSE · PRISCILLA RENEA · CAPITOL
11	17	BOOTS ON · RANDY HOUSER ·
13	9	CITY ON OUR KNEES · TOBYMAC ·
17	18	JARS · CHEVELLE ·
15	15	YOU RE GOING DOWN · SICK PUPPIES ·
10	17	I'M IN MIAMI TRICK · LMFAO · PARTY ROCK/INTERSCOPE
18	13	5 STAR CHICK · YO GOTTI ·
20	7	CLOSE TO YOU · BEBE & CECE WINANS ·
28	4	LOOKING FOR PARADISE · ALEJANDRO SANZ FEATURING ALICIA KEYS · WARNER LATINA
NEW		SOMEBODY TO LOVE · LEIGHTON MEESTER FEATURING ROBIN THICKE · UNIVERSAL REPUBLIC
12	17	LOVE YOUR LOVE THE MOST · ERIC CHURCH ·
23	3	ESCLAVO DE SUS BESOS · DAVID BISBAL ·
24	6	SU VENENO · AVENTURA ·
26	9	TE IRA MEJOR SIN MI · JOAN SEBASTIAN ·

REGIONAL HEATSEEKERS #1 ALBUMS



PACIFIC

Jay Farrar & Benjamin Gibbard
One Fast Move Or I'm Gone: Music From Kerouac's Big Sur Soundtrack
Royce Da 5'9"
Street Hop
Kings Of Convenience
Declaration Of Dependence
4 **The Veer Union**
Against The Grain
Nick Swardson
Seriously, Who Farted?
Carolina Liar
Coming To Terms
Yuridia
Nada Es De Color Rosa
Jon Schmidt
Bonus Tracks
Baroness
Blue Record
10 **Melanie Fiona**
The Bridge

NORTH EAST

Royce Da 5'9"
Street Hop
Kings Of Convenience
Declaration Of Dependence
Jay Farrar & Benjamin Gibbard
One Fast Move Or I'm Gone: Music From Kerouac's Big Sur Soundtrack
4 **Atlas Sound**
Logos
Florence + The Machine
Lungs
Nellie McKay
Normal As Blueberry Pie: A Tribute To Doris Day
Baroness
Blue Record
The Mountain Goats
The Life Of The World To Come
Russian Circles
Geneva
10 **Paper Route**
Absence

NEW ON THE CHARTS

Jaicko, "Oh Yeah"

The 18-year-old Barbadian singer makes his Billboard chart bow with this breezy hip-pop single, entering at No. 38 on the Rhythmic airplay tally. The track, produced by the Stereotypes, is from his debut album, "Can I," due in January.



THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER(S), SONGWRITER(S)	Artist / IMPRINT / PROMOTION LABEL	CERT	PEAK POSITION
1	7	9	10	#1 1 WK GREATEST GAINER/DIGITAL **FIREFLIES** A. YOUNG, A. YOUNG	Owl City ● UNIVERSAL REPUBLIC		1
2	2	4		**WHATCHA SAY** R. TEMPER, RICEMA ANDERSON, J. DESROSIERS, E. ALE	Jason DeRulo ● MERCURY/IDJMG		2
3	1	2		**DOWN** [illegible]	Jay Sean Featuring Lil Wayne ●● CASH MONEY/UNIVERSAL/REPRISE		1
▼	3	3		**PARTY IN THE U.S.A.** [illegible]	Miley Cyrus ● HOLLYWOOD		2
5	4	5		**RUN THIS TOWN** [illegible]	Jay-Z, Rihanna & Kanye West ●●● ROC-A-FELLA/DEF JAM/IDJMG	●	2
6	6	7		**PAPARAZZI** [illegible]	Lady Gaga ●●● STREAMLINE/KONLIVE/HEAVYHITTER/INTERSCOPE		6
7	9	17		**MEET ME HALFWAY** K. HARRIS, W. I AM A, ADAMS, A. PINEDA, [illegible]	The Black Eyed Peas ● A&M/OCTONE/INTERSCOPE		7
8	5	1		**3** M. MARTIN, SHELBACK, A.S. MARTIN, SHELLBACK, K. AMBER	Britney Spears ● JIVE		1
9	8	6		**I GOTTA FEELING** [illegible]	The Black Eyed Peas ● A&M/OCTONE/INTERSCOPE		1
10	11	12	14	GREATEST GAINER/AIRPLAY **SWEET DREAMS** [illegible]	Beyonce ● MUSIC WORLD/SONY		10
11	10	8		**YOU BELONG WITH ME** [illegible]	Taylor Swift ● BIG MACHINE/UNIVERSAL REPUBLIC		2
12	14	14		**REPLAY** [illegible]	Iyaz ● TAK [illegible]		12
13	12	13		**EMPIRE STATE OF MIND** [illegible]	Jay-Z + Alicia Keys ● ROC NATION		5
14	15	15		**FOREVER** [illegible]	Drake Featuring Kanye West, Lil Wayne & Eminem ● YOUNG MONEY/CASH MONEY/REPRISE		8
15	13	10		**USE SOMEBODY** [illegible]	Kings Of Leon ● RCA	■	4
16	21	25		**SEXY CHICK** [illegible]	David Guetta Featuring Akon ● GUM/TRAUMA/WORLDWIDE/FAMOUS/FAMOUS/AKON/KONVICT		16
17	20	19		**ALREADY GONE** [illegible]	Kelly Clarkson ● RCA		17
18	22	24		**NEED YOU NOW** [illegible]	Lady Antebellum ● CAPITOL NASHVILLE		18
19	16	11		**OBSESSED** [illegible]	Mariah Carey ●●● ISLAND/IDJMG		7
20	23	21		**ONE TIME** [illegible]	Justin Bieber ● RAY BAND/IDJMG		20
21	19	20		**COWBOY CASANOVA** [illegible]	Carrie Underwood ● ARISTA NASHVILLE		11
22	55	79		**TIK TOK** [illegible]	Ke$ha ● RAS MONEY/RCA/SME		22
23	18	23		**BREAK UP** [illegible]	Mario Featuring Gucci Mane & Sean Garrett ● [illegible]		14
24	27	52		**I CAN TRANSFORM YA** [illegible]	Chris Brown Featuring Lil Wayne & Swizz Beatz ● JIVE		24
25	26	29		**TOES** [illegible]	Zac Brown Band ● HOME GROWN/ATLANTIC		25
26	25	28		**FALLIN' FOR YOU** [illegible]	Colbie Caillat ● [illegible]		12
27	24	18		**SAY HEY (I LOVE YOU)** [illegible]	Michael Franti & Spearhead Feat. Cherine Anderson ● S.G.B.C.W./ATLANTIC/UNIVERSAL REPUBLIC		18
28	28	27		**LOVE DRUNK** [illegible]	Boys Like Girls ● [illegible]	●	22
29	31	39		**EVACUATE THE DANCEFLOOR** [illegible]	Cascada ●● [illegible]		29
30	30	26		**THROW IT IN THE BAG** [illegible]	Fabolous Featuring The Dream ●● DEF JAM/IDJMG		14
31	32	-		**PAPERS** [illegible]	Usher ● LAFACE		31
32	29	22		**HOTEL ROOM SERVICE** [illegible]	Pitbull ● [illegible]		8
33	32	31		**SHE WOLF** [illegible]	Shakira ●● EPIC	●	11
34	HOT SHOT DEBUT	1		**SWEET CAROLINE** A. ANDERS/F. PASTRONI/M. L. DIAMOND	Glee Cast Featuring Mark Salling ● FOX/COLUMBIA		34
35	33	38		**GETTIN' YOU HOME (THE BLACK DRESS SONG)** [illegible]	Chris Young ● RCA NASHVILLE		33
36	34	42		**ONLY YOU CAN LOVE ME THIS WAY** [illegible]	Keith Urban ● CAPITOL NASHVILLE		34
37	43	47		**WASTED** [illegible]	Gucci Mane Featuring Plies Or OJ Da Juiceman ● MIZAY/BIG KE/ATLANTIC/WARNER BROS		37
38	38	49		**DROP IT LOW** [illegible]	Ester Dean Featuring Chris Brown ● HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE		38
39	35	32		**GOOD GIRLS GO BAD** [illegible]	Cobra Starship Featuring Leighton Meester ● HOLLYWOOD	■	7
40	48	51		**21 GUNS** [illegible]	Green Day ● REPRISE	●	22
41	50	53		**DO I** [illegible]	Luke Bryan ● CAPITOL NASHVILLE		41
42	51	56		**WELCOME TO THE FUTURE** [illegible]	Brad Paisley ● ARISTA NASHVILLE		42
43	45	48		**I KNOW YOU WANT ME (CALLE OCHO)** [illegible]	Pitbull ● TVT		2
44	17	-		**WHO SAYS** [illegible]	John Mayer ● COLUMBIA		17
45	46	45		**BOOM BOOM POW** [illegible]	The Black Eyed Peas ● A&M/INTERSCOPE		1
46	36	34		**SUCCESSFUL** [illegible]	Drake Featuring Trey Songz & Lil Wayne ● YOUNG MONEY/CASH MONEY/WARNER BROS		17
47	39	36		**KNOCK YOU DOWN** [illegible]	Keri Hilson Featuring Kanye West & Ne-Yo ● [illegible]		3
48	54	57		**I'M ALIVE** [illegible]	Kenny Chesney With Dave Matthews ● BNA		48
▼	44	43		**BIG GREEN TRACTOR** [illegible]	Jason Aldean ● BROKEN BOW	●	18
50	NEW			**TIME FOR MIRACLES** [illegible]	Adam Lambert ● COLUMBIA PICTURES/RCA/JIVE		50
51	47	41		**NEVER SAY NEVER** [illegible]	The Fray ● SME	●	32
52	53	55		**IMMA STAR (EVERYWHERE WE ARE)** [illegible]	Jeremih ● MICA SCHULTZ/DEF JAM/IDJMG		51
53	42	35		**AMERICAN RIDE** [illegible]	Toby Keith ● SHOW DOG NASHVILLE		35
54	62	71		**BODY LANGUAGE** [illegible]	Jesse McCartney Featuring T-Pain ● HOLLYWOOD		54
55	[illegible]			**FUNHOUSE** [illegible]	Pink ● LAFACE/ZOMBA		55
56	59	80		**HEY, SOUL SISTER** [illegible]	Train ● AWAKE/[illegible]		
57	NEW			**GANGSTA LUV** [illegible]	Snoop Dogg Featuring The-Dream ● [illegible]		
58	58	62		**SMILE** [illegible]	Uncle Kracker ● TOP DOG/ATLANTIC		
59	37	33		**BE ON YOU** [illegible]	Flo Rida Featuring Ne-Yo ● [illegible]		
60	61	65		**DOESN'T MEAN ANYTHING** [illegible]	Alicia Keys ● RMG/J		
61	NEW			**SOUTHERN VOICE** [illegible]	Tim McGraw ● [illegible]		
62	67	77		**FIFTEEN** N. CHAPMAN, T. SWIFT, T. SWIFT	Taylor Swift ● BIG MACHINE		
63	40	-		**GOOD MORNING** [illegible]	Chamillionaire ● CHAMILLITARY/KOCH/E1		
64	94	100		**MONEY TO BLOW** [illegible]	Birdman Featuring Lil Wayne & Drake ● CASH MONEY/UNIVERSAL MOTOWN		
■	63	61		**FACE DROP** [illegible]	Sean Kingston ● BEACH HEAT		
66	64	70		**UPRISING** [illegible]	Muse ● HELIUM 3/WARNER BROS		
67	80	86		**CONSIDER ME GONE** [illegible]	Reba ● MCA NASHVILLE		
68	85	58		**ALL THE RIGHT MOVES** [illegible]	OneRepublic ● MOSLEY/INTERSCOPE		
69	75	68		**NUMBER ONE** [illegible]	R. Kelly Featuring Keri Hilson ● JIVE		
70	66	72		**STARSTRUKK** [illegible]	3OH!3 Featuring Katy Perry ● WIDEAWAKE/ASYLUM/ATLANTIC	●	
71	73	75		**RUNAWAY** [illegible]	Love And Theft ● CAPITOL NASHVILLE		
72	74	74		**I'M GOING IN** [illegible]	Drake Featuring Lil Wayne & Young Jeezy ● YOUNG MONEY/CASH MONEY/WARNER BROS		
73	81	83		**I WANNA MAKE YOU CLOSE YOUR EYES** [illegible]	Dierks Bentley ● CAPITOL NASHVILLE		
74	70	69		**GOD IN ME** [illegible]	Mary Mary Featuring Kierra "KiKi" Sheard ● COLUMBIA		
75	79	82		**RED LIGHT** [illegible]	David Nail ● MCA NASHVILLE		
76	86	87		**BONFIRE** [illegible]	Craig Morgan ● [illegible]		
77	78	73		**I WILL NOT BOW** [illegible]	Breaking Benjamin ● [illegible]		
78	57	90		**HAVEN'T MET YOU YET** [illegible]	Michael Buble ● [illegible]		
79	72	64		**LA LA LA** [illegible]	LMFAO ● PARTY ROCK/WILL.AM/CHERRYTREE/INTERSCOPE		
80	NEW			**TAKE YOUR SHIRT OFF** NOT LISTED (NOT LISTED)	T-Pain ● KNOW'LEDGE/NAPPY BOY/JIVE		
81	87	88		**BAD HABITS** [illegible]	Maxwell ● [illegible]		
82	52	16		**ONE LESS LONELY GIRL** [illegible]	Justin Bieber ● [illegible]		
83	RE-ENTRY			**AIN'T NO REST FOR THE WICKED** [illegible]	Cage The Elephant ● [illegible]		
84	82	78		**UNDER** [illegible]	Pleasure P ● [illegible]		
85	69	59		**LOL :-)** [illegible]	Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em ● [illegible]		
86	96	-		**WHITE LIAR** [illegible]	Miranda Lambert ● COLUMBIA		
87	97	-		**TIE ME DOWN** [illegible]	New Boyz Featuring Ray J ● [illegible]		
88	95	89		**BREAK** [illegible]	Three Days Grace ● [illegible]		
89	90	81		**WHEELS** [illegible]	Foo Fighters ● ROSWELL/RCA		
90	NEW			**I INVENTED SEX** [illegible]	Trey Songz Featuring Drake ● [illegible]		
91	96	-		**REGRET** [illegible]	LeToya Featuring Ludacris ● [illegible]		
92	NEW			**TEMPORARY HOME** [illegible]	Carrie Underwood ● ARISTA NASHVILLE		
93	NEW			**BUST A MOVE** [illegible]	Glee Cast Featuring Matthew Morrison ● FOX/COLUMBIA		
94	89	84		**YOU'RE A JERK** [illegible]	New Boyz ● SHOTTY/ASYLUM/WARNER BROS	●	
95	NEW			**VANILLA TWILIGHT** [illegible]	Owl City ● [illegible]		
96	100	97		**HONKY TONK STOMP** [illegible]	Brooks & Dunn Featuring Billy Gibbons ● [illegible]		
97	91	67		**I WANT TO KNOW WHAT LOVE IS** [illegible]	Mariah Carey ● [illegible]		
98	RE-ENTRY			**HAPPY** [illegible]	Leona Lewis ● [illegible]		
99	NEW			**HISTORY IN THE MAKING** [illegible]	Darius Rucker ● [illegible]		
100	NEW			**RUSSIAN ROULETTE** [illegible]	Rihanna ● SRP/DEF JAM/IDJMG		

10

Beyoncé notches her 13th top 10 this decade, tying Ludacris and T-Pain for the second-most top 10s since 2000. The artist with the most in that span is her husband, Jay-Z, with 14.



The first solo effort by the California native, who provided uncredited vocals on Flo Rida's No. 1 "Right Round" earlier this year, makes a big leap on this list, prompted by a 31-13 climb on Hot Digital Songs (70,000 sold, up 80%).

31

Its first-week digital sales (34,000), coupled with a strong week at radio (48-33 on Hot 100 Airplay, up 22%), results in the track making the chart's biggest jump.



The "American Idol" runner-up's first post-show chart effort starts with 47,000 downloads. The song is from the soundtrack to the upcoming film "2012" and will also appear on his debut album, "For Your Entertainment," due Nov. 24.



Available as an exclusive Verizon download for two weeks, the track sells 29,000 downloads and also opens on Hot Digital Songs at No. 44.

BETWEEN THE BULLETS

OWL CITY BANKS FIRST NO. 1



Minnesota native Adam Young, better-known as Owl City, sits atop the Billboard Ho 100 with his debut charting song as "Fireflies" rises 7-1. The track earns the Greates Gainer/Digital honor, moving 2-1 on Hot Digital Songs (196,000 downloads, up 26% and enters the top 30 of Hot 100 Airplay in just its third week (61-42-28) with an audi ence bump of 21%. On the Billboard 200, the act's album "Ocean Eyes" has a compa rable spike (up 31%), pushing it into the top 10 for the first time (20-8). Owl City's label Universal Republic, which hadn't scored a Hot 100 No. 1 until three weeks ago, goes back to back as "Fireflies" replaces Jay Sean's "Down" at No. 1. —*Silvio Pietroluongo*

Billboard HOT 100

NOV 7 2009

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST [IMPRINT] PROMOTION LABEL
1	1	14	**#1 4 WKS** **DOWN** JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
2	2	14	**RUN THIS TOWN** JAY Z RIHANNA & KANYE WEST ROC NATION
3	3	26	**YOU BELONG WITH ME** TAYLOR SWIFT BIG MACHINE/UNIVERSAL REPUBLIC
4	5	6	**PAPARAZZI** LADY GAGA TREAT ME NINJA/CHERRYTREE/INTERSCOPE
5	6	8	**SWEET DREAMS** BEYONCE [ ] ARMO/COLUMBIA
6	7	10	**WHATCHA SAY** JASON DERULO BELUGA HEIGHTS/WARNER BROS.
7	4	23	**USE SOMEBODY** KINGS OF LEON RCA
8	9	10	**PARTY IN THE U.S.A.** MILEY CYRUS [ ]
9	▮	20	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
10	11	7	**FOREVER** DRAKE HARVEY MASON JR/ONE 4STREAM/INTERSCOPE
11	13	5	**EMPIRE STATE OF MIND** JAY Z + ALICIA KEYS ROC NATION
12	12	18	**BREAK UP** MARIO FEAT GUCCI MANE & SEAN GARRETT RMG
13	16	6	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
14	15	7	**ALREADY GONE** KELLY CLARKSON RCA/RMG
15	10	17	**OBSESSED** MARIAH CAREY [ ] AND/ISLAND/IDJMG
16	25	3	**3** BRITNEY SPEARS JIVE/ZOMBA
17	14	17	**THROW IT IN THE BAG** FABOLOUS FEAT THE-DREAM DEF JAM/IDJMG
18	18	11	**FALLIN' FOR YOU** COLBIE CAILLAT UNIVERSAL REPUBLIC
19	19	10	**TOES** ZAC BROWN BAND HOME GROWN/ATLANTIC/BIGGER PICTURE
20	22	13	**WELCOME TO THE FUTURE** BRAD PAISLEY ARISTA NASHVILLE
21	17	13	**ONLY YOU CAN LOVE ME THIS WAY** KEITH URBAN CAPITOL NASHVILLE
22	23	7	**COWBOY CASANOVA** CARRIE UNDERWOOD ARISTA NASHVILLE
23	20	12	**GETTIN' YOU HOME (THE BLACK DRESS SONG)** CHRIS YOUNG RCA NASHVILLE
24	32	6	**NEED YOU NOW** LADY ANTEBELLUM CAPITOL NASHVILLE
25	21	29	**KNOCK YOU DOWN** KERI HILSON FEAT KANYE WEST & NE-YO MOSLEY/JIVE/INTERSCOPE
26	26	11	**WASTED** GUCCI MANE FEAT PLIES 1017/BRICK SQUAD/WARNER BROS.
27	[NEW]	4	**SEXY CHICK** DAVID GUETTA FEAT AKON GUM/ASTRALWERKS/CAPITOL
28	42	3	**FIREFLIES** OWL CITY UNIVERSAL REPUBLIC
29	31	10	**LOVE DRUNK** BOYS LIKE GIRLS COLUMBIA
30	24	16	**SUCCESSFUL** DRAKE FEAT TREY SONGZ MOM, MONEY/CASH MONEY/UNIVERSAL MOTOWN
31	51	3	**REPLAY** IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE
32	36	[NEW]	**I KNOW YOU WANT ME (CALLE OCHO)** PITBULL TVT
33	48	5	**PAPERS** USHER LAFACE/JLG
34	40	6	**DO I** LUKE BRYAN CAPITOL NASHVILLE
35	29	14	**AMERICAN RIDE** TOBY KEITH SHOW DOG/ACUFF/NASHVILLE
36	35	3	**I CAN TRANSFORM YA** CHRIS BROWN FEAT LIL WAYNE & SWIZZ BEATZ JIVE/JLG
37	30	18	**HOTEL ROOM SERVICE** PITBULL MR. 305/POLO GROUNDS/J/RMG
38	34	5	**DOESN'T MEAN ANYTHING** ALICIA KEYS MBK/RMG
39	44	[NEW]	**I'M ALIVE** KENNY CHESNEY WITH DAVE MATTHEWS BNA
40	46	5	**ONE TIME** JUSTIN BIEBER ISLAND/IDJMG
41	41	8	**EVACUATE THE DANCEFLOOR** CASCADA ROBBINS
42	37	18	**GOD IN ME** MARY MARY FEAT KIERRA SHEARD MY BLOCK/COLUMBIA
43	53	6	**FIFTEEN** TAYLOR SWIFT BIG MACHINE
44	39	11	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD EMI/BOOMTOWN/MANTA/UNIVERSAL REPUBLIC
45	[NEW]	6	**BAD HABITS** MAXWELL COLUMBIA
46	38	15	**NEVER SAY NEVER** THE FRAY EPIC
47	57	5	**BONFIRE** CRAIG MORGAN BNA
48	58	4	**I INVENTED SEX** TREY SONGZ FEAT DRAKE SONG BOOK/ATLANTIC
49	54	9	**NUMBER ONE** R. KELLY FEAT KERI HILSON JIVE/JLG
50	55	10	**RUNAWAY** LOVE AND THEFT CURB/WMG
51	59	3	**CONSIDER ME GONE** REBA STARSTRUCK/VALORY
52	45	10	**UNDER** PLEASURE P ATLANTIC
53	33	14	**BE ON YOU** FLO RIDA FEAT NE-YO POE BOY/ATLANTIC
54	47	18	**BIG GREEN TRACTOR** JASON ALDEAN BROKEN BOW
55	64	4	**I WANNA MAKE YOU CLOSE YOUR EYES** DIERKS BENTLEY CAPITOL NASHVILLE
56	–	1	**RUSSIAN ROULETTE** RIHANNA DEF JAM/IDJMG
57	56	34	**BOOM BOOM POW** THE BLACK EYED PEAS WILL I AM/INTERSCOPE
58	52	16	**GOOD GIRLS GO BAD** CHEAP TRICK FEAT LEIGHTON MEESTER CHEAP TRICK RELEASED IN MAY/ATLANTIC/FRP
59	63	5	**REGRET** LETOYA FEAT LUDACRIS CAPITOL
60	65	4	**RED LIGHT** DAVID NAIL MCA NASHVILLE
61	69	2	**SOUTHERN VOICE** TIM MCGRAW CURB
62	61	15	**SHE WOLF** SHAKIRA SONY MUSIC LATIN/EPIC
63	60	7	**DROP IT LOW** ESTER DEAN FEAT CHRIS BROWN HARVEY MASON JR/ONE 4STREAM/INTERSCOPE
64	72	2	**BABY BY ME** 50 CENT FEAT NE-YO SHADY/AFTERMATH/INTERSCOPE
65	68	9	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH MIKE SHALTZER/DEF JAM/IDJMG
66	70	2	**ALL I ASK FOR ANYMORE** TRACE ADKINS CAPITOL NASHVILLE
67	67	4	**HONKY TONK STOMP** BROOKS & DUNN FEAT BILLY GIBBONS ARISTA NASHVILLE
68	66	15	**21 GUNS** GREEN DAY REPRISE
69	–	1	**HISTORY IN THE MAKING** DARIUS RUCKER CAPITOL NASHVILLE
70	73	2	**SMILE** UNCLE KRACKER TOP DOG/ATLANTIC
71	–	1	**WHEELS** FOO FIGHTERS ROSWELL/RCA/RMG
72	71	5	**CHECK MY BRAIN** ALICE IN CHAINS EMI/VIRGIN/CAPITOL
73	–	1	**WHITE LIAR** MIRANDA LAMBERT COLUMBIA NASHVILLE
74	62	9	**LOL :-)** TREY SONGZ FEAT GUCCI MANE & SOULJA BOY SONG BOOK/ATLANTIC
75	–	1	**WHY** RASCAL FLATTS LYRIC STREET

Stations comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats electronically monitored 24 hours a day, 7 days a week. The data is used to compile The Billboard Hot 100

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST [IMPRINT] PROMOTION LABEL	CERT.
1	2	10	**#1 2 WKS** **FIREFLIES** OWL CITY UNIVERSAL REPUBLIC	
2	3	11	**PARTY IN THE U.S.A.** MILEY CYRUS HOLLYWOOD	
3	5	5	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE	
4	4	11	**WHATCHA SAY** JASON DERULO BELUGA HEIGHTS/WARNER BROS.	
5	1	3	**3** BRITNEY SPEARS JIVE/ZOMBA	
6	9	10	**REPLAY** IYAZ TIME IS MONEY/BELUGA HEIGHTS/REPRISE	
7	6	16	**DOWN** JAY SEAN FEAT LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC	
8	11	20	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE	
9	8	9	**PAPARAZZI** LADY GAGA TREAT ME NINJA/CHERRYTREE/INTERSCOPE	
10	7	11	**RUN THIS TOWN** JAY Z RIHANNA & KANYE WEST ROC NATION	●
11	12	7	**EMPIRE STATE OF MIND** JAY Z + ALICIA KEYS ROC NATION	
12	14	13	**SEXY BITCH** DAVID GUETTA FEAT AKON GUM/ASTRALWERKS CAPITOL	
13	31	3	**TIK TOK** KESHA RAY MONEY/RCA/RMG	
14	13	6	**FOREVER** DRAKE HARVEY MASON JR/ONE 4STREAM/INTERSCOPE	
15	17	10	**NEED YOU NOW** LADY ANTEBELLUM CAPITOL NASHVILLE	
16		1	**SWEET CAROLINE** GLEE CAST FOX	
17	16	12	**SWEET DREAMS** BEYONCE [ ] ARMO/COLUMBIA	
18	15	13	**ONE TIME** JUSTIN BIEBER ISLAND/IDJMG	
19	27	3	**I CAN TRANSFORM YA** CHRIS BROWN FEAT LIL WAYNE & SWIZZ BEATZ JIVE/JLG	
20	25	13	**ALREADY GONE** KELLY CLARKSON RCA/RMG	
21	–	1	**TIME FOR MIRACLES** ADAM LAMBERT [ ] RCA/RMG	
22	20	26	**YOU BELONG WITH ME** TAYLOR SWIFT BIG MACHINE	
23	19	13	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD EMI/BOOMTOWN/MANTA/UNIVERSAL REPUBLIC	
24	18	5	**COWBOY CASANOVA** CARRIE UNDERWOOD ARISTA NASHVILLE	
25	10	2	**WHO SAYS** JOHN MAYER COLUMBIA	
26	22	16	**OBSESSED** MARIAH CAREY [ ] AND/ISLAND/IDJMG	
27	23	37	**USE SOMEBODY** KINGS OF LEON RCA/RMG	■
28	32	11	**EVACUATE THE DANCEFLOOR** CASCADA ROBBINS	●
29	29	15	**SHE WOLF** SHAKIRA SONY MUSIC LATIN/EPIC	●
30	30	17	**LOVE DRUNK** BOYS LIKE GIRLS COLUMBIA	●
31	42	18	**21 GUNS** GREEN DAY REPRISE	●
32	36	13	**TOES** ZAC BROWN BAND HOME GROWN/ATLANTIC/BIGGER PICTURE	
33	37	6	**DROP IT LOW** ESTER DEAN FEAT CHRIS BROWN HARVEY MASON JR/ONE 4STREAM/INTERSCOPE	
34	–	1	**PAPERS** USHER LAFACE/JLG	
35	21	2	**GOOD MORNING** CHAMILLIONAIRE HIWAY/SHADY/UNIVERSAL REPUBLIC	
36	46	4	**BODY LANGUAGE** JESSE MCCARTNEY FEAT T-PAIN HOLLYWOOD	
37	39	3	**HEY, SOUL SISTER** TRAIN AWAL/COLUMBIA	
38	45	4	**FUNHOUSE** P!NK LAFACE/JLG	
39	33	17	**HOTEL ROOM SERVICE** PITBULL MR. 305/POLO GROUNDS/J/RMG	
40	44	6	**FACE DROP** SEAN KINGSTON BELUGA HEIGHTS/EPIC	
41	52	3	**ALL THE RIGHT MOVES** ONEREPUBLIC MOSLEY/INTERSCOPE	
42	35	21	**GOOD GIRLS GO BAD** CHEAP TRICK FEAT LEIGHTON MEESTER CHEAP TRICK RELEASED IN MAY/ATLANTIC/FRP	■
43	41	17	**FALLING FOR YOU** COLBIE CAILLAT UNIVERSAL REPUBLIC	
44	–	1	**TAKE YOUR SHIRT OFF** T-PAIN KONLIVE/T-PAIN/BOY/JIVE/JLG	
45	–	20	**THRILLER** MICHAEL JACKSON EPIC LEGACY	
46	49	30	**BOOM BOOM POW** THE BLACK EYED PEAS WILL I AM/INTERSCOPE	
47	–	1	**GANGSTA LUV** SNOOP DOGG FEAT THE-DREAM TDE/GEFFEN/KOCH	
48	47	11	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH MIKE SHALTZER/DEF JAM/IDJMG	
49	24	14	**BREAK UP** MARIO FEAT GUCCI MANE & SEAN GARRETT RMG	
50	64	23	**NEW DIVIDE** LINKIN PARK MACHINE SHOP/WARNER BROS.	■
51	26	3	**ONE LESS LONELY GIRL** JUSTIN BIEBER [ ] AND/ISLAND/IDJMG	
52	51	12	**SMILE** UNCLE KRACKER TOP DOG/ATLANTIC	
53	54	10	**STARSTRUKK** 3OH!3 PHOTO FINISH/ATLANTIC/RRP	●
54	–	1	**TEMPORARY HOME** CARRIE UNDERWOOD [ ] ARISTA NASHVILLE	
55	50	19	**BIG GREEN TRACTOR** JASON ALDEAN BROKEN BOW	●
56	–	1	**BUST A MOVE** GLEE CAST FOX/COLUMBIA	
57	70	23	**BATTLEFIELD** JORDIN SPARKS 19/JIVE/JLG	
58	55	7	**UPRISING** MUSE HELIUM-3/WARNER BROS.	
59	–	2	**MONEY TO BLOW** BROWAIN FEAT LIL WAYNE & DRAKE CASH MONEY/UNIVERSAL/MOTOWN	
60	74	2	**VANILLA TWILIGHT** OWL CITY UNIVERSAL REPUBLIC	
61	59	44	**POKER FACE** LADY GAGA TREAT ME NINJA/CHERRYTREE/INTERSCOPE	
62	58	13	**THROW IT IN THE BAG** FABOLOUS FEAT THE-DREAM DEF JAM/IDJMG	
63	53	33	**SINGLE LADIES (PUT A RING ON IT)** BEYONCE MUSIC WORLD/COLUMBIA	▮
64	–	1	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT RELATIVITY/SYCO	
65	67	5	**GETTIN' YOU HOME** CHRIS YOUNG RCA NASHVILLE	
66	62	6	**I'M GOING IN** DRAKE FEAT LIL WAYNE & YOUNG JEEZY YMCMB/CASH MONEY/UNIVERSAL MOTOWN	
67	60	25	**FIRE BURNING** SEAN KINGSTON BELUGA HEIGHTS/EPIC	
68	–	1	**SOUTHERN VOICE** TIM MCGRAW CURB	
69	71	5	**DO I** LUKE BRYAN CAPITOL NASHVILLE	
70	65	19	**YOU'RE A JERK** NEW BOYZ SCOTTY A/LOUDMOUTH/WARNER BROS.	●
71	–	8	**EVERYBODY LOVES ME** ONEREPUBLIC MOSLEY/INTERSCOPE	
72	–	1	**I'M ALIVE** KENNY CHESNEY WITH DAVE MATTHEWS BNA	
73	–	5	**WASTED** GUCCI MANE FEAT PLIES 1017/BRICK SQUAD/WARNER BROS.	
74	40	3	**HAVEN'T MET YOU YET** MICHAEL BUBLÉ REPRISE	
75	66	35	**I KNOW YOU WANT ME (CALLE OCHO)** PITBULL TVT	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER — Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER — Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓑ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓓ DualDisc available. Ⓓ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, AduR Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Alternative, Active Rock, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Triple A, Heritage Rock, Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

CONFIGURATIONS

● CD single available. ● Digital Download available. ● DVD single available. ● Vinyl Maxi-Single available. ● Vinyl single available. ● CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

POWER PICK — This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▯ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold).
■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level.
○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

POP/ADULT/ROCK

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	2	12	**#1 1 WEEK** PARTY IN THE U.S.A. — MILEY CYRUS
2	1	14	DOWN — JAY SEAN FEAT LIL WAYNE
3	4	9	PAPARAZZI — LADY GAGA
4	5	11	WHATCHA SAY — JASON DERULO
5	7	14	SWEET DREAMS — BEYONCE
6	3	18	USE SOMEBODY — KINGS OF LEON
7	6	20	YOU BELONG WITH ME — TAYLOR SWIFT
8	9	11	RUN THIS TOWN — JAY Z RIHANNA & KANYE WEST
9	10	16	LOVE DRUNK — BOYS LIKE GIRLS
10	12	10	ALREADY GONE — KELLY CLARKSON
11	8	21	I GOTTA FEELING — THE BLACK EYED PEAS
12	14	4	GREATEST GAINER 3 — BRITNEY SPEARS
13	13	6	MEET ME HALFWAY — THE BLACK EYED PEAS
14	15	7	FIREFLIES — OWL CITY
15	11	13	OBSESSED — MARIAH CAREY
16	20	6	REPLAY — IYAZ
17	16	13	ONE TIME — JUSTIN BIEBER
18	17	19	GOOD GIRLS GO BAD — CHEMISTRY FEAT LEIGHTON MEESTER
19	21	9	FALLIN' FOR YOU — COLBIE CAILLAT
20	18	22	BATTLEFIELD — JORDIN SPARKS
21	24	11	EVACUATE THE DANCEFLOOR — CASCADA
22	28	5	SEXY CHICK — DAVID GUETTA FEAT AKON
23	26	6	FUNHOUSE — P!NK
24	22	12	SAY HEY (I LOVE YOU) — MICHAEL FRANTI & SPEARHEAD
25	25	9	STARSTRUKK — 3OH!3 FEAT KATY PERRY
26	31	3	BODY LANGUAGE — JESSE MCCARTNEY FEAT T-PAIN
27	27	15	HOTEL ROOM SERVICE — PITBULL
28	30	7	FACE DROP — SEAN KINGSTON
29	23	10	BE ON YOU — FLO RIDA FEAT NE-YO
30	29	18	BEST I EVER HAD — DRAKE
31	35	3	IF YOU ONLY KNEW — SHINEDOWN
32	32	7	DROP IT LOW — ESTER DEAN FEAT CHRIS BROWN
33	34	3	HAPPY — LEONA LEWIS
34	36	4	DOLLHOUSE — PRISCILLA RENEA
35	40	2	TIK TOK — KE$HA
36	RE	1	RUSSIAN ROULETTE — RIHANNA
37	33	7	THROW IT IN THE BAG — FABOLOUS FEAT THE DREAM
38	RE	1	BAD ROMANCE — LADY GAGA
39	RE	1	EMPIRE STATE OF MIND — JAY Z + ALICIA KEYS
40	38	2	LA LA LA — LMFAO

Miley Cyrus celebrates her first chart-topper on **Mainstream Top 40** with the tally's 200th No. 1. The list launched in the Oct. 3, 1992, issue (seven weeks before Cyrus was born).

"Party in the U.S.A." is the second No. 1 on the chart for Hollywood Records. The label, which has appeared on the survey since 1993, previously reigned in 2008 with Jesse McCartney's "Leavin'."

Bookending the Mainstream Top 40 chart's upper tier, Kelly Clarkson notches her 10th top 10, as "Already Gone" advances 12-10.

On **Adult Top 40**, Uncle Kracker returns to the top 10 for the first time since September 2003, as "Smile" rises 11-8. The lead track from the singer's fourth studio album, "Happy Hour," also nabs the Hot Shot Debut on **Hot Country Songs** at No. 57. (The entire 60-position chart can be viewed at billboard.biz/charts.)



ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	15	**#1 2 WEEKS** YOU BELONG WITH ME — TAYLOR SWIFT
2	2	33	THE CLIMB — MILEY CYRUS
3	3	24	HER DIAMONDS — ROB THOMAS
4	4	37	COME ON GET HIGHER — MATT NATHANSON
5	5	40	YOU FOUND ME — THE FRAY
6	6	12	FALLIN' FOR YOU — COLBIE CAILLAT
7	7	18	PLEASE DON'T LEAVE ME — P!NK
8	8	8	HAVEN'T MET YOU YET — MICHAEL BUBLE
9	RE	20	NO SURPRISE — DAUGHTRY
10	11	6	GREATEST GAINER I WANT TO KNOW WHAT LOVE IS — MARIAH CAREY
11	13	10	KISS A GIRL — KEITH URBAN
12	14	8	CHANCES — FIVE FOR FIGHTING
13	15	15	CLOSER TO LOVE — MAT KEARNEY
14	18	12	BEAUTIFUL WORLD (WE'RE ALL HERE) — JIM BRICKMAN & ADAM CROSSLEY
15	16	8	USE SOMEBODY — KINGS OF LEON
16	17	21	SECOND CHANCE — SHINEDOWN
17	20	5	BATTLEFIELD — JORDIN SPARKS
18	19	2	THIS IS IT — MICHAEL JACKSON FEAT THE JACKSONS
19	29	12	THEN — BRAD PAISLEY
20	22	3	ALREADY GONE — KELLY CLARKSON
21	RE	1	WHEN IT COMES TO LOVE — FOREIGNER
22	23	4	SMILE — UNCLE KRACKER
23	26	15	SHE IS LOVE — PARACHUTE
24	24	3	SAY HEY (I LOVE YOU) — MICHAEL FRANTI & SPEARHEAD
25	25	11	I DON'T WANT TO HEAR ANYMORE — EAGLES

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	26	**#1 6 WEEKS** USE SOMEBODY — KINGS OF LEON
2	2	19	YOU BELONG WITH ME — TAYLOR SWIFT
3	4	20	FALLIN' FOR YOU — COLBIE CAILLAT
4	3	25	NO SURPRISE — DAUGHTRY
5	5	17	I GOTTA FEELING — THE BLACK EYED PEAS
6	6	16	SAY HEY (I LOVE YOU) — MICHAEL FRANTI & SPEARHEAD
7	8	12	ALREADY GONE — KELLY CLARKSON
8	11	14	SMILE — UNCLE KRACKER
9	9	28	PLEASE DON'T LEAVE ME — P!NK
10	7	25	NEVER SAY NEVER — THE FRAY
11	10	21	21 GUNS — GREEN DAY
12	13	6	SOMEDAY — ROB THOMAS
13	14	10	WE WEREN'T BORN TO FOLLOW — BON JOVI
14	16	10	HEY, SOUL SISTER — TRAIN
15	17	12	CHANCES — FIVE FOR FIGHTING
16	18	11	PARTY IN THE U.S.A. — MILEY CYRUS
17	19	5	NEVER GONNA BE ALONE — NICKELBACK
18	20	9	MAYBE — INGRID MICHAELSON
19	22	4	WHO SAYS — JOHN MAYER
20	26	8	GREATEST GAINER FIREFLIES — OWL CITY
21	31	4	PAPARAZZI — LADY GAGA
22	27	8	COME ON — GREEN RIVER ORDINANCE
23	25	18	BE THERE — HOWIE DAY
24	23	19	NEW DIVIDE — LINKIN PARK
25	21	17	BATTLEFIELD — JORDIN SPARKS

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	11	**#1 6 WEEKS** CHECK MY BRAIN — ALICE IN CHAINS
2	2	5	WHEELS — FOO FIGHTERS
3	4	11	I WILL NOT BOW — BREAKING BENJAMIN
4	5	8	BREAK — THREE DAYS GRACE
5	3	18	JARS — CHEVELLE
6	6	12	UPRISING — MUSE
7	8	RE	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO — WEEZER
8	7	14	THE FIXER — PEARL JAM
9	9	21	YOU'RE GOING DOWN — SICK PUPPIES
10	12	19	SAVIOR — RISE AGAINST
11	10	10	OVERCOME — CREED
12	11	21	NEW DIVIDE — LINKIN PARK
13	14	21	PANIC SWITCH — SILVERSUN PICKUPS
14	13	21	USE SOMEBODY — KINGS OF LEON
15	20	3	KINGS AND QUEENS — 30 SECONDS TO MARS
16	15	7	IF YOU ONLY KNEW — SHINEDOWN
17	16	9	MEDICATE — AFI
18	17	21	SOUND OF MADNESS — SHINEDOWN
19	19	21	NOTION — KINGS OF LEON
20	18	21	BURN IT TO THE GROUND — NICKELBACK
21	25	6	MEET ME ON THE EQUINOX — DEATH CAB FOR CUTIE
22	21	16	IGNORANCE — PARAMORE
23	28	16	1901 — PHOENIX
24	22	20	WHISKEY HANGOVER — GODSMACK
25	24	10	CRAWL BACK IN — DEAD BY SUNRISE
26	30	10	BACK AGAINST THE WALL — CAGE THE ELEPHANT
27	29	12	HARD TO SEE — FIVE FINGER DEATH PUNCH
28	33	9	AGAIN — FLYLEAF
29	34	5	EAST JESUS NOWHERE — GREEN DAY
30	35	9	FUGITIVE — DAVID GRAY
31	42	2	JUST BREATHE — PEARL JAM
32	36	10	INVINCIBLE — ADELITAS WAY
33	40	2	SNUFF — SLIPKNOT
34	RE	1	GREATEST GAINER SPACESHIP — PUDDLE OF MUDD
35	37	6	MONSTER — SKILLET
36	39	12	WHY I AM — DAVE MATTHEWS BAND
37	38	15	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT — U2
38	45	6	BLOOD ON MY HANDS — THE USED
39	RE	1	BROKEN, BEAT & SCARRED — METALLICA
40	50	3	SUBSTITUTION — SILVERSUN PICKUPS
41	47	9	FOREVER IN YOUR HANDS — ALL THAT REMAINS
42	44	7	MAYBE — INGRID MICHAELSON
43	41	11	FIREFLIES — OWL CITY
44	49	4	SLOW POISON — THE BRAVERY
45	46	12	BY THE WAY — THEORY OF A DEADMAN
46	RE	1	WHO SAYS — JOHN MAYER
47	RE	1	CRASH — CAVO
48	43	17	SHE'S A GENIUS — JET
49	RE	1	STORM TO PASS — ATREYU
50	RE	1	HEY, SOUL SISTER — TRAIN

Puddle of Mudd previews its fourth studio set, "Volume 4: Songs in the Key of Love & Hate," due Dec. 8, with "Spaceship." The track launches on **Rock Songs** at No. 34 with the Greatest Gainer honor, registering an audience of 2.4 million (up 82%) on 61 stations.



ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	12	**#1 6 WEEKS** UPRISING — MUSE
2	2	10	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO — WEEZER
3	3	5	WHEELS — FOO FIGHTERS
4	4	19	SAVIOR — RISE AGAINST
5	6	18	JARS — CHEVELLE
6	9	8	BREAK — THREE DAYS GRACE
7	RE	11	I WILL NOT BOW — BREAKING BENJAMIN
8	11	3	GREATEST GAINER KINGS AND QUEENS — 30 SECONDS TO MARS
9	5	11	CHECK MY BRAIN — ALICE IN CHAINS
10	7	9	MEDICATE — AFI
11	10	14	THE FIXER — PEARL JAM
12	13	33	PANIC SWITCH — SILVERSUN PICKUPS
13	12	16	IGNORANCE — PARAMORE
14	15	6	MEET ME ON THE EQUINOX — DEATH CAB FOR CUTIE
15	14	41	USE SOMEBODY — KINGS OF LEON
16	16	12	BACK AGAINST THE WALL — CAGE THE ELEPHANT
17	19	16	1901 — PHOENIX
18	17	RE	NOTION — KINGS OF LEON
19	18	23	NEW DIVIDE — LINKIN PARK
20	20	23	YOU'RE GOING DOWN — SICK PUPPIES
21	21	6	IF YOU ONLY KNEW — SHINEDOWN
22	22	9	AGAIN — FLYLEAF
23	23	6	SUBSTITUTION — SILVERSUN PICKUPS
24	27	5	EAST JESUS NOWHERE — GREEN DAY
25	24	7	SLOW POISON — THE BRAVERY

TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	15	**#1 9 WEEKS** FUGITIVE — DAVID GRAY
2	2	16	MAYBE — INGRID MICHAELSON
3	4	4	WHO SAYS — JOHN MAYER
4	3	15	WHY I AM — DAVE MATTHEWS BAND
5	5	10	HEY, SOUL SISTER — TRAIN
6	6	19	FALLIN' FOR YOU — COLBIE CAILLAT
7	7	RE	THE FIXER — PEARL JAM
8	13	2	GREATEST GAINER CHASING PIRATES — NORAH JONES
9	RE	18	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT — U2
10	9	RE	USE SOMEBODY — KINGS OF LEON
11	14	4	JUST SAY YES — SNOW PATROL
12	11	10	BACKWARDS DOWN THE NUMBER LINE — PHISH
13	15	10	SOMETHING BEAUTIFUL — NEEDTOBREATHE
14	10	9	DREAMS — BRANDI CARLILE
15	12	23	21 GUNS — GREEN DAY
16	16	3	WHEELS — FOO FIGHTERS
17	17	7	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO — WEEZER
18	18	RE	MEET ME ON THE EQUINOX — DEATH CAB FOR CUTIE
19	24	7	I AND LOVE AND YOU — THE AVETT BROTHERS
20	21	10	SAY PLEASE — MONSTERS OF FOLK
21	25	4	NOTION — KINGS OF LEON
22	23	20	LITTLE BRIBES — DEATH CAB FOR CUTIE
23	20	6	40 DOGS — BOB SCHNEIDER
24	22	19	NEVER SAY NEVER — THE FRAY
25	19	12	STARING DOWN — COLLECTIVE SOUL

HOT COUNTRY SONGS

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER(S)/SONGWRITER(S)	IMPRINT & NUMBER / PROMOTION LABEL	ARTIST	CERT.	PEAK POSITION
1	2	4	18	#1 TOES	HOME GROWN/ATLANTIC	Zac Brown Band		1
2	4	5		WELCOME TO THE FUTURE		Brad Paisley		2
3	1	3		ONLY YOU CAN LOVE ME THIS WAY		Keith Urban		1
4	3	1		GETTIN' YOU HOME (THE BLACK DRESS SONG)		Chris Young		1
5	5	6		COWBOY CASANOVA		Carrie Underwood		5
6	6	7		NEED YOU NOW	ADY ANTEBELLUM; D HAYWOOD; C KELLEY; H SCOTT; J KEARNEY	Lady Antebellum		6
7	6	2		AMERICAN RIDE		Toby Keith		1
8	8	9		DO I	KELLEY; D HAYWOOD	Luke Bryan		8
9	9	8		I'M ALIVE		Kenny Chesney With Dave Matthews		8
10	11	11		FIFTEEN		Taylor Swift		10
11	12	12		BONFIRE		Craig Morgan		11
12	10	10		RUNAWAY		Love And Theft		10
13	13	15		CONSIDER ME GONE		Reba		13
14	15	14		I WANNA MAKE YOU CLOSE YOUR EYES		Dierks Bentley		14
15	14	13		RED LIGHT		David Nail		13
16	18	18		SOUTHERN VOICE	B GALLIMORE; T MCGRAW; D SMITH; J DOUGLAS; B DIPIERO	Tim McGraw		16
17	17	17		ALL I ASK FOR ANYMORE		Trace Adkins		17
18	16	16		HONKY TONK STOMP		Brooks & Dunn Featuring Billy Gibbons		16
19	20	20		HISTORY IN THE MAKING		Darius Rucker		19
20	19	19		I JUST CALL YOU MINE		Martina McBride		19
21	22	21		WHITE LIAR	M AYBUCKE; M LAMBERT; B HEMBY	Miranda Lambert		21
22	21	22		WHY	D MUFF; RASCAL FLATTS; A SHAMBLIN; R MATHES	Rascal Flatts		21
23	23	24		EIGHT SECOND RIDE		Jake Owen		23
24	30	34	6	GREATEST GAINER TWANG	J BROWN; J LAUDERDALE; K MARVEL; R TICHY	George Strait		24
25	24	25		HURRY HOME		Jason Michael Carroll		24
26	25	26		THE TRUTH		Jason Aldean		25
27	26	27		THAT'S HOW COUNTRY BOYS ROLL		Billy Currington		26
28	27	28		WHY DON'T WE JUST DANCE	ROGERS; J BEAVERS; J SINGLETON; D BROADY	Josh Turner		27
29	29	29		TODAY		Gary Allan		29
30	31	30		OUTSIDE MY WINDOW		Sarah Buxton		30
31	32	31		A LITTLE MORE COUNTRY THAN THAT		Easton Corbin		31
32	33	32		BEER ON THE TABLE		Josh Thompson		32
33	34	33		DIDN'T YOU KNOW HOW MUCH I LOVED YOU		Kellie Pickler		33
34	35	36		SARA SMILE		Jimmy Wayne Featuring Daryl Hall & John Oates		34
35	37	38		KEEP ON LOVIN' YOU		Steel Magnolia		35
36	38	39		LONG AFTER I'M GONE		Big Kenny		36
37	36	37		COUNTRY FOLKS (LIVIN' LOUD)		The Lost Trailers		36
38	39	40		EVERYWHERE I GO		Phil Vassar		38
39	55	59		CRYIN' FOR ME (WAYMAN'S SONG)		Toby Keith		39
40	41	43		19 AND CRAZY		Bomshel		40
41	42	41		LOVE LIKE CRAZY		Lee Brice		41
42	50	54		BACKWOODS		Justin Moore		42
43	44	45		STUCK		Ash Bowers		43
44	43	44		LOVE LIVES ON		Mallary Hope		43
45	51	-		HILLBILLY BONE		Blake Shelton Featuring Trace Adkins		45
46	45	46		HOW FAR DO YOU WANNA GO?		Gloriana		45
47	48	52		HELL ON THE HEART		Eric Church		47
48	57	60		GIMMIE THAT GIRL		Joe Nichols		48
49	40	35		RADIO WAVES		Eli Young Band		35
50	47	49		THE CALL		Matt Kennon		47



10

The song gains 1.5 million impressions to become Swift's ninth top 10. Since her first top 10 in December 2006, she is tied for second place with Brad Paisley among artists with the most top 10s. Kenny Chesney leads with 10 such tracks during that period.



24

With 9.2 million impressions at #17 (up 4.2 million), the title track from Strait's latest album gets the Greatest Gainer nod in its sixth chart week. He will perform on the Nov. 11 Country Music Assn. Awards on ABC-TV.

TOP COUNTRY ALBUMS

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	1	1	#1 TIM MCGRAW	Southern Voice		1
2	1	2		TAYLOR SWIFT	Fearless	4	1
3	3	6		ZAC BROWN BAND	The Foundation	■	2
4	4	4		TOBY KEITH	American Ride		1
5	5	5		MIRANDA LAMBERT	Revolution		1
6	6	9		LADY ANTEBELLUM	Lady Antebellum	■	1
7	8	7		LUKE BRYAN	Doin' My Thing		2
8	RE-ENTRY			LYLE LOVETT	Natural Forces		8
9	8	7		SOUNDTRACK	Hannah Montana: The Movie	■	1
10	9	8		JASON ALDEAN	Wide Open	●	2
11	5	5		ROSANNE CASH	The List		5
12	11	11		GEORGE STRAIT	Twang	●	1
13	16	12	10	GREATEST GAINER REBA	Keep On Loving You		1
14	10	10		BROOKS & DUNN	#1s ... And Then Some		1
15	13	15		TAYLOR SWIFT	Taylor Swift	4	1
16	15	13		DARIUS RUCKER	Learn To Live	■	1
17	14	16		CHRIS YOUNG	The Man I Want To Be		5
18	12	-		SUGARLAND	Gold And Green		12
19	17	18		KEITH URBAN	Defying Gravity	●	1
20	18	14		VARIOUS ARTISTS	NOW That's What I Call Country Vol. 2		4
21	21	19		RASCAL FLATTS	Greatest Hits Volume 1		2
22	19	20		RASCAL FLATTS	Unstoppable	■	1
23	22	21		KENNY CHESNEY	Greatest Hits II		1
24	RE-ENTRY			BOMSHEL	Fight Like A Girl		24
25	23	17		SUGARLAND	Love On The Inside	4	1
26	23	22		BRAD PAISLEY	American Saturday Night		1
27	24	23		JUSTIN MOORE	Justin Moore		3
28	27	25		BILLY CURRINGTON	Little Bit Of Everything		2
29	26	24		SUGARLAND	LIVE On The Inside	+	1
30	28	26		JAMEY JOHNSON	That Lonesome Song	●	6
31	25	28		ZAC BROWN BAND	The Foundation		25
32	32	30		GLORIANA	Gloriana		2
33	30	32		KELLIE PICKLER	Kellie Pickler		1
34	33	31		COLT FORD	Ride Through The Country		24
35	65	71	51	PACE SETTER TIM MCGRAW	Greatest Hits 3		1
36	31	27		PATTY LOVELESS	Mountain Soul II		10
37	34	35		ERIC CHURCH	Carolina		4
38	45	-		VARIOUS ARTISTS	NOW That's What I Call A Country Christmas		38
39	34			TOBY KEITH	35 Biggest Hits	■	1
40	37	42		DIERKS BENTLEY	Feel That Fire		1
41	44	46		TIM MCGRAW	Greatest Hits: Limited Edition		1
42	36	37		GEORGE JONES	A Collection Of My Best Recollection		22
43	38	38		RANDY HOUSER	Anything Goes		21
44	RE-ENTRY			TERRI CLARK	Long Way Home		44
45	29	44		LOVE AND THEFT	World Wide Open		10
46	39	40		WILLIE NELSON	American Classic		14
47	41	33		BIG & RICH	Greatest Hits		27
48	48	45		KENNY CHESNEY	Lucky Old Sun		1
49	43	36		ROBERT EARL KEEN	The Rose Hotel		17
50	46	49		MARTINA MCBRIDE	Shine		1

TOP BLUEGRASS ALBUMS

WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	1	4	#1 PATTY LOVELESS	Mountain Soul II	
2	2	36	STEVE MARTIN	The Crow: New Songs For The Five-String Banjo	
3	NEW		SAM BUSH	Circles Around Me	
4	4	7	THE ISAACS	The Isaacs ... Naturally: An Almost A Cappella Collection	
5	3	3	STEEP CANYON RANGERS	Deep In The Shade	
6	5	6	RICKY SKAGGS	Solo: Songs My Dad Loved	
7	8	52	STEVE IVEY	Ultimate Bluegrass	
8	10	61	BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS; GAITHER MUSIC GROUP 42736		
9	7	57	OLD CROW MEDICINE SHOW	Tennessee Pusher	
10	RE-ENTRY		CHERRYHOLMES	Cherryholmes III: Don't Believe	

BETWEEN THE BULLETS

'TOES' HITS TOP



Up 1.1 million audience impressions, Zac Brown Band claims its second Hot Country Songs No. 1 as "Toes" advances 2-1. With 36.4 million audience impressions in its 18th chart week, "Toes" follows the No. 2 peak of "Whatever It Is" on the July 11 chart. The band's debut single, "Chicken Fried," spent the last of four straight weeks at No. 1 on the Dec. 6, 2008, chart. No act has scored two chart-toppers out of its first three singles on Hot Country Songs since Dixie Chicks in 1998. Concurrently, Tim McGraw opens at No. 1 on Top Country Albums with "Southern Voice" (see Over the Counter, page 65). —*Wade Jessen*

R&B/HIP-HOP Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)
1	1	7	#1 6 WKS **JAY-Z** THE BLUEPRINT 3 (ROC NATION 520856* A&) +
2	4	4	**BEBE & CECE WINANS** STILL
3	5	8	**WHITNEY HOUSTON** I LOOK TO YOU
4	7	7	**DRAKE**
5	2	2	**MARIO** D.N.A.
6	3	5	**MARIAH CAREY** MEMOIRS OF AN IMPERFECT ANGEL
7	6	8	**TREY SONGZ** READY
8	8	16	**MAXWELL** BLACKSUMMER'SNIGHT
9	RE-ENTRY		**JOSS STONE** COLOUR ME FREE!
10	10	20	**THE BLACK EYED PEAS** THE E.N.D.
11	19	25	GREATEST GAINER **CHRISETTE MICHELE** EPIPHANY (DEF JAM 012797* IDJMG) +
12	11	6	**LIL' BOOSIE**
13	12	12	**K'JON** I GET AROUND
14	18	13	**FABOLOUS**
15	15	4	**MACK 10** SOFT WHITE
16	9	2	**KEVON EDMONDS** WHO KNEW
17	14	6	**KID CUDI**
18	13	7	**RAEKWON** ONLY BUILT 4 CUBAN LINX... PT. II
19	28	10	**LEDISI** TURN ME LOOSE
20	17	23	**EMINEM** RELAPSE
21	21	9	**LETOYA** LADY LOVE
22	26	50	**BEYONCE**
23	16	7	**VARIOUS ARTISTS**
24	20	4	**GHOSTFACE KILLAH**
25	RE-ENTRY		**THE WHISPERS** THANKFUL
26	27	3	**FAT JOE** JEALOUS ONE'S STILL ENVY (J.O.S.E. 2)
27	31	36	**CHARLIE WILSON** UNCLE CHARLIE
28	24	17	**JEREMIH** JEREMIH
29	RE-ENTRY		**ROYCE DA 5'9"** STREET HOP
30	23	8	**PITBULL** REBELUTION
31	29	4	**SOUNDTRACK**
32	33	45	**ANTHONY HAMILTON** THE POINT OF IT ALL
33	50	19	PACE SETTER **LAURA IZIBOR** LET THE TRUTH BE TOLD (ATLANTIC)
34	32	32	**KERI HILSON** IN A PERFECT WORLD...
35	36	53	**MARY MARY** THE SOUND
36	35	6	**NEW BOYZ** SKIRT, JEANZ AND A MIC
37	37	73	**LIL WAYNE** THA CARTER III
38	30	4	**PLAYAZ CIRCLE** FLIGHT 380: THE TAKEOFF
39	41	6	**TRICK DADDY** FINALLY FAMOUS. BORN A THUG, STILL A THUG
40	39	17	**VARIOUS ARTISTS** NOW 31
41	43	28	**RICK ROSS** DEEPER THAN RAP
42	34	4	**MARQUES HOUSTON** MR. HOUSTON
43	RE-ENTRY		**MICHAEL JACKSON** THE REMIX SUITE
44	38	15	**TWISTA** CATEGORY F5
45	45	45	**KEYSHIA COLE** A DIFFERENT ME
46	44	15	**JOE** SIGNATURE
47	55	57	**T.I.** PAPER TRAIL
48	47	33	**THE-DREAM** LOVE VS. MONEY
49	42	3	**N'DAMBI** PINK ELEPHANT
50	48	18	**GINUWINE** A MAN'S THOUGHTS

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	2	14	#1 1 WK **WASTED**
2	1	13	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
3	4	8	**FOREVER** DRAKE
4	3	16	**UNDER** PLEASURE P (ATLANTIC)
5	7	13	**NUMBER ONE** R. KELLY FEAT. KERI HILSON
6	9	10	**REGRET** LETOYA FEAT. LUDACRIS
7	10	4	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
8	5	21	**BREAK UP** MARIO FEAT. GUCCI MANE & SEAN GARRETT
9	6	17	**SUCCESSFUL**
10	14	3	GREATEST GAINER **PAPERS** USHER
11	12	8	**I INVENTED SEX** TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
12	8	22	**PRETTY WINGS** MAXWELL (COLUMBIA)
13	13	4	**I CAN TRANSFORM YA** CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
14	15	5	**DOESN'T MEAN ANYTHING** ALICIA KEYS
15	11	13	**LOL :-)**
16	18	11	**I'M GOOD** CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
17	21	5	**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE
18	17	18	**5 STAR CHICK** YO GOTTI (POLO GROUNDS/J RMG)
19	16	26	**GOD IN ME** MARY MARY FEAT. KEMYA "KEY" SHEARD (MY BLOCK/COLUMBIA)
20	19	21	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
21	26	4	**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY-AFTERMATH/INTERSCOPE)
22	22	5	**BAD HABITS** MAXWELL
23	24	9	**DROP IT LOW**
24	23	10	**SWEAT IT OUT** THE-DREAM
25	RE-ENTRY	5	**EVERYTHING, EVERYDAY, EVERYWHERE** FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
26	29	2	**I GET IT IN** SHARON FEAT. GUCCI MANE
27	31	3	**THINKIN' ABOUT YOU** MARIO (J/RMG)
28	33	2	**IT KILLS ME** MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
29	35	3	**I LOOK GOOD** CHALIE BOY
30	27	18	**OBSESSED** MARIAH CAREY
31	36	5	**BODY** MARQUES HOUSTON
32	34	6	**FRESH** 8 TRE G (MOONSTONE/JIVE/BATTERY)
33	30	4	**VIDEO PHONE** BEYONCE (MUSIC WORLD/COLUMBIA)
34	32	13	**THE ONE** MARY J. BLIGE FEAT. DRAKE (MATRIARCH/GEFFEN/INTERSCOPE)
35	38	2	**GOTTA GET IT** JUVENILE (TRU/ATLANTIC)
36	RE-ENTRY		**I'M GOING IN** DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
37	RE-ENTRY		**GANGSTA LUV** SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
38	37	13	**BECKY** PLIES (BIG GATES SLIP-N-SLIDE/ATLANTIC)
39	RE-ENTRY		**HEADBOARD** HURRICANE CHRIS FEAT. MARIO + PLIES (POLO GROUNDS/J RMG)
40	RE-ENTRY		**SO GOOD** BAYER (BAD BOY/ATLANTIC)

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	1	13	#1 4 WKS **RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	2	17	**DOWN** JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
3	3	11	**WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
4	4	15	**BREAK UP** MARIO FEAT. GUCCI MANE & SEAN GARRETT
5	9	6	GREATEST GAINER **SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
6	8	7	**FOREVER** DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
7	5	15	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
8	10	5	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
9	6	17	**BE ON YOU** FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
10	16	6	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
11	7	18	**OBSESSED** MARIAH CAREY
12	15	17	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
13	21	6	**SEXY CHICK** DAVID GUETTA FEAT. AKON (DUM A STRA/EWERKS/CAPITOL)
14	19	3	**I CAN TRANSFORM YA** CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
15	11	21	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/J RMG)
16	22	4	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
17	14	25	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
18	12	15	**SUCCESSFUL**
19	13	20	**I GOTTA FEELING** THE BLACK EYED PEAS
20	17	9	**DROP IT LOW**
21	20	5	**DOESN'T MEAN ANYTHING** ALICIA KEYS
22	23	7	**TIE ME DOWN** NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
23	25	8	**ONE TIME**
24	26	5	**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY-AFTERMATH/INTERSCOPE)
25	24	7	**WASTED**
26	18	8	**LOL :-)**
27	32	2	**GANGSTA LUV** SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
28	27	3	**REPLAY** FIUZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)
29	39	2	**PAPERS** USHER (LAFACE/JLG)
30	28	4	**PARTY IN THE U.S.A.** MILEY CYRUS
31	37	3	**EVERYTHING, EVERYDAY, EVERYWHERE** FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
32	33	7	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
33	38	2	**3** BRITNEY SPEARS
34	31	10	**NUMBER ONE** R. KELLY FEAT. KERI HILSON
35	RE-ENTRY		**SHUT IT DOWN** PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J RMG)
36	RE-ENTRY		**RUSSIAN ROULETTE** RIHANNA (SRP/DEF JAM/IDJMG)
37	35	12	**LA LA LA** LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
38	RE-ENTRY		**OH YEAH** JAICKO (CAPITOL)
39	RE-ENTRY		**GOOD MORNING** CHAMILLIONAIRE (CHAMILLITARY/UNIVERSAL REPUBLIC)
40	RE-ENTRY		**I'M GOING IN** DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	2	19	#1 6 WKS **BAD HABITS** MAXWELL
2	1	26	**PRETTY WINGS** MAXWELL
3	3	28	**CAN'T LIVE WITHOUT YOU** CHARLIE WILSON (P MUSIC JAYE/JLG)
4	4	14	**I LOOK TO YOU** WHITNEY HOUSTON
5	9	24	**CLOSE TO YOU** BEBE & CECE WINANS (B&C MALACO)
6	5	31	**THE POINT OF IT ALL** ANTHONY HAMILTON
7	12	6	GREATEST GAINER **DOESN'T MEAN ANYTHI** ALICIA KEYS
8	6	36	**ON THE OCEAN**
9	8	33	**GOD IN ME** MARY MARY FEAT. KEMYA "KEY" SHEARD
10	10	9	**WHAT I'VE BEEN WAITING FOR** BRIAN MCKNIGHT
11	7	23	**BLAME IT ON ME** CHRISETTE MICHELE
12	11		**LAST CHANCE** GINUWINE (NOTIFI ASYLUM/WARNER BROS.)
13	14	6	**MILLION DOLLAR BILL** WHITNEY HOUSTON
14	16	2	**THIS IS IT** MICHAEL JACKSON FEAT. THE JACKSONS
15	13	11	**OH** KEYON EDMONDS
16	23	3	**PAPERS** USHER
17	18	16	**GOIN' THRU CHANGES** LEDISI
18	17	6	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY
19	20	5	**YESTERDAY** TONI BRAXTON FEAT. TREY SONGZ
20	19	14	**DON'T STAY** LAURA IZIBOR
21	21	11	**MY CHILD** ALL-4-ONE
22	22	13	**THIS TIME** KEVIN FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ
23	33		**RELIGIOUS** R. KELLY
24	24	15	**TRUST** KEYSHIA COLE DUET WITH MONICA
25	27	5	**CAN'T HARDLY WAIT** N'DAMBI

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	1	14	#1 7 WKS **RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
2	2	9	GREATEST GAINER **FOREVER** DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
3	3	7	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
4	6	13	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (ATLANTIC/WARNER)
5	4	20	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
6	5	18	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
7	7	27	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	8	16	**BE ON YOU** FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
9	10	6	**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY-AFTERMATH/INTERSCOPE)
10	9	19	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/J RMG)
11	16	3	**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
12	18	2	**GANGSTA LUV** SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
13	17	6	**EVERYTHING, EVERYDAY, EVERYWHEI** FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
14	11	28	**ICE CREAM PAINT JOB** DOPEROUGH
15	15	9	**I'M GOOD** CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
16	12	14	**5 STAR CHICK** YO GOTTI (POLO GROUNDS/J RMG)
17	13	28	**EVERY GIRL** YOUNG MONEY (YMCMB/CASH MONEY/UNIVERSAL MOTOWN)
18	14		**I'M GOING IN** DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (CASH MONEY/UNIVERSAL MOTOWN)
19	19	4	**TIE ME DOWN** NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
20	21	8	**I LOOK GOOD** CHALIE BOY
21	20	25	**WETTER (CALLING YOU DADDY)** TWISTA FEAT. ERIKA SHEVON (BIG MONEY GANG/CAPITOL)
22	24	2	**FRESH** 8 TRE G (MOONSTONE/JIVE/BATTERY)
23	22	12	**BECKY** PLIES (BIG GATES SLIP-N-SLIDE/ATLANTIC)
24			**BETTER BELIEVE IT** J. BOOGIE FEAT. YOUNG JEEZY & WEBBIE (THE REAL/ATLANTIC)
25			**SPOTLIGHT** GUCCI MANE FEAT. USHER (BIG MONEY GANG/CAPITOL)

BETWEEN THE BULLETS

KEYS AND GAGA MAKE STRIDES



Alicia Keys scores the longest active top 10 streak at Adult R&B as "Doesn't Mean Anything" rises 12-7, earns the Greatest Gainer honor and becomes her sixth straight trip to the chart's upper region. Keys was tied with Maxwell for five straight top 10s among active streaks. "Anything" is Keys' 12th top 10, tying her with Whitney Houston for the second-most among females. Both are one track behind Mary J. Blige, Toni Braxton and Mariah Carey, who lead with 13 each.

On the Rhythmic chart, Lady Gaga becomes the fourth female to earn four top 10s from a debut album as "Paparazzi" rises 16-10. Her "The Fame" set has also placed "Just Dance" (No. 3), "Poker Face" (No. 5) and "LoveGame" (No. 7) in the upper tier. Prior to Gaga, Christina Aguilera, Beyoncé and Fergie launched their debut albums with four top 10s. *—Raphael George*



The Whispers have their highest-charting album since 1995 as "Thankful," the act's first inspirational release, bows at No. 25 on **Top R&B/Hip-Hop Albums**. The set also starts at No. 3 on **Top Gospel Albums** (see chart, page 76).

HOT R&B/HIP-HOP SONGS

PEAK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT	PEAK
1	1	26	13 WEEKS	#1 PRETTY WINGS	Maxwell / COLUMBIA		1
2	2	8		FOREVER	Drake Featuring Kanye West, Lil Wayne & Eminem		2
3	3	4		WASTED	Gucci Mane Featuring Plies Or OJ Da Juiceman		3
4	8	11		EMPIRE STATE OF MIND	Jay-Z + Alicia Keys		4
5	12	17	4	GREATEST GAINER/AIRPLAY PAPERS (J GARRETT J JAYTOWN (J RAYMOND S GARRETT X DOTSON A MATHIS)	Usher / LAFACE		5
6	9	10		BAD HABITS	Maxwell		6
7	5	2		BREAK UP	Mario Featuring Gucci Mane & Sean Garrett		2
8	4	3		RUN THIS TOWN	Jay-Z Rihanna & Kanye West		3
9	11	9		NUMBER ONE	R. Kelly Featuring Ken Hilson		8
10	13	13		I INVENTED SEX	Trey Songz Featuring Drake		10
11	6	7		GOD IN ME	Mary Mary Featuring Kierra "KiKi" Sheard		6
12	7	5		UNDER	Pleasure P		5
13	10	6		SUCCESSFUL	Drake Featuring Trey Songz & Lil Wayne		3
14	14	12		REGRET	LeToya Featuring Ludacris		11
15	15	15		DOESN'T MEAN ANYTHING	Alicia Keys		15
16	16	18		I CAN TRANSFORM YA	Chris Brown Featuring Lil Wayne & Swizz Beatz		16
17	20	20		LAST CHANCE	Ginuwine		3
18	17	16		TRUST	Keyshia Cole Duet With Monica		5
19	28	35		MONEY TO BLOW	Birdman Featuring Lil Wayne & Drake		19
20	19	19		THROW IT IN THE BAG	Fabolous Featuring The-Dream		4
21	22	22		CAN'T LIVE WITHOUT YOU	Charlie Wilson		19
22	26	31		MILLION DOLLAR BILL	Whitney Houston		22
23	18	14		LOL :-)	Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em		12
24	23	23		5 STAR CHICK	Yo Gotti		19
25	36	43		THIS IS IT	Michael Jackson Featuring The Jacksons		25
26	29	38		CLOSE TO YOU	BeBe & CeCe Winans		26
27	39	36		BABY BY ME	50 Cent Featuring Ne-Yo		27
28	24	24		ON THE OCEAN	K.Jon		12
29	25	25		THE POINT OF IT ALL	Anthony Hamilton		19
30	27	27		I'M GOOD	Clipse Featuring Pharrell Williams		27
31	21	21		EGO	Beyonce		3
32	30	28		BLAME IT ON ME	Chrisette Michele		28
33	35	40		I GET IT IN	Omarion Featuring Gucci MAne		31
34	33	42		WHAT I'VE BEEN WAITING FOR	Brian McKnight		33
35	38	33		DROP IT LOW	Ester Doan Featuring Chris Brown		33
36	32	34		SOBEAUTIFUL	Musiq Soulchild		8
37	41	50		I LOOK GOOD	Chalie Boy		37
38	37	29		BEST I EVER HAD	Drake		1
39	31	26		I LOOK TO YOU	Whitney Houston		19
40	34	32		ICE CREAM PAINT JOB	Dorrough		19
41	44	54		I'M GOING IN	Drake Featuring Lil Wayne & Young Jeezy		41
42	50	57		IT KILLS ME	Melanie Fiona		42
43	51	37		EVERYTHING, EVERYDAY, EVERYWHERE	Fabolous Featuring Keri Hilson		37
44	46	47		EVERY GIRL	Young Money		2
45	60	82		SAY AAH	Trey Songz		45
46	40	30		OBSESSED	Mariah Carey		12
47	42	39		SWEAT IT OUT	Tho-Dream		32
48	45	48		BLAME IT	Jamie Foxx Featuring T-Pain		1
49	43	44		THE ONE	Mary J. Blige Featuring Drake		32
50	47	46		EPIPHANY (I'M LEAVING)	Chrisette Michele		14
51	66	80		GANGSTA LUV	Snoop Dogg Featuring The-Dream		51
52	55	62		FRESH	6 Tre G		52
53	49	53		THINKIN' ABOUT YOU	Mario		49
54	48	58		SWEET DREAMS	Beyonce		48
55	58	59		WE BE STEADY MOBBIN'	Lil Wayne Featuring Gucci Mane		55
56	59	60		OH	Kevon Edmonds		56
57	53	55		VIDEO PHONE	Beyonce		51
58	61	52		BETTER BELIEVE IT	Lil Boosie Featuring Young Jeezy & Webbie		48
59	69	68		BODY	Marques Houston		59
60	57	51		IMMA STAR (EVERYWHERE WE ARE)	Jeremih		23
61	52	41		I WANT TO KNOW WHAT LOVE IS	Mariah Carey		40
62	NEW ENTRY		1	RUSSIAN ROULETTE	Rihanna / SRP/DEF JAM/IDJMG		62
63	67	73		GOTTA GET IT	Juvenile		63
64	65	69		YESTERDAY	Toni Braxton Featuring Trey Songz		54
65	54	65		GOIN' THRU CHANGES	Ledisi		54
66	62	64		TRY IT OUT	Big Bank Black Featuring Kandi		62
67	56	56		BECKY	Plies		32
68	63	71		HEADBOARD	Hurricane Chris Featuring Mario + Plies		63
69	72	61		MY CHILD	All-4-One		58
70	68	67		I GET CRAZY	Nicki Minaj Featuring Lil Wayne		68
71	NEW			SPOTLIGHT	Gucci Mane Featuring Usher		71
72	81	95		RELIGIOUS	R. Kelly		72
73	70	70		WHAT YOU DO	Chrisette Michele Featuring Ne-Yo		57
74	71	85		LOVE COME DOWN	Dirty Money		71
75	73	78		TIE ME DOWN	New Boyz Featuring Ray J		73
76	64	63		BUY YOU A ROUND (UP AND DOWN)	Verse Simmonds		36
77	82	72		NOVEMBER 18TH	Drake		58
78	77	76		SO GOOD			70
79	83	88		BIG BOI STUNTIN	Young Black		79
80	91	98		FLEX	DJ Mr. Rogers Featuring The Party Boyz		80
81	NEW			THUG	Slim Thug		81
82	92	83		OH NO	Chico DeBarge		58
83	84	94		O LET'S DO IT	Waka Flocka Flame		83
84	78	66		SLOW DANCE	Keri Hilson		48
85	NEW			PRETTY BROWN	Amerie Featuring Trey Songz		85
86	75	75		TROUBLE	Ginuwine Featuring Bun B		63
87	85	89		DD	Triple C's Featuring Rick Ross & Birdman		85
88	86	RE-ENTRY		LIL' FREAK (UGH UGH UGH)	Three 6 Mafia Featuring Webbie		36
89	79	74		THIS TIME	K'Jon Featuring Lee England Jr. & Augustine Alvarez		68
90	87	RE-ENTRY		DON'T STAY	Laura Izibor		90
91	88	RE-ENTRY		RAMPING SHOP	Vybz Kartel & Spice		76
92	74	77		TIPSY IN DIS CLUB	Pretty Ricky		92
93	80	81		MR. HIT DAT HOE	Treal Lee & Prince Rick Featuring Wideframe		80
94	90	99		CAN'T HARDLY WAIT	N'Dambi		90
95	89	91		WALK WIT A DIP	Louisiana Ca$h		67
96	NEW			BULLETPROOF	Raheem DeVaughn Featuring Ludacris		96
97	94	–		BEDROCK	Young Money		94
98	NEW			SEX THERAPY	Robin Thicke		98
99	NEW			CRAWL	Chris Brown		99
100	76	–		H.A.T.E.U.	Mariah Carey		76



The track is Gucci Mane's first hit as a lead artist and Warner Bros. first chart topper in a dozen years on Mainstream R&B/Hip-Hop. The rapper was originally featured on Mario's "Break Up" which reigned for six weeks.

10

The pair swaps top 10 track and lead vocalist roles this time around, with Usher on the upper tier. The trio's Songz at top 10 and Drake's fourth.

19

For the first time in his career, Birdman has connected top 20 singles as a lead artist. He previously peaked at No. 10 with "Always Strapped," featuring Lil Wayne, in June.



Available exclusively on iTunes, "The Bridge" debuts at No. 125 on the Billboard 200 and at No. 4 on Heatseekers Albums. The set will make a sizable gain when the physical version is released Nov. 10.



The most talked-about lead single from Future's R... enters this chart as Rihanna's highest solo debut. It also starts at No. 100 on the Billboard Hot 100 with 2.5 million in audience.

BETWEEN THE BULLETS

USHER GRABS 18th TOP 10



Earning the Greatest Gainer/Airplay honor with an increase of 4 million impressions in its fourth week on Hot R&B/Hip-Hop Songs, "Papers" rockets 12-5 to give Usher his 18th top 10 on the chart. The song's speedy ascent ties his fastest-rising top 10 as a lead artist this decade. His overall chart résumé includes three top 10 debuts in the '90s, including "Nice & Slow," which was the last song to bow at No. 1 in 1998.

"Papers" also climbs 14-10 as the Greatest Gainer on Mainstream R&B/Hip-Hop. It's his 18th top 10 on that chart and his 14th since 2000.

—Raphael George

CHRISTIAN/GOSPEL

Billboard

CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	11	#1 3 WKS **CITY ON OUR KNEES** TOBYMAC
2	2	26	**REVELATION SONG** PHILLIPS, CRAIG & DEAN
3	4	9	GREATEST GAINER **UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS
4	3	22	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY
5	7	16	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS
6	5	23	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
7	6	29	**MORE BEAUTIFUL YOU** JONNY DIAZ
8	9	23	**HOLD MY HEART** TENTH AVENUE NORTH
9	8	48	**THE MOTIONS** MATTHEW WEST
10	10	21	**LAY 'EM DOWN** NEEDTOBREATHE
11	13	6	**WHAT FAITH CAN DO** KUTLESS
12	11	39	**I WILL RISE** CHRIS TOMLIN
13	12	14	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI
14	16	11	**SING, SING, SING** CHRIS TOMLIN
15	18	16	**ALIVE AGAIN** MATT MAHER
16	17	15	**HE IS** MARK SCHULTZ WORD-CURB
17	19	19	**HOW HE LOVES** DAVID CROWDER BAND
18	21	19	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
19	22	12	**FOLLOW YOU** LEELAND WITH BRANDON HEATH
20	23	11	**GLORIOUS** NEWSBOYS
21	26	12	**HE IS WITH YOU** MANDISA
22	25	5	**LET THE WATERS RISE** MIKESCHAIR CURB
23	27	6	**FORGIVEN** SANCTUS REAL
24	28	15	**I'D NEED A SAVIOR** AMONG THE THIRSTY
25	32	8	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN
26	24	19	**TO GOD ALONE** AARON SHUST
27	31	5	**SAFE** PHIL WICKHAM FEAT. BART MILLARD
28	29	13	**BEAUTIFUL ENDING** BARLOWGIRL
29	33	5	**SALVATION IS HERE** LINCOLN BREWSTER
30	45	3	**THERE IS A WAY** NEWWORLDSON
31	34	20	**HERO** SKILLET
32	46	12	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER
33	38	4	**HEALER** KARI JOBE
34	42	5	**FOR THE FIRST TIME AGAIN** JASON GRAY
35	48	3	**ON AND ON** CHASEN
36	40	10	**GLORY TO GOD FOREVER** FEE
37	43	3	**THE MEANING OF LIFE** HAWK NELSON
38	49	2	**HEARTBEAT** REMEDY DRIVE
39	41	10	**GOD-SHAPED HOLE (2010)** PLUMB
40	47	11	**SING** JOSH WILSON
41	46	2	**ALIVE** POCKET FULL OF ROCKS
42	45	17	**HOSANNA** SELAH
43			**ONE REASON** CHYNNA & VAUGHAN
44			**FORWARD MOTION** THOUSAND FOOT KRUTCH
45			**FORGET AND NOT SLOW DOWN** RELIENT K
46			**I AM LOVED** ABOVE THE GOLDEN STATE
47			**AGAIN** FLYLEAF
48			**OUR TIME** GROUP 1 CREW
49			**WE WANT THE WORLD TO HEAR** BIG DADDY WEAVE
50			**LIVE LIKE WE'RE DYING** KRIS ALLEN

TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE	CERT.
1	1	3	#1 2 WKS **VARIOUS ARTISTS** WOW HITS 2009	
2			**KUTLESS** IT IS WELL	
3	2	9	**SKILLET** AWAKE	
4	3	5	**DAVID CROWDER BAND** CHURCH MUSIC	
5	5	3	**CHRIS TOMLIN** GLORY IN THE HIGHEST	
6	4	3	**RELIENT K** FORGET AND NOT SLOW DOWN	
7	8	65	**THIRD DAY** REVELATION	
8	11	3	**VARIOUS ARTISTS** SONGS 4 WORSHIP 50	
9	13	53	**MARY MARY**	
10	7	16	**BUILDING 429** BUILDING 429	
11	12	9	**NEEDTOBREATHE** THE OUTSIDERS	
12	19	54	**FRANCESCA BATTISTELLI** MY PAPER HEART	
13	10	60	**CHRIS TOMLIN** HELLO LOVE	
14	9	12	**PHILLIPS, CRAIG & DEAN** FEARLESS	
15	20	7	**BARLOWGIRL** LOVE & WAR	
16	18	7	**THOUSAND FOOT KRUTCH** WELCOME TO THE MASQUERADE	
17	17	29	**MERCYME** 10	
18	22	55	**VARIOUS ARTISTS** WOW HITS 2009	
19	23	75	**TENTH AVENUE NORTH** OVER AND UNDERNEATH	
20	14	9	**SELAH** YOU DELIVER ME	
21	24	11	**BRITT NICOLE** THE LOST GET FOUND	
22	30	59	**MATTHEW WEST** SOMETHING TO SAY	
23	16	52	**MICHAEL W. SMITH** A NEW HALLELUJAH	
24	27	23	**MAT KEARNEY** CITY OF BLACK & WHITE	
25	21	5	**HAWK NELSON** LIVE LIFE LOUD!	
26	29	9	**LEELAND** LOVE IS ON THE MOVE	
27	25	5	**PILLAR** CONFESSIONS	
	17	31	**ISRAEL HOUGHTON** THE POWER OF ONE	
29	36	9	**MARK SCHULTZ** COME ALIVE	
30	34	62	**BRANDON HEATH** WHAT IF WE	
31	28	12	**HILLSONG** FAITH + HOPE + LOVE LIVE	
			WOMEN OF FAITH WORSHIP TEAM A GRAND NEW DAY	
33	15	37	**KARI JOBE** KARI JOBE	
34	26	7	**GAITHER VOCAL BAND** REUNITED	
35	6	3	**FEE** HOPE RISING	
			GWEN STACY DIALOGUE A SOLID STATE	
37	49	7	**SIDEWALK PROPHETS** THESE SIMPLE TRUTHS	
38	40	5	**DIAMOND RIO** THE REASON	
39	45	48	**JEREMY CAMP** SPEAKING LOUDER THAN BEFORE	
40	41	36	**LINCOLN BREWSTER** TODAY IS THE DAY	
41	50	37	**RED** INNOCENCE & INSTINCT	
42	38	3	**TODD AGNEW** NLED	
43	33	22	**HILLSONG** UNITED & JESUS THE EXPERIENCE	
			GROUP 1 CREW ORDINARY DREAMERS	
45	31	25	**NEWSBOYS** IN THE HANDS OF GOD	
			THE DEVIL WEARS PRADA WITH ROOTS ABOVE AND BRANCHES BELOW	
			THE LETTER BLACK BREAKING THE SILENCE (EP)	
48	42	10	**TERCER CIELO** CONFESIONES SERIES	
49	44	15	**SOUNDTRACK** FIREPROOF REUNION 10143	
			ANBERLIN NEW SLEEPLESS	

HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	26	#1 10 WKS **REVELATION SONG** PHILLIPS, CRAIG & DEAN
2	2	10	**CITY ON OUR KNEES** TOBYMAC
3	3	14	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS
4	5	9	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS
5	4	23	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
6	6	22	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY
7	7	31	**MORE BEAUTIFUL YOU** JONNY DIAZ
8	9	23	**HOLD MY HEART** TENTH AVENUE NORTH
9	8	21	**LAY 'EM DOWN** NEEDTOBREATHE
10	12	14	**HE IS** MARK SCHULTZ WORD-CURB
11	10	49	**THE MOTIONS** MATTHEW WEST
12	13	11	**SING, SING, SING** CHRIS TOMLIN
13	11	13	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI
14	15	11	**GLORIOUS** NEWSBOYS
15	17	5	GREATEST GAINER **WHAT FAITH CAN DO** KUTLESS
16	14	20	**SPEAKING LOUDER THAN BEFORE** JEREMY CAMP
17	16	17	**YOU'RE NOT SHAKEN** PHIL STACEY
18	19	12	**ALIVE AGAIN** MATT MAHER
19	18	9	**FOLLOW YOU** LEELAND WITH BRANDON HEATH
20	20	13	**HOW HE LOVES** DAVID CROWDER BAND
21	22	5	**HE IS WITH YOU** MANDISA
22	21	16	**WHAT DO I KNOW OF HOLY** ADDISON ROAD
	23	12	**GLORY TO GOD FOREVER** FEE
24	24	7	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN
25	27	4	**SAFE** PHIL WICKHAM FEAT. BART MILLARD

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE
1	1	4	#1 3 WKS GREATEST GAINER **BEBE & CECE WINANS** STILL BAD
2	2	5	**FRED HAMMOND** LOVE UNSTOPPABLE
3			**THE WHISPERS** THANKFUL
4	3	54	**MARY MARY** THE SOUND
5			**THE ANOINTED PACE SISTERS** ACCESS GRANTED
6	5	51	**HEZEKIAH WALKER & LFC** SOULED OUT
7	8	39	**VARIOUS ARTISTS** WOW GOSPEL 2009
8	6	31	**ISRAEL HOUGHTON** THE POWER OF ONE
9	7	9	**J MOSS** JUST JAMES
10	9	21	**BRIAN COURTNEY WILSON** JUST LOVE
11			**ALVIN DARLING & CELEBRATION** YOU CAN MAKE IT
12	4	9	**VICKIE WINANS** HOW I GOT OVER
13	10	3	**THE CAJO FAMILY**
14			**AARON SLEDGE** AARON SLEDGE
15	14	12	**VARIOUS ARTISTS** GOSPEL'S BEST MEN WOMEN CHOIRS
16	13	121	**MARVIN SAPP** THIRSTY
17	19	7	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL
18	15	8	**YOUTHFUL PRAISE FEATURING J.J. HAIRSTON** RESTING ON HIS PROMISE
19	11	31	**DONNIE MCCLURKIN** WE ALL ARE ONE (LIVE IN DETROIT)
20	16	29	**SMOKIE NORFUL** LIVE
21	18	3	**VANESSA BELL ARMSTRONG** THE EXPERIENCE
22	22	56	**LECRAE** REBEL
23	21	55	**YOLANDA ADAMS**
24	24	52	**BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC** CRY YOUR LAST TEAR
25	26	6	**DONNIE MCCLURKIN**

CHRISTIAN CHR

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	11	#1 4 WKS **CITY ON OUR KNEES** TOBYMAC
2	2	23	**HOLD MY HEART** TENTH AVENUE NORTH
3	3	13	**BEAUTIFUL ENDING** BARLOWGIRL
4	4	21	**HERO** SKILLET
5	5	12	**THE MEANING OF LIFE** HAWK NELSON
6	6	10	**HEARTBEAT** REMEDY DRIVE
7	12	7	GREATEST GAINER **WHAT FAITH CAN DO** KUTLESS
8	7	15	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI
9	15	7	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS
10	17	7	**FORGIVEN** SANCTUS REAL
11	8	22	**LAY 'EM DOWN** NEEDTOBREATHE
12	10	14	**FORWARD MOTION** THOUSAND FOOT KRUTCH
13	9	19	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER
14	14	20	**MORE BEAUTIFUL YOU** JONNY DIAZ
15	16	5	**ON AND ON** CHASEN
16	20	4	**FORGET AND NOT SLOW DOWN** RELIENT K
17	13	19	**MY SWEET ESCAPE** RUN KID RUN
18	19	15	**HOW HE LOVES** DAVID CROWDER BAND
19	21	3	**OUR TIME** GROUP 1 CREW
20	22	6	**HEAVEN** JARS OF CLAY
21	25	2	**LET THE WATERS RISE** MIKESCHAIR CURB
22	23	9	**THE WAY WE ROLL** NEWSBOYS
23			**ANTIDOTE** B. REITH GOTEE
24			**BEST OF ME** THE LETTER BLACK
25	26	8	**WAIT ON YOU** ATTABOY

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	24	#1 2 WKS **CLOSE TO YOU** BEBE & CECE WINANS
2	2	19	**THEY THAT WAIT** FRED HAMMOND FEAT. JOHN P. KEE
3	4	28	**I WOULDN'T KNOW YOU**
4	3	39	**GOD IN ME** MARY MARY FEAT. KIERRA "KIRK" SHEARD
5	5	33	**WAIT ON THE LORD** DONNIE MCCLURKIN FEAT. KAREN CLARK SHEARD
6	7	35	**JUSTIFIED** SMOKIE NORFUL
7	6	46	**PRAISE HIM IN ADVANCE** MARVIN SAPP
8	8	17	GREATEST GAINER **RESTORED** J MOSS
9	9	13	**GOD FAVORED ME** HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS
10	10	57	**SOULED OUT** HEZEKIAH WALKER & LFC
11	12	29	**ALL I NEED** BRIAN COURTNEY WILSON
12	15	16	**RAIN ON US** EARNEST PUGH
13	13	22	**EVERYBODY DANCE** JAMES ROBERSON
14	11	49	**BACK II EDEN** DONALD LAWRENCE & CO.
15	18	15	**BROKEN VESSEL** JEFF MAJORS FEAT. LASHELL GRIFFIN
16	19	6	**FAITHFUL TO BELIEVE** BYRON CAGE
17	16	12	**HOW I GOT OVER** VICKIE WINANS FEAT. TIM BOWMAN JR.
18	14	9	**I LOOK TO YOU** WHITNEY HOUSTON
19	17	10	**ALREADY HERE** BRIAN COURTNEY WILSON
20	20	15	**AWESOME GOD** THE BROWN SISTERS
21	22	13	**HELP ME BELIEVE** KIRK FRANKLIN
22	24	2	**EVERY PRAYER** ISRAEL HOUGHTON FEAJURING MARY MARY
23	21	8	**THIS JOY**
24	27	4	**NOBODY BUT JESUS** SHIRLEY CAESAR FEAT. J MOSS
25	23	8	**LET THE WORD DO THE WORK** DONALD LAWRENCE & CO. FEAT. BPO HAM

Casting Crowns' "Until the Whole World Hears" is the Greatest Gainer (up 510,000 impressions) on **Christian Songs**. The song is the group's 13th top 10 on this chart, six of which went to No. 1, including a 19-week run by "East to West" in 2007.



Vanessa Bell Armstrong lands her highest start on **Hot Gospel Songs** as "Good News" takes the Hot Shot Debut at No. 26. That taps her prior best opening, which happened when "So Good to Me" bowed at No. 27 in February 2007. The complete chart is viewable at billboard.biz/charts.



HOT DANCE CLUB SONGS

LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
2	6	**#1 1 WK** MILLION DOLLAR BILL — WHITNEY HOUSTON ARISTA RMG
3	6	PAPARAZZI — LADY GAGA INTERSCOPE
4	8	DID YOU SEE ME COMING? — PET SHOP BOYS ASTRALWERKS
11	5	F*CK YOU — LILY ALLEN CAPITOL
8		S.O.S. (LET THE MUSIC PLAY) — JORDIN SPARKS
1	10	RELEASE ME — AGNES ASTRALWERKS
6	10	SEXY BITCH — DAVID GUETTA FEATURING AKON GUM/ASTRALWERKS/CAPITOL
13		DO WHAT U LIKE — BAD BOY BILL
14	9	LOVE SONGS — ANJULIE
9	9	THIS TIME BABY — EDDIE X PRESENTS NIKI HARIS
9		EVERYBODY SHAKE IT — RALPHI ROSARIO FEATURING SHAWN CHRISTOPHER BLUEPLATE
15	9	LOSING MY MIND — ALI KING
17	7	SAD SONG — BLAKE LEWIS TOMMY BOY
12	13	WOULD'VE BEEN THE ONE — SOLANGE
18	8	SUPERSTAR — DAVID MAY FEATURING MOISES MODESTO ARKOD
16	14	KEEP IT GOIN' LOUDER — MAJOR LAZER FEATURING NINA SKY & RICKY BLAZE
7		FINE PRINT — NADIA ALI
21	7	STRAIGHT THROUGH MY HEART — BACKSTREET BOYS
24	5	WE ARE GOLDEN — MIKA CASABLANCA UNIVERSAL MOTOWN
22	7	BRAND NEW DAY — GEORGIE PORGIE
25	6	TURN IT OUT — ALTAR FEATURING JEANIE TRACY
19	11	THE REAL THING — VANESSA WILLIAMS
27	6	WAKE UP — SLIMMY
26	6	BODY LANGUAGE — JESSE MCCARTNEY FEATURING T-PAIN
28	6	SMOKE — JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
	30	4	HANG ON — PLUMB
	31	5	FIGHT FOR YOU — MORGAN PAGE NETTWERK
28	20	13	RIGHT HERE — CARMEN REECE REAL MF
	29	5	SEXY PEOPLE — LOLENE
	34	2	POWER PICK — I WANT TO KNOW WHAT LOVE IS — MARIAH CAREY ISLAND IDJMG
	33	3	PERFECT — DEPECHE MODE MUTE VIRG N CAPITOL
32	23	9	FAME 2009 — NATURI NAUGHTON LAKESHORE
33	10	12	SHE WOLF — SHAKIRA EPIC/SONY MUSIC LATIN
	36	4	BAD HABITS — MAXWELL
	38	3	OUTTA HERE — ESMEE DENTERS
	37	4	MISS YOU
37	32	9	I DIDN'T KNOW MY OWN STRENGTH — WHITNEY HOUSTON ARISTA RMG
	42	3	WISH U LOVE — CHAD JACK & TIM LETTEER VS FAWN
39	50	2	PUSH N PULL — NOFERINI & MARINI VS SYLVIA TOSUN
40	44	3	TONIGHT — CAZWELL
41	49	2	MANOS AL AIRE — NELLY FURTADO UNIVERSAL MUSIC LATINO
42	48	2	AIN'T NO STOPPIN' US NOW — TASORAH & DARRYL D'BONNEAU D1
			MISTAKE — MOBY LITTLE IDIOT MUTE
44	45	7	FREEWAY OF LOVE — PEPPER MASHAY CAPP
			YOU USED TO KNOW — ANDREA CARNELL CURVY
			ANGEL ON THE DANCEFLOOR — DAVE MATTHIAS FEATURING NATALIA FLORES ARRILLO
47	39	10	WE ALL WANNA BE PRINCE — FELIX DA HOUSECAT
48	47	4	GRINGA QUIERO BAILA — BODEGA CHARLIE FEATURING D O S E (FULANITO) CARRILLO
49	40	12	CELEBRATION — MADONNA WARNER BROS
			LOVE & HAPPINESS 2009 — RIVER OCEAN FEATURING INDIA RHYTHM

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1		3	**#1 3 WKS** MICHAEL BUBLE — CRAZY LOVE WARNER BROS.	
2	2	2	BARBRA STREISAND — LOVE IS THE ANSWER SONY MUSIC	
3	3	6	HARRY CONNICK, JR. — YOUR SONGS VERVE/SONY MUSIC	
4			NATALIE COLE — STILL UNFORGETTABLE	
5	4	2	THE BRIAN SETZER ORCHESTRA — SONGS FROM LONELY AVENUE	
6	5	2	NELLIE MCKAY — NORMAL AS BLUEBERRY PIE: A TRIBUTE TO DORIS DAY	
7	6	31	DIANA KRALL — QUIET NIGHTS VERVE	
8	8	26	MELODY GARDOT — MY ONE AND ONLY THRILL VERVE	
9	7	19	MICHAEL BUBLE — MICHAEL BUBLE MEETS MADISON SQUARE GARDEN	
10			WYNTON MARSALIS — CHRISTMAS JAZZ JAM	
11	12	3	FRANK SINATRA — COLLECTOR'S EDITION: FRANK SINATRA	
12			JOHN COLTRANE — SIDE STEPS	
13			BUIKA CON LA COLABORACION DE CHUCHO VALDES — EL ULTIMO TRAGO WARNER LATINA 522330	
14	9	24	FRANK SINATRA — LIVE AT THE WOLLMAN RINK	
15	11	3	VINCE GUARALDI — THE DEFINITIVE VINCE GUARALDI	

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1			**#1 1 WK** GUSTAVO DUDAMEL/LOS ANGELES PHILHARMONIC — MAHLER: SYMPHONY NO. 1	
2	3	6	RENEE FLEMING — VERISMO	
3	2	9	BELA FLECK/ZAKIR HUSSAIN/EDGAR MEYER — THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TRIO	
4	4	49	THE PRIESTS — THE PRIESTS	
5	1	33	PLACIDO DOMINGO — AMORE: 30 ARIAS TO SONGS INSPIRED	
6	NEW		LANG LANG/VADIM REPIN/MISCHA MAISKY — TCHAIKOVSKY: RACHMANINOV: PIANO TRIOS	
7	6	5	JOSHUA BELL — THE BEST OF JOSHUA BELL: THE DECCA YEARS	
8	12	3	JOYCE DIDONATO — ROSSINI: COLBRAN THE MUSE	
9	15	8	MURRAY PERAHIA — BACH: PARTITAS 1, 5 & 6	
10	NEW		ANDREW PARROTT/TAVERNER CONSORT, CHOIR & PLAYERS — MONTEVERDI	
11	8	60	JOSHUA BELL — VIVALDI: THE FOUR SEASONS	
12	17	44	GUSTAVO DUDAMEL/SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA — FIESTA DG 011340 UNIVERSAL CLASSICS GROUP	
13	14	3	GUSTAVO DUDAMEL — DUDAMEL: DISCOVERIES	
14	10	50	LUCIANO PAVAROTTI — THE DUETS	
15	13	72	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ — CHANT: MUSIC FOR THE SOUL	

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	**#1 22 WKS** CHRIS BOTTI — CHRIS BOTTI: IN BOSTON COLUMBIA 38735 SONY MUSIC	
2	2	9	GEORGE BENSON — SONGS AND STORIES CONCORD	
3	3	7	PETER WHITE — GOOD DAY PEAK CMG	
4	5	38	BONEY JAMES — SEND ONE YOUR LOVE CONCORD	
5		9	NAJEE — MIND OVER MATTER HEADS UP	
6	6	5	KENNY G — SUPER HITS	
7	19	54	DAVE KOZ — GREATEST HITS CAPITOL 34163	
8	10	21	VANESSA WILLIAMS — THE REAL THING	
9	12	4	AL JARREAU — THE VERY BEST OF AN EXCELLENT ADVENTURE	
10	14	22	PAUL HARDCASTLE — THE COLLECTION	
11	7	28	BERNIE WILLIAMS — MOVING FORWARD REFORM 61217 ROCK RIDGE	
12	16	8	IMPROMP2 — IT IS WHAT IT IS	
13	22	6	SPENCER DAY — VAGABOND	
14	25	76	ESPERANZA SPALDING — ESPERANZA	
15			CANDY DULFER — FUNKED UP!	

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	4	**#1 4 WKS** JOSHUA BELL — AT HOME WITH FRIENDS	
2	2	50	IL DIVO — THE PROMISE SYCO COLUMBIA 89968 SONY MUSIC	●
3	3	21	DAVID GARRETT — DAVID GARRETT UNIVERSAL CLASSICS GROUP	
4	4	51	ANDREA BOCELLI — INCANTO	
5	7	10	MORMON TABERNACLE CHOIR — RING CHRISTMAS BELLS	
6	5	3	CHARLIE BAGGETT — I ONLY DREAM OF YOU	
7	6	33	SARAH BRIGHTMAN — SYMPHONY: LIVE IN VIENNA MANHATTAN 21681 BLG	
8	8	26	PAUL POTTS — PASSIONE COLUMBIA 47249 SONY MUSIC	
9	9	31	MORMON TABERNACLE CHOIR — COME, THOU FOUNT OF EVERY BLESSING	
10	14	18	NEAL E. BOYD — MY AMERICAN DREAM DECCA 01289	
11	10	22	ESCALA — ESCALA COLUMBIA 47423 SONY MUSIC	
12	16	31	SHARON ISBIN — JOURNEY TO THE NEW WORLD	
13	15	44	MORMON TABERNACLE CHOIR — PRAISE TO THE MAN	
14	11	77	JOSH GROBAN — AWAKE LIVE 412668 WARNER BROS.	
15	13	3	A JOYFUL NOISE — HANDEL'S MESSIAH	

TOP DANCE/ ELECTRONIC ALBUMS

LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
2	15	**#1 1 WK** OWL CITY — OCEAN EYES UNIVERSAL REPUBLIC 013141 UMRG	
1	52	LADY GAGA — THE FAME STREAMLINE/HAUS/CHERRYTREE/INTERSCOPE 011805 IGA	■
4	5	VARIOUS ARTISTS — NOW THAT'S WHAT I CALL CLUB HITS	
5	16	LMFAO — PARTY ROCK	
6	68	3OH!3 — WANT PHOTO FINISH 511181	
3	3	TIESTO — KALEIDOSCOPE MUSICAL FREEDOM 2082 ULTRA	
7	9	IMOGEN HEAP — ELLIPSE MEGAPHONIC RCA 50605 RMG	
9	9	DAVID GUETTA — ONE LOVE ASTRALWERKS	
		FUCK BUTTONS — TAROT SPORT ATP	
10	19	BEYONCE — ABOVE AND BEYONCE(EP)	
8		AIR — LOVE 2 AIR MELODY 66396 ASTRALWERKS	
14	48	SOUNDTRACK — SLUMDOG MILLIONAIRE INTERSCOPE 012502 IGA	
12	5	LA ROUX — LA ROUX INTERSCOPE	
17	5	LUIS MIGUEL — NO CULPES A LA NOCHE: CLUB REMIXES WARNER LATINA 521318	
		PHOENIX — WOLFGANG AMADEUS PHOENIX	
18	5	DEADMAUS — FOR LACK OF A BETTER NAME MAUSTRAP 2174 ULTRA	
15	14	DJ SKRIBBLE — TOTAL CLUB HITS 3 THRIVEDANCE THRIVEMIX 90814 THRIVE	
11	2	NEON INDIAN — PSYCHIC CHASMS LEFSE 001	
20	10	CASCADA — EVACUATE THE DANCEFLOOR ROBBINS 75084	
		ELECTRIC SIX — KILL MELTDOWN 414	
		BASSHUNTER — BASS GENERATION ULTRA 2176	
16	4	ZERO 7 — YEAH GHOST ATLANTIC 520260 AG	
19	3	FAMILY FORCE 5 — FAMILY FORCE 5'S CHRISTMAS PAGEANT TVU 9 93	
13	3	BLAKE LEWIS — HEARTBREAK ON VINYL TOMMY BOY 1741	
23	10	BREATHE CAROLINA — HELLO FASCINATION	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
	1	9	**#1 2 WKS** SEXY CHICK — DAVID GUETTA FEATURING AKON GUM/ASTRALWERKS/CAPITOL
2	2	17	I REMEMBER — DEADMAUS + KASKADE MAUSTRAP AND PRESS ULTRA
	8	11	SWEET DREAMS — BEYONCE MUSIC WORLD COLUMBIA
4	6	7	PAPARAZZI — LADY GAGA STREAMLINE KONLIVE CHERRYTREE INTERSCOPE
5	3	15	EVACUATE THE DANCEFLOOR — CASCADA
	4	16	THE SOUND OF MISSING YOU — AMEERAH
	5	6	RELEASE ME — AGNES
8	7	7	I WILL BE HERE — TIESTO & SNEAKY SOUND SYSTEM ULTRA
	13	5	KISS ME BACK — KIM SOZZI
10	10	25	LET THE FEELINGS GO — ANNAGRACE
	23	2	HANG ON — PLUMB
	12	18	I GOTTA FEELING — THE BLACK EYED PEAS INTERSCOPE
13	9	6	RIGHT HERE — CARMEN REECE REAL MF
	21	2	PARTY IN THE U.S.A. — MILEY CYRUS HOLLYWOOD
	16	9	I BELIEVE — CYBERSUTRA FEATURING JULIE THOMPSON RED STICK/STRICTLY RHYTHM
	17	9	DOWN — JAY SEAN FEATURING LIL WAYNE
	18	3	FIGHT FOR YOU — MORGAN PAGE
18	11	12	SHAME ON ME — ALEX SAYZ FEATURING LAWRENCE ALEXANDER
			EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS ROC NATION
			SAD SONG — BLAKE LEWIS TOMMY BOY
21	14	12	CELEBRATION — MADONNA WARNER BROS
			3 — BRITNEY SPEARS
			GHOSTS 'N STUFF — DEADMAUS FEATURING ROB SWIRE MAUSTRAP ULTRA
			REPLAY — IYAZ
			EVERY MORNING — BASSHUNTER

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	14	**#1 2 WKS** BRIGHT — PETER WHITE PEAK CMG
2	1	16	TROPICAL RAIN — JESSY J PEAK CMG
3	3	25	TALK OF THE TOWN — DARREN RAHN
4	6	15	LIVING IN HIGH DEFINITION — GEORGE BENSON CONCORD CMG
5	5	16	BURNIN — PAUL TAYLOR PEAK CMG
6	4	28	GO FOR IT — BERNIE WILLIAMS REFORM ROCK RIDGE
7	7	26	WHO WILL COMFORT ME — MELODY GARDOT VERVE
8	8	21	TIJUANA DANCE — RICK BRAUN MACK AVENUE ARTISTRY
9	13	17	SONGBIRD — CRAIG CHAQUICO HANACHE
10	9	35	MOVE ON UP — RICHARD ELLIOT ARTISTRY
11	10	41	STEADY AS SHE GOES — WALTER BEASLEY HEADS UP
12	11	12	SWEET SUMMER NIGHTS — NAJEE HEADS UP
13	12	14	TOUCH — BONEY JAMES CONCORD CMG
14	14	20	JUST FRIENDS — VANESSA WILLIAMS CONCORD CMG
15	15	21	SLOW JAM — EUGE GROOVE JAZZ CAPITOL

TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	7	**#1 7 WKS** RODRIGO Y GABRIELA — 11:11	
2			LOREENA MCKENNITT — A MEDITERRANEAN ODYSSEY	
3	3	15	CELTIC THUNDER — TAKE ME HOME	
4	2	26	VARIOUS ARTISTS — PLAYING FOR CHANGE: SONGS AROUND THE WORLD	
5	4	52	CELTIC WOMAN — THE GREATEST JOURNEY ESSENTIAL COLLECTION	
6	6	2	DANIEL O'DONNELL — PEACE IN THE VALLEY	
7	8	58	CELTIC THUNDER — ACT TWO	
8	5	4	THE VERY BEST — WARM HEART OF AFRICA	
9			BEBEL GILBERTO — ALL IN ONE	
10	7	4	JESSE COOK — THE RUMBA FOUNDATION	
11	10	47	RODRIGO Y GABRIELA — LIVE IN JAPAN	
12	14	4	KOLOHE KAI — THIS IS THE LIFE	
13	11	2	TINARIWEN — IMOUHAR COMPANIONS	
14	12	9	AMY HANAIALI'I — FRIENDS & FAMILY	
15			OOIOO — ARMORHCO HEWA	

LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	1	7	#1 2 WKS **ESCLAVO DE SUS BESOS** DAVID BISBAL (VALE / UNIVERSAL MUSIC LATINO)
2	3	15	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN (MUSART/BALBOA)
3	4	5	**LOOKING FOR PARADISE** ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
4	2	17	**LOBA** SHAKIRA (EPIC/SONY MUSIC LATIN)
5	5	13	**SU VENENO** AVENTURA (PREMIUM LATIN)
6	6	27	**LO INTENTAMOS** ESPINOZA PAZ (DISA ASL)
7	7	15	**MANOS AL AIRE** NELLY FURTADO (MI ESTAR/UNIVERSAL MUSIC LATINO)
8	9	12	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
9	11	16	**TE VES FATAL** EL TRONO DE MEXICO (FONOVISA MUSIVISA)
10	10	21	**SUFRE** LOS DAREYES DE LA SIERRA (DISA)
11	18	3	GREATEST GAINER **HAY OJITOS** INTOCABLE (GIM SONY MUSIC LATIN)
12	8	16	**RECUERDAME** LA QUINTA ESTACION (SONY MUSIC LATIN)
13	12	34	**YA ES MUY TARDE** LA ARROLLADORA BANDA EL LIMON (DISA EDIMONSA)
14	16	9	**GRACIAS A TI** WISIN & YANDEL (WY MACHETE)
15	15	7	**FELIZ** KANY GARCIA (SONY MUSIC LATIN)
16	14	37	**EL AMOR** TITO "EL BAMBINO" (SIENTE)
17	13	13	**ADIOS** JESSE & JOY (WARNER LATINA)
18	21	5	**DERECHO DE ANTIGUEDAD** LA ORIGINAL BANDA EL LIMON (FONOVISA)
19	25	11	**MI COMPLEMENTO** LOS HURACANES DEL NORTE (DISA)
20	19	26	**NO ME DEJES DE AMAR** LA APUESTA (EMI LATIN)
21	20	11	**EL BORRACHO** GRUPO MONTEZ DE DURANGO (DISA)
22	24	6	**COMO VOLVER A SER FELIZ** LUIS ENRIQUE (TOP STOP)
23	22	7	**NI ROSAS NI JUGUETES** PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
24	31	7	**ERES TODO TODO** JULION ALVAREZ Y SU NORTENO BANDA (ASL)
25	23	10	**CELOS** FANNY LU (UNIVERSAL MUSIC LATINO)
26	26	11	**TU DEFECTO** LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/BALBOA)
27	28	3	**LA CALABAZA** LA ARROLLADORA BANDA EL LIMON (DISA)
28	HOT SHOT DEBUT		**ME GUSTA TODO DE TI** BANDA EL RECODO (FONOVISA)
29	17	15	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
30	29	12	**DEJAME ENTRAR** MAKANO (PANAMA MACHETE)
31	44	2	**NI CON OTRO CORAZON** PEDRO FERNANDEZ (FONOVISA)
32	37	6	**ENCONTRE** CONJUNTO ATARDECER (DISA ASL)
33	46	5	**HOTEL ROOM SERVICE** PITBULL (MR 305 POLO GROUNDS / RMG)
34	38	5	**SENTIMIENTO** VICO C FEATURING ARCANGEL (EMI TELEVISA)
35	30	7	**AL DIABLO CON TU AMISTAD** EL CHAPO DE SINALOA (DISA)
36	34	8	**SENTIMIENTOS DE CARTON** DUELO (FONOVISA)
37	33	6	**LLUEVE POR DENTRO** LUIS FONSI (UNIVERSAL MUSIC LATINO)
38	48	2	**CAMINOS DIFERENTES** ROBERTO TAPIA (FONOVISA MUSIVISA)
39	32	19	**ME GUSTA ME GUSTA** LOS BUITRES DE CULIACAN SINALOA (LATIN MUSIC/UNIVERSAL MUSIC LATINO)
40	35	5	**CELEBRATION** MADONNA (WARNER BROS.)
41		15	**Y AHORA QUE?** LOS RIELEROS DEL NORTE (FONOVISA)
42	27	13	**LA GRANJA** LOS TIGRES DEL NORTE (FONOVISA)
43	NEW		**TE AMO** CUMBRE NORTENA (SONY MUSIC LATIN)
44	41	3	**CIAO BELLA** DON OMAR (MACHETE)
45	NEW		**SE ME VA LA VOZ** ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)
46	45	5	**LOS PRIMOS** LOS MORROS DEL NORTE (DISA ASL)
47	36	13	**MARIPOSA MIA** VIVANATIVA (VI PIMPKING MUSIK)
48	50		**TENGO UNA AMANTE** VICENTE FERNANDEZ (SONY MUSIC LATIN)
49	47	11	**FIRE BURNING** SEAN KINGSTON (BEVERLY HEIGHTS/EPIC)
50	43	6	**ALMA EN PENA** LOS INQUIETOS DEL NORTE (EAGLE MUSIC)

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)	CHRT.
1	HOT SHOT DEBUT		#1 1 WK **DAVID BISBAL** SIN MIRAR ATRAS (VALE/UNIVERSAL MUSIC LATINO) ✦	
2	1	20	**AVENTURA** THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	[2]
3	2	22	**WISIN & YANDEL** LA REVOLUCION (WY/MACHETE 012967/UMLE) ✦	
4		7	**LOS TIGRES DEL NORTE** LA GRANJA (FONOVISA 354192/UMLE) ✦	
5	4	30	**LARRY HERNANDEZ** 16 NARCO CORRIDOS (MENDIETA/FONOVISA 570037/UMLE)	
6	NEW		**EL COMPA CHUY** GENTE PELIGROSA (SONY MUSIC LATIN 54719)	
7		3	**VARIOUS ARTISTS** RADIO EXITOS: EL DISCO DEL AÑO 2009 (DISA 724187/UMLE)	
8		33	**TITO "EL BAMBINO"** EL PATRON (SIENTE 653883/UMLE)	
9	NEW		**VARIOUS ARTISTS** SUPER #1 CON LA MUSICA DE MEXICO (FONOVISA 354185/UMLE)	
10	10	3	**JUAN GABRIEL** MIS CANCIONES, MIS AMIGOS (EXITOS 57725/SONY MUSIC LATIN)	
11		50	**EL TRONO DE MEXICO** ALMAS GEMELAS (FONOVISA 353804/UMLE)	
12	8	23	**ESPINOZA PAZ** YO NO CANTO, PERO LO INTENTAMOS (ASL/DISA 730251/UMLE)	
13	7	6	**NELLY FURTADO** MI PLAN (MI ESTAR/UNIVERSAL MUSIC LATINO 013318/UMLE)	
14	16	2	**YURIDIA** NADA ES DE COLOR ROSA (SONY MUSIC LATIN 57437)	
15	13	5	**DON CHETO** EL KTME DE USTEDES (PLATINO 8832)	
16	20	5	PACE SETTER **LUIS MIGUEL** NO CULPES A LA NOCHE: CLUB REMIXES (WARNER LATINA 521318)	
17	14	16	**VICENTE FERNANDEZ** NECESITO DE TI (SONY MUSIC LATIN 53282)	
18	12	18	**EL TRONO DE MEXICO** DESDE LA PATRIA: EN VIVO (FONOVISA 354088/UMLE) ✦	
19	11	5	**GRUPO MONTEZ DE DURANGO** EL BORRACHO (DISA 721389/UMLE)	
20	26	31	**MARISELA** 20 EXITOS INMORTALES (IM 6614)	
21	17		**LUIS FONSI** PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO 011910/UMLE) ✦	
22	15	12	**TERCER CIELO** GENTE COMUN, SUEÑOS (PRIMAVERA/UNIVERSAL MUSIC LATINO 553702/UMLE)	
23	19	7	**VARIOUS ARTISTS** LOS SUPER UNO'S (DISA 724181/UMLE)	
24	24	10	**CONJUNTO ATARDECER** CONTIGO PARA SIEMPRE (DISA 721307/UMLE)	
25	22	18	**LAURA PAUSINI** PRIMAVERA ANTICIPADA (WARNER LATINA 516627)	
26	21	49	**MAKANO** TE AMO (PANAMA MACHETE 460031/UMLE)	
27	25	16	**TIERRA CALI** SI TU TE VAS (VENEMUSIC/UNIVERSAL MUSIC LATINO 653700/UMLE)	
28	29	15	**CONJUNTO PRIMAVERA** 20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS (FONOVISA 354186/UMLE)	
29	28	22	**HECTOR ACOSTA** IMPLEMENTE... EL TORITO (CD VENEMUSIC/UNIVERSAL MUSIC LATINO 653691/UMLE)	
30	NEW		**LOS PRIMOS DE DURANGO** SOLO PARA FANS: 15 HITS (ASL/DISA 730267/UMLE)	
31	31	63	**DADDY YANKEE** TALENTO DE BARRIO (SOUNDTRACK) (CARTEL/MACHETE 2900/UMLE)	
32	NEW		**PEDRO FERNANDEZ** AMANTE A LA ANTIGUA (FONOVISA 354085/UMLE)	
33	33	13	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ AVANZANDO EN LA VIDA (DISA 721282/UMLE)	
34	48		**PANCHO BARRAZA** LAS ROMANTICAS DE PANCHO BARRAZA VOL. II (MUSART 2958/BALBOA)	
35	38	9	**JOAN SEBASTIAN** PEGADITO AL CORAZON (MUSART 4208/BALBOA)	
36	NEW		**LOS MORROS DEL NORTE** ALLA NOS JUNTAMOS (ASL/DISA 730269/UMLE)	
37		8	**VARIOUS ARTISTS** DURANGUENSE #1'S 2009 (DISA 721301/UMLE)	
38	47		**RICARDO ARJONA** STO PISO (WARNER LATINA 516669)	
39	45		**MANA** ARDE EL CIELO (WARNER LATINA 481788) ✦	
40	40	7	**LA ARROLLADORA BANDA EL LIMON** COLECCION PRIVADA: LAS 20 EXCLUSIVAS (DISA 729496/UMLE)	
41		6	**KANY GARCIA** BOLETO DE ENTRADA (SONY MUSIC LATIN 47340)	
42	37	44	**LOS INQUIETOS DEL NORTE** (LA NORTEÑERA/UNIVERSAL MUSIC LATIN/MARSA) ✦	
43	36	32	**LA QUINTA ESTACION** SIN FRENOS (SONY MUSIC LATIN 44947)	
44	18		**VICO C** BABILLA (CARIBBEAN 84806/EMI TELEVISA)	
45	34	8	**VARIOUS ARTISTS** BANDA #1'S 2009 (DISA 721302/UMLE)	
46	27	2	**NOEL SCHAJRIS** UNO NO ES UNO (SONY MUSIC LATIN 58390)	
47	42	9	**ROCIO DURCAL** DUETO (DISCOS 605 56808/SONY MUSIC LATIN)	
48	30	2	**GRUPO MANIA** SE PEGO LA MANIA (ZMG 33002/SONY MUSIC LATIN)	
49	35	23	**LUIS ENRIQUE** CICLOS (TOP STOP 8910) ⊕	
50			**PATRULLA 81** COLECCION PRIVADA: LAS 20 EXCLUSIVAS (DISA)	

REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)	CHRT.
1	1	7	#1 1 WKS **LOS TIGRES DEL NORTE** LA GRANJA (FONOVISA 354192/UMLE) ✦	
2	2	27	**LARRY HERNANDEZ** 16 NARCO CORRIDOS (MENDIETA/FONOVISA 570037/UMLE)	
3	NEW		**EL COMPA CHUY** GENTE PELIGROSA (SONY MUSIC LATIN 54719)	
4	3	3	**VARIOUS ARTISTS** RADIO EXITOS: EL DISCO DEL AÑO 2009 (DISA 724187/UMLE)	
5	NEW		**VARIOUS ARTISTS** SUPER #1 CON LA MUSICA DE MEXICO (FONOVISA 354185/UMLE)	
6	5	50	**EL TRONO DE MEXICO** ALMAS GEMELAS (FONOVISA 353804/UMLE)	
7	4	23	**ESPINOZA PAZ** YO NO CANTO, PERO LO INTENTAMOS (ASL/DISA 730251/UMLE)	
8	8	3	**DON CHETO** EL KTME DE USTEDES (PLATINO 8832)	
9	9	16	**VICENTE FERNANDEZ** NECESITO DE TI (SONY MUSIC LATIN 53282)	
10	7	19	**EL TRONO DE MEXICO** DESDE LA PATRIA: EN VIVO (FONOVISA 354088/UMLE) ✦	
11	6	5	**GRUPO MONTEZ DE DURANGO** EL BORRACHO (DISA 721389/UMLE)	
12	10	7	**VARIOUS ARTISTS** LOS SUPER UNO'S (DISA 724181/UMLE)	
13	11	10	**CONJUNTO ATARDECER** CONTIGO PARA SIEMPRE (DISA 721307/UMLE)	
14	12	16	**TIERRA CALI** SI TU TE VAS (VENEMUSIC/UNIVERSAL MUSIC LATINO 653700/UMLE)	
15	13	15	**CONJUNTO PRIMAVERA** 20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS (FONOVISA 354186/UMLE)	
16	NEW		**LOS PRIMOS DE DURANGO** SOLO PARA FANS: 15 HITS (ASL/DISA 730267/UMLE)	
17	NEW		**PEDRO FERNANDEZ** AMANTE A LA ANTIGUA (FONOVISA 354085/UMLE)	
18	15	13	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ AVANZANDO EN LA VIDA (DISA 721282/UMLE)	
19	RE-ENTRY		**PANCHO BARRAZA** LAS ROMANTICAS DE PANCHO BARRAZA VOL. II (MUSART 2958/BALBOA)	
20	18	9	**JOAN SEBASTIAN** PEGADITO AL CORAZON (MUSART 4208/BALBOA)	

LATIN POP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)
1	NEW		#1 1 WK **DAVID BISBAL** SIN MIRAR ATRAS (VALE/UNIVERSAL MUSIC LATINO) ✦
2	2	3	**JUAN GABRIEL** MIS CANCIONES, MIS AMIGOS (EXITOS 57725/SONY MUSIC LATIN)
3	1	6	**NELLY FURTADO** MI PLAN (MI ESTAR/UNIVERSAL MUSIC LATINO 013318/UMLE)
4	4	2	**YURIDIA** NADA ES DE COLOR ROSA (SONY MUSIC LATIN 57437)
5	6	5	**LUIS MIGUEL** NO CULPES A LA NOCHE: CLUB REMIXES (WARNER LATINA 521318)
6	9	31	**MARISELA** 20 EXITOS INMORTALES (IM 6614)
7	5	61	**LUIS FONSI** PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO) (UMLE) ✦
8	3	18	**TERCER CIELO** GENTE COMUN, SUEÑOS (PRIMAVERA/UNIVERSAL MUSIC LATINO 553702/UMLE)
9	7	28	**LAURA PAUSINI** PRIMAVERA ANTICIPADA (WARNER LATINA 516627)
10	15	49	**RICARDO ARJONA** STO PISO (WARNER LATINA 516669)
11	14	78	**MANA** ARDE EL CIELO (WARNER LATINA 481788) ✦
12	8	6	**KANY GARCIA** BOLETO DE ENTRADA (SONY MUSIC LATIN 47340)
13	11	32	**LA QUINTA ESTACION** SIN FRENOS (SONY MUSIC LATIN 44947)
14	10	2	**NOEL SCHAJRIS** UNO NO ES UNO (SONY MUSIC LATIN 58390)
15	13	9	**ROCIO DURCAL** DUETO (DISCOS 605 56808/SONY MUSIC LATIN)
16	16	11	**PAULINA RUBIO** GRAN CITY POP (UNIVERSAL MUSIC LATINO 013075/UMLE) ✦
17	17	47	**VARIOUS ARTISTS** SUPER 13 (UNIVERSAL MUSIC LATINO 012361/UMLE)
18	18	31	**MARISELA** 20 EXITOS INMORTALES VOL. 2 (IM 6615)
19	NEW		**BUKA CON LA COLABORACION DE CHUCHO VALDES** EL ULTIMO TRAGO (WARNER LATINA 522330)
20	12	4	**MERCEDES SOSA** CANTORA (EXITOS 605 57725/SONY MUSIC LATIN)

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)	CHRT.
1	1	20	#1 20 WKS **AVENTURA** THE LAST (PREMIUM LATIN 20800/SONY MUSIC LATIN)	[2]
2	2	22	**HECTOR ACOSTA** IMPLEMENTE... EL TORITO (CD VENEMUSIC/UNIVERSAL MUSIC LATINO 653691/UMLE)	
3	3	2	**GRUPO MANIA** SE PEGO LA MANIA (ZMG 33002/SONY MUSIC LATIN)	
4	4	24	**LUIS ENRIQUE** CICLOS (TOP STOP 8910) ✦	
5	6	29	**VARIOUS ARTISTS** 30 TROPICALES DE AYER, HOY Y SIEMPRE (VINA 610)	
6	5	15	**VARIOUS ARTISTS** SUPER TS MEGA HITS (MACHETE 013149/UMLE)	
7	7	8	**VARIOUS ARTISTS** ORGANIZACION PERFECTO MEJOR DE LO MEJOR (ZMG 33005/SONY MUSIC LATIN)	
8	8	13	**OMEGA** EL DUENO DEL FLOW (PLANET 90118/SONY MUSIC LATIN)	
9	9	20	**VARIOUS ARTISTS** 20 BACHATAS PEGADAS: LO NUEVO Y LO MEJOR 2009 (MOCK & ROLL 60309/SONY MUSIC LATIN)	
10	10	37	**GILBERTO SANTA ROSA** EL CABALLERO DE LA SALSA (CD SONY MUSIC LATIN) ✦	
11	13	30	**VARIOUS ARTISTS** FIESTA LATINA (DISCOS 605 37203/SONY MUSIC LATIN)	
12	11	49	**VARIOUS ARTISTS** 40 BACHATAS PODEROSAS (MOCK & ROLL 60346/SONY MUSIC LATIN)	
13	12	37	**VARIOUS ARTISTS** BACHATA DE AMOR VOL. 4 (J & N 50343/SONY MUSIC LATIN)	
14	16	46	**VARIOUS ARTISTS** BACHATA'S 2008: THE #1 HITS SERIES (J & N 50309/SONY MUSIC LATIN)	
15	15	63	**VARIOUS ARTISTS** BACHATA #1'S: VOL. 2 (MACHETE 011705/UMLE)	
16	14	6	**MARIO ORTIZ ALL STAR BAND** TRIBUTO 45 ANIVERSARIO (ZMG 30020/SONY MUSIC LATIN)	
17	RE-ENTRY		**BUENA VISTA SOCIAL CLUB** BUENA VISTA SOCIAL CLUB AT CARNEGIE HALL (WORLD CIRCUIT/NONESUCH/WARNER BROS.)	
18	17	16	**VARIOUS ARTISTS** LOS INVASORES DE LA BACHATA 2008 (MOCK & ROLL 60308/SONY MUSIC LATIN)	
19	RE-ENTRY		**XTREME** CHAPTER DOS (MACHETE/UMLE)	
20	18	3	**ADOLESCENT'S ORQUESTA** LA HISTORIA, LOS EXITOS (PANAMA MUSICAL/VI/MACHETE/UMLE)	

LATIN RHYTHM ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)
1	1	22	#1 22 WKS **WISIN & YANDEL** LA REVOLUCION (WY/MACHETE 012967/UMLE)
2	2	33	**TITO "EL BAMBINO"** EL PATRON (SIENTE 653883/UMLE)
3	4	49	**MAKANO** TE AMO (PANAMA MACHETE 460031/UMLE)
4	5	63	**DADDY YANKEE** TALENTO DE BARRIO (SOUNDTRACK) (EL CARTEL/MACHETE 2900/UMLE)
5	3	3	**VICO C** BABILLA (CARIBBEAN 84806/EMI TELEVISA)
6	6	39	**FLEX** LA EVOLUCION ROMANTIC STYLE (EMI TELEVISA 67917)
7	7	26	**DON OMAR** IDON (MACHETE 012867/UMLE)
8	8	20	**WISIN & YANDEL** EL DUO DE LA HISTORIA (FRESH 11364/SONY MUSIC LATIN)
9	10	40	**VARIOUS ARTISTS** LATIN URBAN KINGZ (MACHETE 012319/UMLE)
10	9	30	**ALEXIS & FIDO** DOWN TO EARTH (SONY MUSIC LATIN 43561)
11	11	50	**DJ NESTY** WISIN Y YANDEL PRESENTAN LA NUEVA MAQUINA (WY/MACHETE 012276/UMLE)
12	12	53	**CALLE 13** LOS DE ATRAS VIENEN CONMIGO (NORTE 36801/SONY MUSIC LATIN)
13	13	31	**KINTO SOL** CANCEL DE RUIDOS (VIRUS/MACHETE 012717/UMLE)
14	15	27	**FRANCO EL GORILA** WELCOME TO THE JUNGLE (WY/MACHETE 012845/UMLE)
15	14	63	**EDDY LOVER** PERSONAME (PANAMA MACHETE/UNIVERSAL MUSIC LATINO 460021/UMLE)
16	18	17	**TEMPO** FREE TEMPO (FREE TEMPO 80100/SONY MUSIC LATIN) ✦
17	17	33	**YOMO** MY DESTINY (BLACK PEARL 7380)
18	16	5	**MAGNATE & VALENTINO** QUIMICA PERFECTA (VI/MACHETE 013176/UMLE)
19	20	59	**RKM & KEN-Y** THE ROYALTY/LA REALEZA (PINA/MACHETE 012022/UMLE)
20	19	46	**ARCANGEL** EL FENOMENO (MAS FLOW/MACHETE 170020/UMLE)

BETWEEN THE BULLETS

BISBAL: NOT LOOKING BACK



David Bisbal is having his best chart year as his new album, "Sin Mira Atras," debuts atop Top Latin Albums and Top Latin Pop Albums (sellin 4,000-plus copies). This is the Spanish singer's best ranking on eithe chart—a feat he's also accomplished on the airplay charts with "Esclav De Sus Besos." On Latin Pop Airplay, "Esclavo" rises 2-1 (9.3 million i audience impressions, up 5%) to become his first No. 1 on the list, whil the song spends a second week atop Hot Latin Songs. —*Rauly Ramire*



Bronx-bred lyricist Sensato of the reggaetón duo Del Patio (pictured), scores his first top 10 as "Watagatapitusberry" rises 13-9 on Latin Rhythm Airplay (1.4 million audience impressions, up 18%). Sensato is the fourth new artist to reach the chart's top 10 this year following Makano, El Joey and PeeWee.



Following the success of the 2008 "Te Presumo" (15 weeks at No. 1), Banda El Recodo returns with "Me Gusta Todo De Ti," debuting at No. 15 on Regional Mexican Airplay (4.4 million impressions). It's the act's best bow since "Cada Vez Te Extrano Mas" opened at No. 11 in the March 10, 2001, issue.

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Billboard HITS OF THE WORLD

NOV 7 2009

JAPAN
BILLBOARD JAPAN HOT 100

LAST WEEK	(HANSHIN,SOUNDSCAN JAPAN/ PLANTECH) OCTOBER 28, 2009
4	**BOKUWA KIMINI KOIWO SURU** KEN HIRAI DEFSTAR
45	**RIVER** AKB48 KING
12	**MOTTO...** KANA NISHINO SONY MUSIC
5	**HOUSE ON A HILL** MANAS GUN TEARBRIDGE
1	**MY LONELY TOWN** B'Z VERMILLION
3	**STORY** YU SAKAI AOJ
8	**SHUNKASHUTOU** HILCRHYME UNIVERSAL
RE	**HIDE-AWAY** AAA AVEX J-MORE
2	**GOLDENTIME RABA** SUKIMA SWITCH SONY MUSIC
19	**IGNORANCE** PARAMORE FUELED BY RAMEN/WARNER

UNITED KINGDOM
SINGLES

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) OCTOBER 25, 2009
1	NEW	**FIGHT FOR THIS LOVE** CHERYL COLE POLYDOR
2	1	**BAD BOYS** ALEXANDRA BURKE FT. FLO RIDA SYCO
3	3	**OOPSY DAISY** CHIPMUNK JIVE JLG
4	2	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
5	14	**MILLION DOLLAR BILL** WHITNEY HOUSTON ARISTA
6	4	**BREAK YOUR HEART** TAIO CRUZ UNIVERSAL REPUBLIC
7	6	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
8	5	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS ROC NATION
9	9	**HAVEN'T MET YOU YET** MICHAEL BUBLE 143/REPRISE
10	NEW	**I GOT SOUL** YOUNG SOUL REBELS ISLAND

GERMANY
SINGLES

THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 27, 2009
1	1	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
2	2	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	3	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
4	NEW	**HEY DU** SIDO UNIVERSAL
5	4	**IF A SONG COULD GET ME YOU** MARIT LARSEN VIRGIN
6	NEW	**ALLES KANN BESSER WERDEN** XAVIER NAIDOO NAIDOO
7	6	**HEAVY CROSS** THE GOSSIP COLUMBIA
8	NEW	**KRIEGER DES LICHTS** SILBERMOND COLUMBIA
9	7	**RELEASE ME** AGNES COPENHAGEN/3 BEAT BLUE/AATW
10	9	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE

EUROPEAN HOT 100 SINGLES

THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) OCTOBER 28, 2009
1	1	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
2	2	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
3	3	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
4	NEW	**FIGHT FOR THIS LOVE** CHERYL COLE POLYDOR
5	4	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	7	**JAIMERAIS TELLEMENT** JENA LEE MERCURY
7	5	**BAD BOYS** ALEXANDRA BURKE FT. FLO RIDA SYCO
8	RE	**CELEBRATION** MADONNA WARNER BROS
9	10	**LADY MELODY** TOM FRAGER/GWAYAV AZ
10	6	**SHE WOLF** SHAKIRA SONY MUSIC LATIN/EPIC
11	9	**EVACUATE THE DANCEFLOOR** CASCADA ZOOLAND/ZEBRALATION/AATW
12	11	**OOPSY DAISY** CHIPMUNK JIVE
13	NEW	**HEY DU** SIDO UNIVERSAL
14	12	**RELEASE ME** AGNES COPENHAGEN/3 BEAT BLUE/AATW
15	35	**MILLION DOLLAR BILL** WHITNEY HOUSTON ARISTA
16	15	**IF A SONG COULD GET ME YOU** MARIT LARSEN VIRGIN
17	22	**COMME DES ENFANTS** COEUR DE PIRATE BARCLAY
18	19	**HEAVY CROSS** THE GOSSIP COLUMBIA
19	16	**WHEN LOVE TAKES OVER** DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
20	18	**HOTEL ROOM SERVICE** PITBULL MR. 305/POLO GROUNDS/J

EURO DIGITAL SONGS

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 7, 2009
1	3	**FIGHT FOR THIS LOVE** CHERYL COLE POLYDOR
2	1	**BAD BOYS** ALEXANDRA BURKE FT. FLO RIDA SYCO
3	2	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
4	4	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
5	5	**SEXY BITCH** DAVID GUETTA FT. AKON GUM/VIRGIN
6	16	**MILLION DOLLAR BILL** WHITNEY HOUSTON ARISTA
7	6	**OOPSY DAISY** CHIPMUNK JIVE
RE	20	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
9	10	**HAVEN'T MET YOU YET** MICHAEL BUBLE 143/REPRISE
10	7	**SHE WOLF** SHAKIRA SONY MUSIC LATIN/EPIC
11	8	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS ROC NATION
12	9	**BREAK YOUR HEART** TAIO CRUZ UNIVERSAL REPUBLIC
13	11	**HOTEL ROOM SERVICE** PITBULL MR. 305/POLO GROUNDS/J
14	NEW	**I GOT SOUL** YOUNG SOUL REBELS ISLAND
15	13	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

FRANCE
SINGLES

LAST WEEK	(SNEP/IFOP/TITE-LIVE) OCTOBER 27, 2009
1	**J'AIMERAIS TELLEMENT** JENA LEE MERCURY
2	**LADY MELODY** TOM FRAGER/GWAYAV AZ
3	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
4	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
5	**COMME DES ENFANTS** COEUR DE PIRATE BARCLAY
6	**EVACUATE THE DANCEFLOOR** CASCADA ZOOLAND/ZEBRALATION/AATW
9	**LASSE-TOI ALLER BEBE** COLLECTIF METISSE UNIVERSAL
7	**HUSH HUSH** THE PUSSYCAT DOLLS INTERSCOPE
10	**CELEBRATION** MADONNA WARNER BROS
8	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN

CANADA
BILLBOARD CANADIAN HOT 100

THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) NOVEMBER 7, 2009
1	1	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN/EMI
RE	13	**FIREFLIES** OWL CITY UNIVERSAL REPUBLIC/UNIVERSAL
3	3	**PARTY IN THE U.S.A.** MILEY CYRUS HOLLYWOOD/UNIVERSAL
4	2	**3** BRITNEY SPEARS JIVE/SONY MUSIC
5	6	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
6	10	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
7	5	**DOWN** JAY SEAN FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC/UNIVERSAL
RE	7	**WHATCHA SAY** JASON DERULO BEVERLY HEIGHTS/WARNER
9	4	**EVACUATE THE DANCEFLOOR** CASCADA ROBBINS/AWESOME
10	19	**TIK TOK** KESHA KASZ MONEY/RCA/SONY MUSIC

AUSTRALIA
SINGLES

THIS WEEK	LAST WEEK	(ARIA) OCTOBER 25, 2009
1	1	**THIS IS WHO I AM** VANESSA AMOROSI UNIVERSAL
2	3	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
3	2	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
4	5	**LIKE IT LIKE THAT** GUY SEBASTIAN SONY MUSIC
5	8	**EVACUATE THE DANCEFLOOR** CASCADA ZOOLAND/ZEBRALATION/AATW
6	7	**3** BRITNEY SPEARS JIVE/JLG
7	6	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
8	9	**I KNOW YOU WANT ME (CALLE OCHO)** PITBULL ULTRA
RE	12	**PARTY IN THE U.S.A** MILEY CYRUS HOLLYWOOD
10	4	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN

EURO DIGITAL SONGS SPOTLIGHT
SPAIN

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 7, 2009
1	5	**QUE NADIE** MANUEL CARRASCO DUO CON MALU VALE/UNIVERSAL
2	1	**LOBA** SHAKIRA SONY MUSIC LATIN/EPIC
3	2	**ESCLAVO DE SUS BESOS** DAVID BISBAL VALE UNIVERSAL
4	3	**LOOKING FOR PARADISE** ALEJANDRO SANZ FEAT. ALICIA KEYS WARNER
5	4	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
6	6	**I KNOW YOU WANT ME (CALLE OCHO)** PITBULL ULTRA
7	RE	**WHEN LOVE TAKES OVER** DAVID GUETTA FEAT. KELLY ROWLAND GUM/VIRGIN
8	7	**RECUERDAME** LA QUINTA ESTACION A DUETO CON MARC ANTHONY SONY MUSIC
9	10	**HALO** BEYONCE MUSIC WORLD COLUMBIA
10	8	**MANOS AL AIRE** NELLY FURTADO NELSTAR/UNIVERSAL MUSIC LATINO

EUROPEAN ALBUMS

THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) OCTOBER 28, 2009
1	15	**RAMMSTEIN** LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
2	NEW	**MICHAEL BUBLE** CRAZY LOVE 143/REPRISE
3	1	**MADONNA** CELEBRATION WARNER BROS
4	17	**WHITNEY HOUSTON** I LOOK TO YOU ARISTA
5	4	**MUSE** THE RESISTANCE A&E/HELIUM 3/WARNER
6	NEW	**SOUNDTRACK** THE TWILIGHT SAGA: NEW MOON SUMMIT CHOP SHOP/ATLANTIC
7	NEW	**ALEXANDRA BURKE** OVERCOME SYCO
RE	2	**SHAKIRA** SHE WOLF EPIC
9	5	**XAVIER NAIDOO** ALLES KANN BESSER WERDEN NAIDOO
10	6	**MARK KNOPFLER** GET LUCKY VERTIGO
11	16	**THE BLACK EYED PEAS** THE E.N.D INTERSCOPE
12	7	**HELENE FISCHER** SO WIE ICH BIN CAPITOL
13	11	**DAVID GUETTA** ONE LOVE GUM/VIRGIN
14	3	**EDITORS** IN THIS LIGHT AND ON THIS EVENING KITCHENWARE
15	9	**MIKA** THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND

ITALY
DIGITAL SONGS

LAST WEEK	(FIMI/NIELSEN) OCTOBER 26, 2009
2	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
3	**L'AMORE SI ODIA** NOEMI SONY MUSIC
NEW	**TI VORREI SOLLEVARE** ELISA CON GIULIANO SANGIORGI SUGAR
1	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
4	**LOBA/SHE WOLF** SHAKIRA SONY MUSIC LATIN/EPIC
14	**RESTO DELL' IDEA** MARCO CARTA ATLANTIC
7	**ESTRANEI A PARTIRE DA IERI** ALESSANDRA AMOROSO EPIC
8	**CELEBRATION** MADONNA WARNER BROS
9	**WANT** NATALIE IMBRUGLIA MALABAR/WHITE LILIES/ISLAND
6	**AD OGNI COSTO** VASCO ROSSI CAPITOL

SPAIN
SINGLES

THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) OCTOBER 28, 2009
1	1	**QUE NADIE** MANUEL CARRASCO DUO CON MALU VALE
2	2	**ESCLAVO DE SUS BESOS** DAVID BISBAL VALE
3	4	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
4	6	**LOOKING FOR PARADISE** ALEJANDRO SANZ FT. ALICIA KEYS WARNER
5	3	**LOBA** SHAKIRA EPIC/ SONY MUSIC LATIN
6	8	**RECUERDAME** LA QUINTA ESTACION SONY MUSIC
7	7	**HALO** BEYONCE MUSIC WORLD COLUMBIA
8	5	**I KNOW YOU WANT ME (CALLE OCHO)** PITBULL ULTRA
9	9	**MANOS AL AIRE** NELLY FURTADO NELSTAR/UNIVERSAL LATINO
10	10	**WHEN LOVE TAKES OVER** DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN

MEXICO
ALBUMS

THIS WEEK	LAST WEEK	(BIMSA) OCTOBER 21, 2009
1	2	**MADONNA** CELEBRATION WARNER BROS
2	1	**PANDA** POETICS CAPITOL/EMI
3	4	**VARIOUS ARTISTS** ATREVETE A SONAR UNIVERSAL
4	5	**MIJARES** VIVIR ASI WARNER
5	3	**LUIS MIGUEL** NO CULPES A LA NOCHE ORO
6	91	**YURIDIA** NADA ES COLOR DE ROSA SONY MUSIC LATIN/EPIC
7	NEW	**PARAMORE** BRAND NEW EYES FUELED BY RAMEN
8	NEW	**VARIOUS ARTISTS** ATREVETE A SONAR VOL. 2 UNIVERSAL
9	37	**PEDRO FERNANDEZ** AMANTE A LA ANTIGUA UNIVERSAL
10	10	**THE BLACK EYED PEAS** THE E.N.D INTERSCOPE

Girls Aloud member and "X Factor" judge Cheryl Cole nets her first solo No. 1 on the U.K. Singles tally, one year after her group's last chart-topper, "The Promise."



EUROPEAN AIRPLAY

THIS WEEK	LAST WEEK	OCTOBER 28, 2009
1	1	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
2	2	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
3	3	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
4	6	**HOTEL ROOM SERVICE** PITBULL MR. 305/POLO GROUND/J
5	4	**WHEN LOVE TAKES OVER** DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
6	5	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	8	**RELEASE ME** AGNES COPENHAGEN/3 BEAT BLUE/AATW
8	11	**FUNHOUSE** P!NK LAFACE/JLG
9	7	**WE ARE GOLDEN** MIKA CASABLANCA/ISLAND
10	13	**SWEET DREAMS** BEYONCE MUSIC WORLD/COLUMBIA
11	15	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS ROC NATION
12	9	**SHE WOLF** SHAKIRA SONY MUSIC LATIN/EPIC
13	22	**EVACUTE THE DANCEFLOOR** CASCADA ZOOLAND ZEBRALATION AATW
14	12	**F**K YOU** LILLY ALLEN REGAL PARLOPHONE
15	14	**AYO TECHNOLOGY** MILOW HOMERUN/MUNICH

WALLONIA
SINGLES

LAST WEEK	(ULTRATOP/GFK) OCTOBER 28, 2009
1	**ALORS ON DANSE** STROMAE AVERE
2	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
4	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
10	**GRRRR** DAVID GUETTA GUM/VIRGIN
7	**SHE WOLF** SHAKIRA EPIC

ALBUMS

1	**PASCAL OBISPO** WELCOME TO THE MAGIC WORLD OF CAPTAIN... EPIC
2	**RENAN LUCE** LE CLAN DES MIROS BARCLAY
3	**MUSE** THE RESISTANCE A&E/HELIUM 3/WARNER
5	**RAMMSTEIN** LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
4	**JOHNNY HALLYDAY** TOUR 66 (STADE DE FRANCE 2009) MERCURY

SWITZERLAND
SINGLES

THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 27, 2009
1	1	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
2	2	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
3	3	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
4	4	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	6	**HEAVY CROSS** THE GOSSIP COLUMBIA

ALBUMS

1	NEW	**RAMMSTEIN** LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
2	47	**BLIGG** 0816 UNIVERSAL
3	3	**YELLO** TOUCH YELLO UNIVERSAL
4	NEW	**MICHAEL BUBLE** CRAZY LOVE 143/REPRISE/WARNER
5	2	**XAVIER NAIDOO** ALLES KANN BESSER WERDEN NAIDOO

FINLAND
SINGLES

THIS WEEK	LAST WEEK	(YLE) OCTOBER 28, 2009
1	1	**PAKKO PAASTA PARATIISIIN** JARKKO MARTIKAINEN LEVY-YHTIO
2	8	**UMBRELLA** THE BASEBALLS JMG/WARNER
3	2	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
4	4	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
5	6	**CELEBRATION** MADONNA WARNER BROS

ALBUMS

1	NEW	**PATE MUSTAJARVI** OLLAAN IHMISIKSI POKO
2	1	**RAMMSTEIN** LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
3	NEW	**ANNA ABREU** JUST A PRETTY FACE? SONY MUSIC
4	2	**IRINA** MITEN VALMIIKSI TULLAAN EMI
5	11	**THE BASEBALLS** STRIKE! JMG/WARNER

HUNGARY
SINGLES

THIS WEEK	LAST WEEK	(MAHASZ) OCTOBER 23, 2009
1	1	**HANAT UTCA** HOLOVIOLA WARNER
2	2	**AJJAJJAJ** QUIMBY TOM TOM
3	3	**MINIMAX** ALMA A MA FUN
4	5	**MAXIKUKAC** ALMA A MA FUN
6	NEW	**TI SENTO** SCOOTER EDEL

ALBUMS

1	NEW	**TANKCSAPDA** MINDEN JOT ALLYAVONA
2	1	**ZORAN** 34 DAL UNIVERSAL
3	1	**HUNGARICA** NINCS MAS FOLD NINCS MAS EG HAMMER
4	18	**BUDAPEST BAR** VOLUME 2 - TANC EMI
5	2	**AKOS** 40+ FEHER SOLYOM/MAGNEOTON

SINGLES & TRACKS SONG INDEX

BEST I EVER HAD (Publishing Designee Of Aubrey Graham) BMI/ Ne Anite ... C ASCAP/EMI Blackwood Music Inc. BMI/Young Music, Inc. HAL Sutton Music, BMI/Sony/ATV Tunes LLC ASCAP/Universal Music - Z Songs, BMI/Fesh The Ground Publishing ASCAP/EMI April Music Inc. ASCAP/EMI Music Publishing, TRS, H ... H100 59

BETTER BELIEVE IT Tee Productions, ASCAP/WB Music Corp. ASCAP/Young Jeezy Music Inc. BMI/EMI Blackwood Music, Inc. BMI/Young N Publishing, BMI) HL/WBM, RBH 38

19 AND CRAZY (acting Sober Music, BMI/Thompson Publishing, BMI/Sugardale Music, BMI/Night Of The Dog Music, ASCAP/Earth Beautiful Music, ASCAP ... S 40

21 GUNS (We Music Corp. ASCAP/Green Daze Music, ASCAP/Universal Music Corporation, ADULAR/EMI Music Publishing, Inc. PRS, Screen Gems-EMI Music Inc. BMI, HL/WBM H100 40

3 (Marquise Age, STMG Kobalt Music Publishing America, Inc. ASCAP, Songs Of Kobalt Music Publishing America, Inc. BMI/Universal Music Publishing Scandinavia AB, Universal Production International Publishing, ASCAP, HL/WBM, H100 8

5 STAR CHICK (Give Me Me ASCAP/Copyright Control) RBH ...6

A

ADIOS (WE Music Corp. ASCAP/Westwood Publishing, S14, De ... T 12

AIN'T NO REST FOR THE WICKED (MUZASKY Entertainment, Inc. ASCAP ... H100 85

AL DIABLO CON TU AMISTAD (Maximo Aguirre Music Publishing, Inc. ASCAP ...

ALL I ASK FOR ANYMORE (Sony ATV Aquil Rose Music, BMI/Warner-Tamerlane Publishing Corp. BMI/T Bird Music, BMI) HL/WBM, CS 17

ALL THE RIGHT MOVES (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc. ASCAP) H100 68

ALMA EN PENA (Unlisted) LT 10

ALREADY GONE (Songs For My Stress, ASCAP/Kobalt Music Publishing America, Inc. ASCAP/Write 2 Live, ASCAP, H100 12

AMERICAN RIDE (Sony/ATV Tree Publishing Company, BMI/Songs For My Good Girl, BMI/Tokyo Weightlessness Music, BMI/Big Loud Rodeo, BMI) HL/WBM, CS 7, H100 53

EL AMOR (Tao El Bahan Publishing, ASCAP) LT 16

B

BABY BY ME (Sweet Money Publishing, ASCAP/Universal Music Corporation, ASCAP/My Dad Stole Tomorrow, BMI/Songs, Universal Inc. BMI/Universal Music - Z Tunes ... C, ASCAP/Fesh The Ground Publishing, ASCAP) HL/WBM, RBH 27

BACKWOODS (Super Black 98, BMI/Runner Creek Publishing, BMI/EMI April Music Inc. ASCAP/Songs of Cornerwood, ASCAP) HL, CS 42

BAD HABITS (Sony/ATV Tunes LLC, ASCAP/Musicwest, ASCAP/FamAmi Music, ASCAP/EMI April Music Inc. ASCAP) HL, H100 87, RBH 6

BECKY (First N Gold Publishing, BMI/Warner-Tamerlane Publishing Corp. BMI/Jonathan Rotem Music, BMI/Sony/ATV Songs ... C, BMI) HL/WBM, RBH 67

BEDROCK (Not Listed) RBH 97

BEER ON THE TABLE (Air Street Music, BMI/Big Loud Bear, BMI/Shezmut Poetic, SESAC/Songs Of Big Loud Records, Wind Music, SESAC/25 North Publishing, BMI) CS 52

BE ON YOU (E Class Publishing, ASCAP/Mas On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Universal Music - Z Songs, BMI/Fesh The Ground Publishing, ASCAP/EMI April Music Inc. ASCAP/EMI Music Publishing, TRS, H ... H100 56

BETTER BELIEVE IT (

EXECUTIVE TURNTABLE

Send submissions to: exec a billboard.com

ECORD COMPANIES: Universal Motown Republic Group omotes **Cameo Carlson** to executive VP. She was senior P of digital business development.

Battery Records appoints **Jeff Sledge** VP of A&R. He was nior director at **Jive Label Group**.

E1 Entertainment promotes **Dan Gurlitz** to senior VP of deo. He was VP.

Hitman Records names **Anthony K.S. Sebro** VP of licens-g. He was head consultant at the entertainment and sports rvices firm **VIA Music Group**.

Golden Music Nashville names **Lisa Strickland** regional rector for Northeast promotion and marketing, effective ov. 2. She was assistant program director/music director KZLA-FM Los Angeles.



UBLISHING: EMI Music Publishing promotes **Big Jon Platt** president of North American creative. He was president of est Coast creative and urban.

BMI promotes **Perry Howard** to director of writer/pub-her relations. He was associate director.

DURING: Creative Artists Agency in London taps **Paul anklin** as a music agent. He was an agent at the **Helter Skel-Agency** in London.

GITAL: TuneCore.com names **Lise Barbanti** chief mar-ting officer. She served in the same role at **Frontier ommunications**.

ELATED FIELDS: The video and music network **Music oice** names **Sean Salo** director of marketing. He was sen-director for VH1 consumer marketing at **MTV Networks**.

—Edited by Mitchell Peters

GOOD WORKS

AWBOX HELPING ITS OWN

hen Callum Robbins was born in 2006 with spinal muscu-atrophy, doctors didn't expect him to live past the age of 2. t Callum, the son of Jawbox guitarist/vocalist J. Robbins, fied the odds and will celebrate his 4th birthday in January. Since Jawbox disbanded in the late '90s, Robbins has played other groups and opened a recording studio. But the in-me from those projects was little match for the mounting ctors' bills.

"J. and his wife were in a tight financial bind," says Jawbox ssist Kim Coletta, who founded DeSoto Records. To help r bandmate, Coletta posted a PayPal link on her label's Web e (desotorecords.com) requesting small donations to the bbins family. She noticed a spike in donations after send-g an e-mail to about 3,000 of the band's fans and friends.

Coletta says, "Even when people didn't have a lot of money, ey brainstormed creative ways to do some fund-raising . . . It kes me understand even more that J. is a really beloved fig-e in the independent music scene." She adds that the efforts ve also helped spotlight a lesser-known disease. According Coletta, enough money has been raised for the Robbins fam-to afford a wheelchair ramp for their Baltimore home.

Meanwhile, Jawbox will perform for the first time in 12 years c. 8 on "Late Night With Jimmy Fallon" to help promote the ssue of the band's 1994 album, "For Your Own Special Sweet-art," which will be released Nov. 24 through a partnership tween DeSoto Records and Dischord Records.

—Mitchell Peters

BACKBEAT



Kylie Minogue was riding high during her first U.S. tour, which included a stop at the Hollywood Bowl where she took a moment between costume changes to chat with tour promoter **Bill Silva** of Bill Silva Presents (left) and Primary Talent International agent **Dave Chumbley**. PHOTO COURTESY OF LAUREN JONES



The 2009 BMI-sponsored CMJ Music Marathon Festival showcase was held Oct. 21 at New York's Crash Mansion and showcased the acts Crush Club, Die Die Die, **Rob Roy**, Space Capone, Modern Skirts, the Enemy Lovers and Mike Del Rio. In the back, from left: BMI senior director of writer/publisher relations **Samantha Cox** and Rob Roy band members **Tim Henry** and **Elmo Lovano**. In the front, from left: BMI associate director **Brandon Haas**, Roy, BMI director of writer/publisher relations **Casey Robison** and Rob Roy DJ **Eric Hamilton**. PHOTO COURTESY OF GAVIN THOMAS



an administration agreement with the members of Genesis earlier this year and will represent the catalogs of the band and its members Tony Banks, **Phil Collins** and Mike Rutherford, includ-

Mike + the Mechanics. In a separate deal with Philip Collins Ltd., Imagem Music has bought a 50% share of the copyrights in Collins' catalog. From left, at the Mandarin Oriental Hotel

CEO **John Minch** Collins, Imagem Music Group CEO **Andre De Raaff** and Collins' manager **Tony Smith**



BMI country artists were honored at the 2009 Nashville Songwriters Assn. International Awards, held Oct. 18 in Nashville. **Taylor Swift** was named artist/songwriter of the year; songwriter **Wynn Varble** was named songwriter of the year; "Waitin' On a Woman," which Varble co-wrote, was voted song of the year; and **Toby Keith** was recognized as the songwriter/artist of the decade. The ceremony also featured the Nashville Songwriters Hall of Fame induction of **Tammy Wynette** and songwriter **Kye Fleming**. From left: BMI VP of writer/publisher relations **Jody Williams**, Swift, Keith, Fleming, Varble and BMI senior VP of writer/publisher relations **Phil Graham**. PHOTO COURTESY OF BEVERLY MOSER



Slash and **Joe Perry** pose at the Mirage's 20th-anniversary party at Bare in Las Vegas. PHOTO COURTESY OF WIREIMAGE.COM



"Funhouse"

and Pink is currently on the leg of her tour. The CD/DVD "Funhouse Tour Live in Australia" was released Oct. 27. From left: Jive Label Group executive VP **Peter** executive VP/GM **Tom** RCA/Jive Label Group cha



Mac McAnally (left), Vicki McAnally and Kenny Chesney celebrated the award-winning song "Down the Road" backstage.



ASCAP president/chairman Paul Williams (left), Alan Jackson and ASCAP senior VP Connie Bradley. PHOTO COURTESY OF ED RODE



From left: EMI Music Publishing executive VP/GM Gary [illegible]erton, JD Souther, Jackson Brow[illegible], ASCAP senior VP Connie Brad[illegible]nd Ashley Gorley.

47TH ANNUAL ASCAP COUNTRY MUSIC AWARDS



From left: Award-winning songwriters Kelley Lovelace, Don Sampson and Chris DuBois backstage.

ASCAP held its 47th annual Country Music Awards Oct. 19 at t Ryman Auditorium in Nashville before an audience of more th 1,500 songwriters, country stars and music industry leaders. As ley Gorley was named songwriter of the year; Alan Jackson w named songwriter/artist of the year; "You're Gonna Miss Thi written by Ashley Gorley and published by Songs of Combu tion Music and Bug Music/Windswept, received the country so of the year award; and EMI Music Publishing took home the pu lisher of the year prize. JD Souther was presented with the Gold Note Award, an honor given to songwriters, composers a artists who have achieved extraordinary career milestones, wh Gerry House and the House Foundation received the Partne in Music Award for their contributions toward the promotion a support of songwriters, musicians and artists. ASCAP also re ognized a distinguished group of songwriters with the Silver C cle honor in recognition of 25-plus years of membership. Tl evening included performances by ASCAP president/chairm Paul Williams, as well as Gorley, Jackson, Souther, Lee Ann Wor ack, Rodney Crowell, Don Sampson, Clay Mills and Tommy Ka las. PHOTOS: COURTESY OF KAY WILLIAMS (except where noted)



Award-winning songwriters Craig Wiseman (left) and Clint Lagerberg backstage.



Lee Ann Womack with Kelle Pick[illegible] on the red carpet. Womack performed "Faithless Love" as part of the tribute to JD Souther.



ASCAP board of directors member Wayland Holyfield (right) presents Ashley Gorley with the award for country songwriter of the year, as well as a special award from Les Paul Foundation out



MONTGOMERY GENTRY

COUNTRY DUO RETURNS

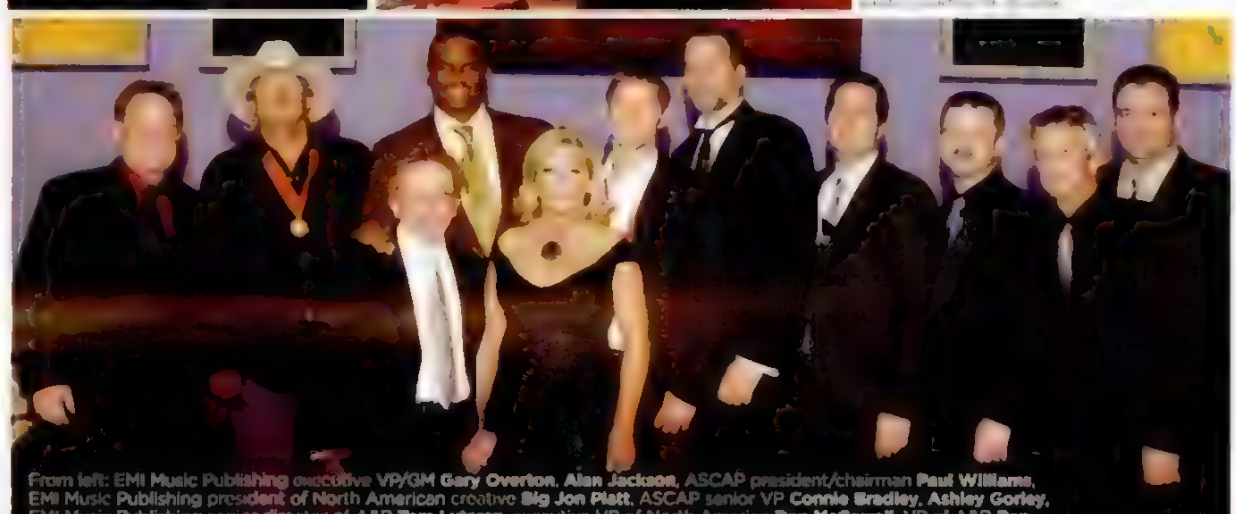
INSIDE TRACK

After spinning off a couple of No. 1 country singles from the 2008 "Back When I Knew It All," Montgomery Gentry is finishing work on the duo's seventh studio album. The set is due in early 2010, with a first single expected to be released shortly.

"We've got all the songs cut and four or five of them mixed," Troy Gentry says of the currently untitled 10-song set, which will have a bonus song for digital buyers. He says the album's sound is "a little bit of everything from the past." He adds that one song, with the working title of "Shotgun Wedding," "sounds like a newer version of 'Hillbilly Shoes,' " the first of the duo's 17 top 20 country hits.

The album is produced by Blake Chancey and recorded in Nashville, and Gentry says he and Eddie Montgomery "wrote a little bit more on this project than they did in the past," including a the patriotic-themed "Freedom Never Goes out of Style" with Gary Hannan and Phil "Philbilly" O'Donnell. Neil Thrasher, Ira Dean, Rivers Rutherford and Tommy Karlas also wrote for the album, and there aren't any guest spots planned.

Gentry says the duo and Columbia Nashville are in the midst of determining a first single from the album, which should be out in time to be considered for next spring's Academy of Country Music Awards.



From left: EMI Music Publishing executive VP/GM Gary Overton, Alan Jackson, ASCAP president/chairman Paul Williams, EMI Music Publishing president of North American creative Big Jon Platt, ASCAP senior VP Connie Bradley, Ashley Gorley, EMI Music Publishing senior director of A&R Tom Luteran, executive VP of North America Dan McCarroll, VP of A&R Ben Vaughn, senior adviser to A&R Glenn Middleworth and manager of A&R Josh Van Valkenburg. PHOTO: COURTESY OF KAY WILLIAMS

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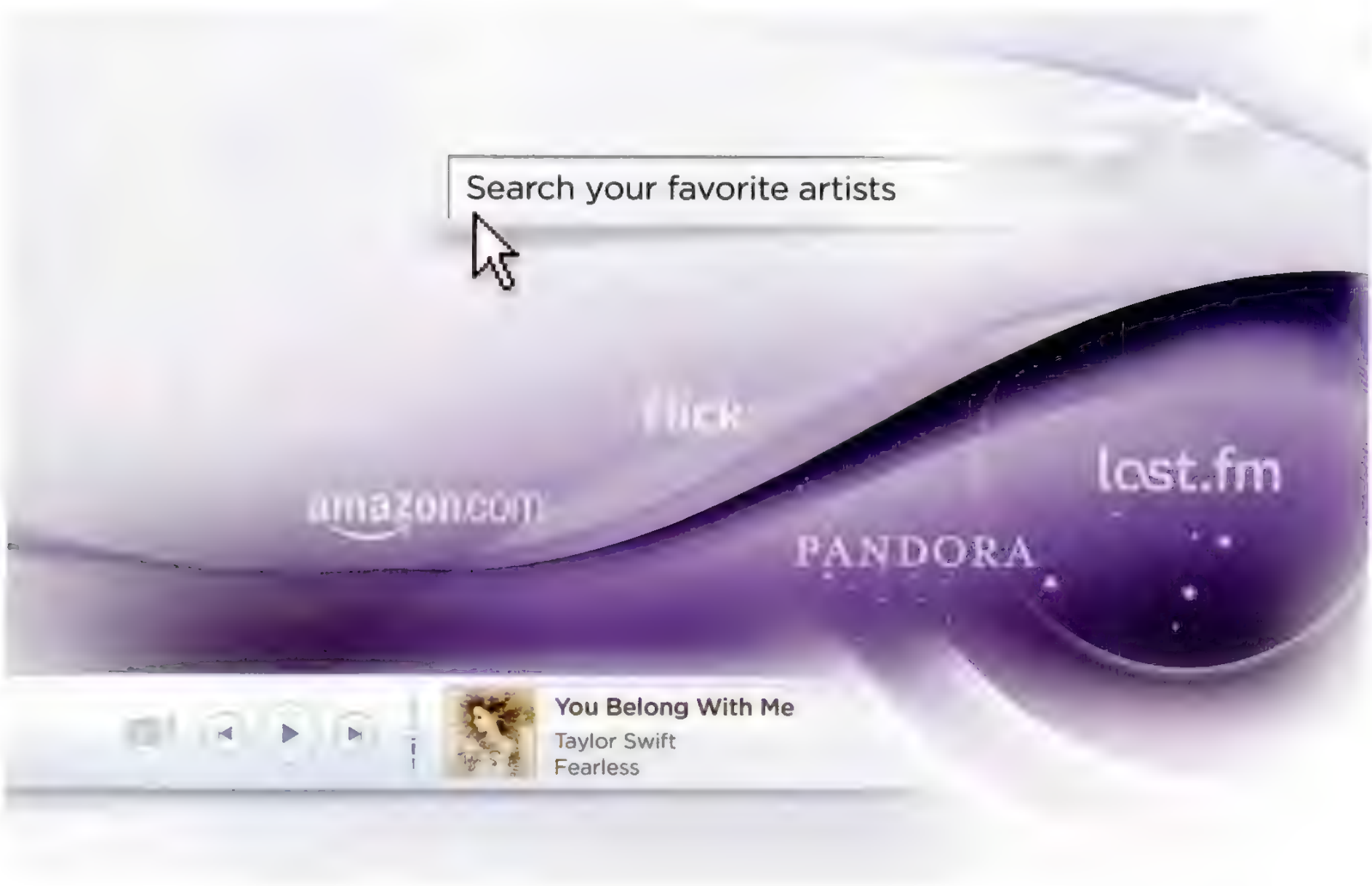
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Taylor Swift

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Biography

Taylor Swift has been singing all her life, motivated by her grandmother, who was a professional opera singer. She began performing locally around her town and county at the age of ten, and at age 11 sang the national anthem before a Philadelphia...

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Play radio station with songs similar to

- Teardrops on My Guitar (Pop Version)
- Our Song
- I'm Only Me When I'm with You
- Stay Beautiful

Top Tracks

1-7 of 216 tracks

- Our Song
- Teardrops on My Guitar
- Love Story
- The Best Day
- Tell Me Why
- Should've Said No
- Invisible

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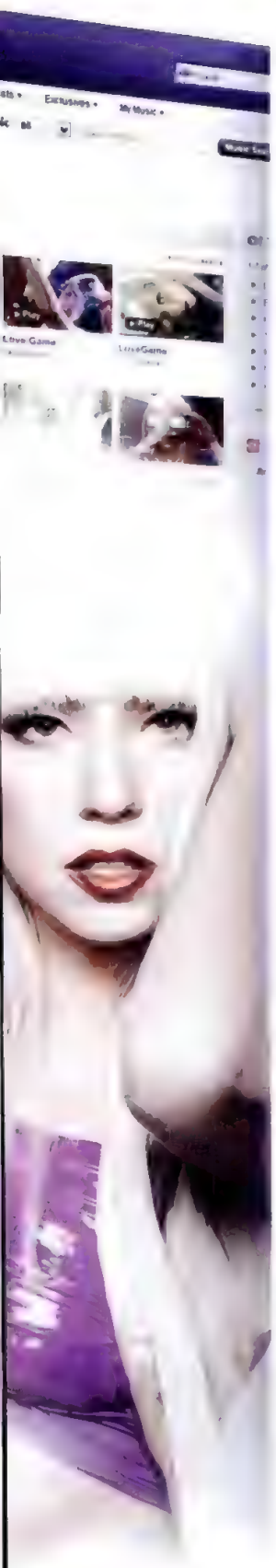
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- Stay Beautiful
- Our Song

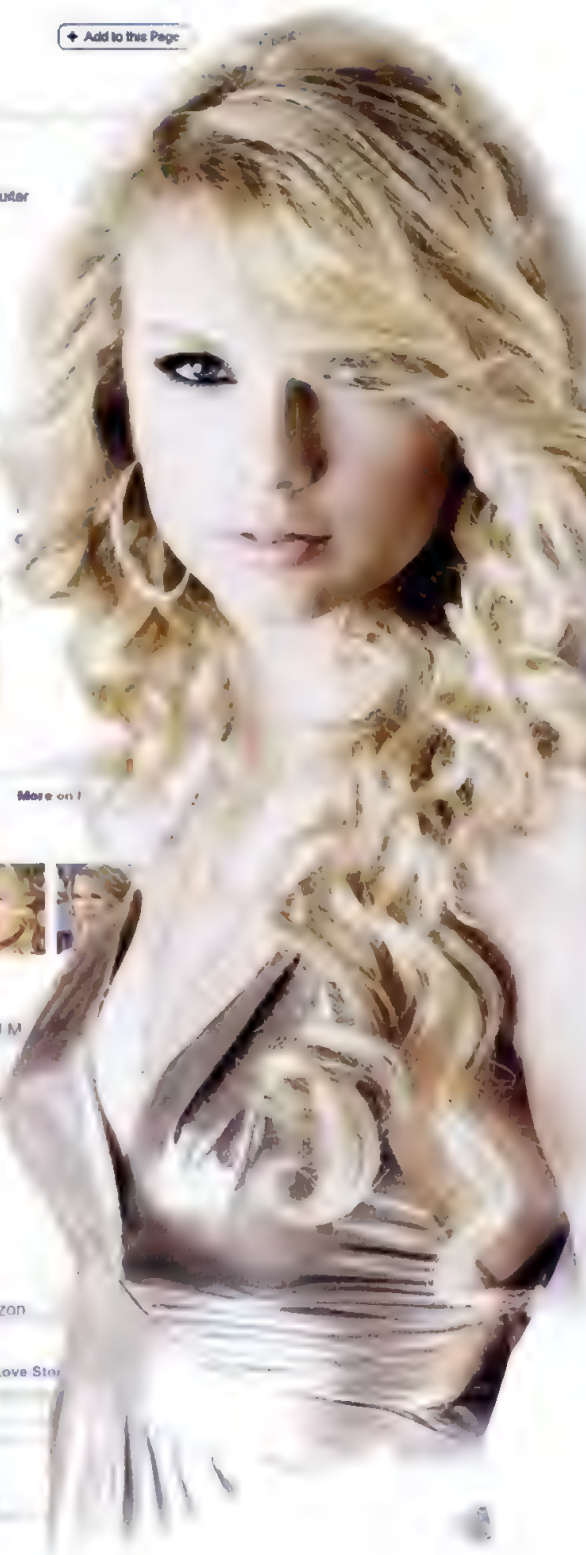
Albums on Amazon

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Love Sto





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ON THE COVER. Alicia Keys photograph by Yu Tsai



HOME FRONT

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NEW BILLBOARD.COM

New and exclusive on Billboard.com: Footage of Alicia Keys' video shoot and an on-camera interview with her. Plus, we are backstage with **Mary J. Blige** at the Hollywood Reporter/Billboard Film and TV Music Conference.



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Billboard No.1 ON THE CHARTS

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HOT VIDEOCLIPS	#1	ALICIA KEYS
TOP DVD SALES	#1	TRANSFORMERS: REVENGE OF THE FAL

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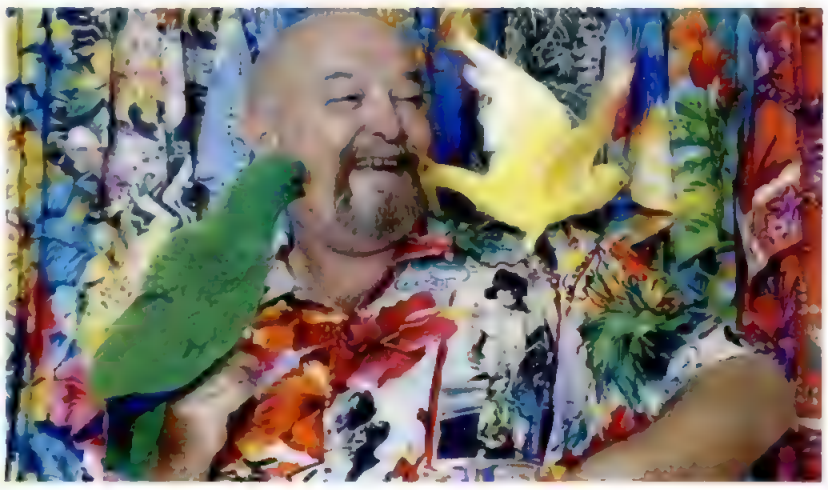
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GOLDENVOICE

Lessons From Down Under

South Africa Should Use The 2010 World Cup To Promote Its Musicians

BY PHIL TRIPP



In 1983, the crew of the Australia II embraced Men at Work's hit "Down Under" as the theme song for its successful run at the America's Cup championship. Nearly two decades later, another sporting event—the 2000 Summer Olympics in Sydney—brought Australian artists and music to the world's attention.

The recording industry and the Australian Trade Commission embraced both events as export-promotion opportunities for the renewable resource of intellectual property (i.e., music and artists), reaching out to overseas markets through mass-media coverage and post-event marketing.

Now a major sporting event is poised to provide many of the same benefits to another country's artists. When South Africa hosts the FIFA World Cup in 2010, its contemporary music scene will have the chance to bask in the global spotlight. The tournament will provide a brief but potentially valuable window of opportunity.

South Africa has a vibrant contemporary music culture that sings in English and indeed rocks. While Johnny Clegg and Juluka may be the most familiar to overseas music fans, other acts like the hard-edged Seether and new stars BLK JKS have also made inroads into new markets. Plenty more diamonds are waiting to be unearthed and exported. But it's not going to happen by chance. It must be propelled by a synergy of government and industry using this event to gain critical mass.

We've seen it before in Australia, with trade missions and government subsidies for attendance at trade fairs like MIDEM and South by Southwest, touring support and other programs to bring Australian music onto the world stage.

And you can witness similar public-private partnerships in the presence of the Dutch and the Scandinavians at MIDEM; the Brits, Irish and Scots at SXSW; French, Spanish and Brazilian contingents at SXSW and Popkomm; and the Canadians seemingly everywhere.

Speaking on this topic at the sixth annual Moshito Music Conference in Johannesburg in September, I was blown away by the diversity and quality of the performances at the live showcases. But I also learned of the obstacles that South African artists face in trying to reach a larger, international audience, including post-apartheid political and societal challenges and the perception of their home as a "third world" country.

South Africa's contemporary music scene, like those of Australia, New Zealand and even Hawaii in the past, can sometimes be overshadowed by its traditional roots. Australia's most recognizable and memorable hits before the '80s were "Tie Me Kangaroo Down Sport" and "Waltzing Matilda," much as hula dancing, falsetto singing and ukuleles largely defined Hawaiian music for foreign audiences before the emergence of such acts as Jack Johnson, Pimpbot, Fiji or even Israel Kamakawiwo'ole. Sometimes it's harder to break through the cultural tourism market when you shout rather than chant, rock rather than strum and appeal to youthful ears rather than nostalgic memories.

South Africa has an opportunity to prevail over such challenges by using the World Cup to raise the international profile of its artists and musicians. The tournament will provide ample chances to do so, including opening ceremonies broadcast to billions and local concerts that could entertain millions of tourists.

Before global media outlets turn their attention elsewhere, South Africa's recording industry should enlist the support of the government to make hay while the sun shines on this country and set in motion a perpetual harvest of its rich music. ••••

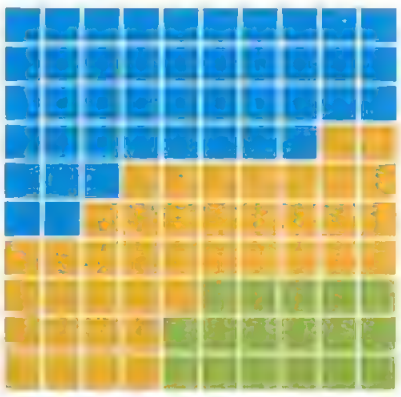
Phil Tripp is managing director of IMMEDIA, publisher of the AustralAsian Music Industry Directory.

FEEDBACK

BILLBOARD.BIZ POLL

Have Internet tools and digital distribution (components of the Long Tail) closed the income gap between "the hits" and less established artists during the past five years?

43% Yes, the Internet offers any artist a chance to break through and find an audience.



40% No, today the Internet has more clutter for artists to rise above and creates a greater disparity between the hits and everyone else.

17% Maybe, the Long Tail has given little or no sales boost to emerging artists.

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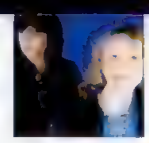
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UPFRONT

RADIO | BY PAUL HEINE and ED CHRISTMAN

TALK RADIO

Labels, Stations To Face Off On Performance Royalties

With the passage of the Performance Rights Act by the U.S. House and Senate judiciary committees, the recording industry has come closer than ever to having the issue of radio performance royalties reach the floor of Congress.

Before the bill reaches that stage, however, representatives from industry trade group the musicFirst Coalition and the National Assn. of Broadcasters are scheduled to hold two weeks of talks from Nov. 17 to Dec. 1 at the request of judiciary committee members, including House Judiciary Committee chairman John Conyers Jr., D-Mich., and Senate Judiciary Committee chairman Patrick Leahy, D-Vt. The talks will be led by members and staff of the two judiciary committees.

"We are confident that an acceptable and mutually beneficial resolution to this longstanding disagreement can be found," the committee members said in a letter to musicFirst and NAB.

That level of optimism is almost surely misplaced, given that labels and artists have tried in vain for nearly seven decades to get U.S. radio stations to pay master copyright owners and performers for the music they broadcast.

Still, a failure by the two sides to reach some level of mutual accommodation or even the postponement of a full House or Senate vote on the legislation isn't likely to mark the end of the recording industry's efforts to eventually secure radio performance royalties.

"We are pleased to have gotten this far, but we are not looking for any moral victories," RIAA chairman/CEO Mitch Bainwol says. "We will keep our foot on the gas until it is the law of the land."

While the NAB says it is willing to talk with Congress about the bill, it isn't clear if it would negotiate with musicFirst to shape the terms of a fee structure or any other aspect of the bill.

New NAB president/CEO Gordon Smith, a former two-term U.S. senator from Oregon, is seen in Washington, D.C., circles as a moderate with a smooth, polished approach that contrasts sharply in tone from the bombast of his predecessor David Rehr, who abruptly left his post in May after less than three-and-a-half years at the helm.



[illegible] before the U.S. Senate Judiciary Committee.

Rehr's now infamous proclamation during a July 2008 radio industry conference—"I'd rather slit my throat than negotiate"—created public-relations headaches for the NAB and rubbed some lawmakers the wrong way.

"The fact that we are willing to sit down reflects that there has been a change in leadership and a change in style with Gordon's approach versus his predecessor," NAB executive VP Dennis Wharton says.

But there doesn't appear to be a change in position. At the NAB's annual radio convention in September in Philadelphia, broadcasters made it clear to Smith that defeating the Performance Rights Act should be his top priority. Still, refusing a request by powerful members of Congress to discuss the topic could get Smith off to an awkward start as he tries to convince lawmakers that imposing new fees would jeopardize radio's ability to serve the public.

Moreover, the NAB says 252 House lawmakers and 27 U.S. senators have signed a nonbinding resolution stating that "Congress should not impose any new performance fee, tax, royalty or other charge relating to the public performance of sound recordings on a local radio station."

Prominent recording artists have gone to Washington to speak out in favor of performance royalties, including Tony Bennett, Sheryl Crow, Sheila E. and Billy Corgan. While a majority of House members have signed the NAB-supported resolution, the RIAA's Bainwol says its nonbinding status renders it "essentially meaningless." He points out that the resolution is out of date, since the proposed legislation has been altered to address the radio industry's concerns that it would cripple smaller stations and their ability to serve local communities.

For example, the act requires annual fees of $100 for stations with less than $50,000 in annual revenue, $500 for stations with revenue between $50,000 and $100,000, $2,500 for stations with revenue of $100,00-$500,000 and $5,000 for stations with revenue of $500,000 to $1.25 million.

That covers 80% of U.S. stations, leaving only the remaining stations with annual revenue in excess of $1.25 million to negotiate a rate, according to SoundExchange executive director John Simson.

The head of one of radio's largest groups, speaking to Wall Street analysts during its Nov. 2 earnings call, said that performance royalties are a "whack-a-mole" issue. "It's going to be brought up every year," Cumulus Media CEO Lew Dickey said, "so we are going to be talking about this for a long time." ••••

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THE TEST NEWS FROM biz

>>BEATLES REMASTERS HEADING TO USB

pple Corps and EMI usic are issuing the eatles remasters on imited-edition, pple-shaped USB ive in time for hristmas. The lease marks the st time the Beatles' talog has officially een sold as digital es separate from e CDs. Vinyl rsions of the issues are pected soon. The SB drive will be leased Dec. 7 in the nited Kingdom and ec. 8 in North merica.

>>NO DOUBT SUES CTIVISION

o Doubt sued the deogame ublisher Activision izzard over the use its likeness in the mpany's new and Hero" title. e lawsuit, filed in s Angeles perior Court, cuses Activision of audulent ducement and each of contract. a statement the mpany said: ctivision believes s within its legal hts with respect the use and rtrayal of the band embers in the me and that this wsuit is without erit."

>>EMI TO ELL LIVE ECORDINGS T SHOWS

l Music announced ns to launch bey Road Live, a w live music cording and instant oduction service. adquartered at bey Road Studios London, the rvice will enable ncertgoers to rchase live cordings just nutes after a show y've attended. e recordings will available in a riety of formats, luding CD, DVD d USB, or through ital delivery.

THE LATEST NEWS FROM .biz

>>>LILITH FAIR ANNOUNCES CHARITY PARTNERS

Next year's Lilith Fair concert festival will contribute $1 from every ticket sold and a portion of sponsorship proceeds to charitable partners. Two key charitable partners have been announced—the i4c Campaign to drive social awareness and the nonprofit environmental group Reverb. Lilith is expected to kick off dates next year featuring singer Sarah McLachlan in such cities as Toronto, New York and Los Angeles.

>>>LATIN STARS GIVE 'LIFE' TO CITY OF HOPE PROJECT

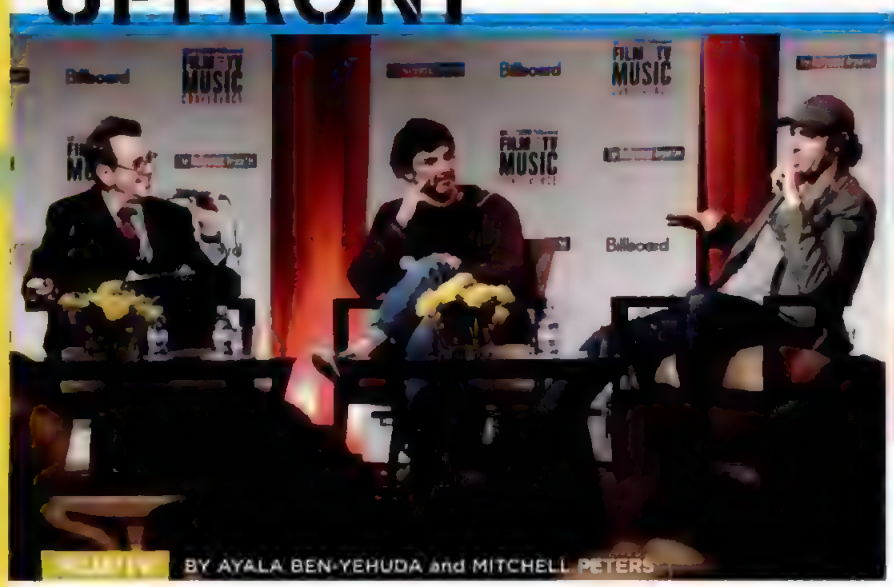
Universal Music Group will promote and distribute an original song, "La Gota de la Vida" (The Drop of Life), to benefit the Los Angeles cancer research center City of Hope and its Hispanic outreach campaign for bone marrow donations. The song was recorded in Las Vegas during the week of the Latin Grammy Awards. Artists who have contributed to the recording include David Bisbal, Luis Fonsi, Tito "El Bambino," Enrique Iglesias, Franco De Vita and Fanny Lu.

>>>NARM FORMS DIGITAL TASK FORCE

NARM has launched a Digital Think Tank, a special task force of NARM members dedicated to resolving issues surrounding the business of digital music. The group will focus on digital supply chain and operations, metrics and data visualization, and product development. Members serving on the Digital Think Tank include 7digital, Amazon, E1, EMI, the Independent Online Distribution Alliance, Iris, iTunes and Microsoft.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Ed Christman, Leila Cobo, Andre Paine, Mitchell Peters, Robert Thompson and Reuters.

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BY AYALA BEN-YEHUDA and MITCHELL PETERS



Hits and giggles: At left, author/journalist **DAN KIMPEL** moderates a discussion with composer **ERRAN BARON COHEN** (center) and his brother **SACHA BARON COHEN** (right) about their collaborations on 'Da Ali G. Show,' 'Borat' and 'Brüno.' Above, music supervisor **ALEXANDRA PATSAVAS** discusses how bands and songs were selected to appear on the soundtrack to 'The Twilight Saga: New Moon.'

TUNING IN TO TUNES

Film And TV Music Confab Highlights Power Of Synchs

The overarching theme of the Hollywood Reporter/Billboard Film and TV Music Conference was that it isn't just music supervisors who recognize the value of music in TV and film—it's now common knowledge among creative talent, producers and network executives.

During the conference, held Oct. 29-30 at the Beverly Hilton in Los Angeles, executives from Fox and Columbia joined "Glee" music supervisor P.J. Bloom, cast member Lea Michele and the show's music producer Adam Anders to discuss what's driven sales of millions of "Glee" song downloads and enthusiasm for two forthcoming soundtrack volumes.

Rather than keeping the "Glee" pilot a secret, Fox presented it to as many music publishers and record labels as it could to get them onboard for clearances from the get-go, according to 20th Century Fox Television head of music Geoff Bywater.

Now that "Glee" is a hit, Bloom said the show is fielding synch pitches from artists who don't normally allow their music to be used on TV.

Bywater said a key evangelist for the show has been Columbia/Epic label group chairman Rob Stringer. "He looked at the trailer—not the pilot, but the trailer—and said, 'Let's get the attorneys on the phone,' " Bywater recalled. "How many shows going into their eighth episode have sold 2.5 million downloads? He had the commitment, the energy, the expertise. It was pure genuine enthusiasm."

Mary J. Blige, who addressed the conference about her original song for the forthcoming film "Precious: Based on the Novel 'Push' by Sapphire," also credits a strong evangelist for convincing her to play a role: director Lee Daniels, who, she said, "made me pull every single thing from my guts."

"He said, 'I know you have it in you,' " Blige recalled. "I finally got to the point where the very next day I just went in and threw up on the record."

Blige added that she was interested in pursuing other film projects and said she would "put my all" into a long-discussed Nina Simone biopic.

On a much lighter note, music supervisor Alexandra Patsavas told the audience about pulling together the soundtrack to "The Twilight Saga: New Moon." She said that the fact that the artists featured on the soundtrack could easily share a bill together was a key part of the album's success.

"There's definitely a cohesion within the music of the movie," she said.

Chop Shop owner Patsavas also served as a producer of the "New Moon" soundtrack, which features exclusive tracks from Thom Yorke, Bon Iver & St. Vincent, Lykke Li and Sea Wolf, among others. In addition, she produced the soundtrack to the previous "Twilight" movie, which has sold 2.2 million copies in the United States, according to Nielsen SoundScan.

Finally, actor Sacha Baron Cohen and his brother, composer Erran Baron Cohen, filled the room with laughs as they discussed their collaborations on "Da Ali G Show," "Borat" and "Brüno."

The keynote began with stories about the Cohen brothers' humorous childhood antics, which included Friday-night skits for their 90-year-old neighbor, where Erran would provide Yiddish tunes on t piano with Sacha singing alo in a chicken voice. The disc sion then moved to their fi and TV collaborations in cent years.

Sacha described his alter e Ali G as "probably the fi comedy character in Engla that saw himself as a mu cian—but obviously he had talent as a musician. So t challenge for Erran was come up with the music of G." At the time of the HI program, drum'n'bass w popular, so Erran used e ments of the genre and mix it with "fart" noises and oth odd sounds.

"It was funny but also rea Sacha said. "You listened t and said, 'All right, this guy one of these dreadful wanks wannabe DJs." He also not that Erran is "great at maki something real but comic at t same time, which is what were trying to do with t shows and characters."

R. KELLY KICKS OFF BILLBOARD/OUR WORLD LIVE ONLINE CONCERT SERIES

Billboard and Our World Live (OWL) launched their new live online concert series at BillboardLive.com Oct. 29 with a performance by R. Kelly at the Nokia Theatre in Dallas. Other artists slated to perform on the weekly series include Alicia Keys, Usher and David Archuleta.

Every Thursday, BillboardLive will stream a live concert in high-definition video from a different city. Fans will be able to view every show from any one of five camera angles. Each full-screen view will be accompanied by four smaller images at the bottom of the screen, allowing users to click on any view they wish to watch. Each show will also highlight a specific Billboard chart of the week. Users can tweet and send live messages to their Facebook friends directly from the on-screen video player.

BillboardLive will also feature such exclusive elements as behind-the-scenes footage and interviews with the featured performer. While BillboardLive will stream concerts by top acts in the music business, it will also show developing artists performing with headlining acts or in their own sets.

BillboardLive is a strategic alliance between Billboard and OWL, an Internet broadcast, production and syndication company. Music industry veteran Ron Weisner, OWL CEO Michael Williams and TV producer Tzvi Small will executive-produce the series.

"Top-notch artists doing live concerts in this extraordinary innovative way is a fantastic opportunity for music fans," Billboard publisher Howard Appelbaum says. "It feeds into what our larger strategy is: bringing great unique content and letting people behind the velvet rope of the music industry."



MADONNA TAKES TOP HONORS AT BILLBOARD TOURING AWARDS

Madonna's Sticky & Sweet tour was the big w ner at the sixth annual Billboard Touring Awar taking home honors for top tour and top dra which acknowledge the highest-grossing and hig est-attended tours of the year, respectively. M donna's manager Guy O'Seary received the t manager award.

The Billboard Touring Awards are based on wor wide data reported to Billboard Boxscore for the p riod Oct. 1, 2008, through Sept. 30, 2009. Ken Chesney's Sun City Carnival tour snared the artis sixth straight top package award, while U2 receiv the top boxscore award for the band's July shows Croke Park in Dublin. Other honorees included Il Di which won the breakthrough award, and Dane Co who took the top comedy tour award.

Additionally, Keith Urban won the Concert M keting & Promotion Award for his Escape Toget tour sponsored by Kingsford and KC Masterpie and Jonas Brothers received the Eventful Fa Choice Award, both determined by online voti Vans Warped tour founder Kevin Lyman receiv the Humanitarian Award, and Ozzy Osbourne w named Legend of Live. For a complete list of winn go to billboard.biz.

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>>>MITS HONOR FOR ROSS

U.K. TV/radio personality Jonathan Ross received the annual Music Industry Trusts' Award Nov. 2 at London's Grosvenor House Hotel for his services to music broadcasting. The MITs and the event raise money for Nordoff-Robbins Music Therapy and the BRIT Trust. Previous honorees include George Martin, Harvey Goldsmith and the late Ahmet Ertegun. Stereophonics lead singer Kelly Jones and Bryan Ferry performed at the ceremony, which was attended by 1,000 music industry/media professionals and artists.

>>>CONVERSE, PEPSI PAIR AT MIDEM

Pepsi and Converse will share the stage at the MIDEM music conference in Cannes (Jan. 24-27). Converse chief marketing officer Geoff Cottrill and Frank Cooper III, senior VP/chief consumer engagement officer of PepsiCo Americas Beverages, will discuss their respective music strategies Jan. 25 at MIDEM's "Images and Brands" conference. Cornerstone Agency co-CEO Rob Stone will moderate the debate, which will explore music branding opportunities.

>>>LIVE NATION EXITS THEATER BIZ

Live Nation has sold its U.K. theatrical venues and operations to Ambassador Theatre Group. The portfolio includes London West End theaters the Lyceum and the Apollo Victoria. Live Nation also sold its interest in the Dominion Theatre in London to Nederlander Group. The gross price for the portfolio (including the Dominion) is approximately $160 million, according to a Live Nation statement. Live Nation president/CEO Michael Rapino says the proceeds will "allow us to continue our goal to de-lever our balance sheet by selling off assets that are not core to our live music strategy."

Reporting by Andre Paine and Richard Smirke.



Mercury stalling: Mercury Prize winner **SPEECH DEBELLE** and singer/songwriter **IMOGEN HEAP** (right) are among the U.K. artists who have been affected by stricter processing of U.S. visa applications.



GLOBAL | BY JULIANA KORANTENG

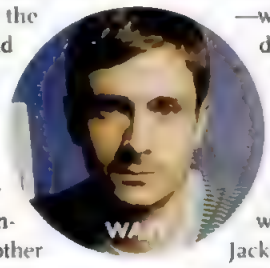
VEXING VISAS

Stricter U.S. Immigration Enforcement Sparks Worries About Touring Impact

LONDON—Tour managers and producers are warning that stricter enforcement of U.S. immigration regulations is complicating efforts by overseas artists to schedule live gigs in the States.

The U.S. Citizens and Immigration Services outlined in October a more restrictive interpretation of its application procedures for musicians seeking "O" and "P" visas—temporary work visas issued to solo acts and groups, respectively.

Many solo performers had become accustomed to obtaining "O" visas for up to three years, while groups had customarily obtained "P" visas for up to a year. But in recent months, USCIS has begun embracing a stricter approach to entertainment visas, limiting the term of a visa to the specific length of a tour and stipulating that applicants must provide extensive documentation detailing their itinerary.



In an e-mail advisory earlier this month to managers, booking agents and other clients, the New York-based visa and immigration services agency Traffic Control Group recommended that "artist management immediately begin to proactively organize and prepare as much supporting paperwork regarding confirmed itineraries as possible including contracts, deal memos or any other documentation . . . in order to avoid delays in the adjudication of all new visa petitions."

While it doesn't mark a change in existing regulations, USCIS' new approach could make it more difficult for artists, particularly emerging acts, to build grass-roots support by hampering their ability to schedule follow-up visits soon after a successful debut tour.

"It's going to get harder for new acts to build a fan base in the United States," says Ian Watt, whose London-based firm Machine Management co-manages Mika and represents U.K. alt-rock act Lightspeed Champion.

Fruit Pie Music Productions in London, which represents singer/songwriter Imogen Heap, almost had to postpone Heap's fall U.S. tour because details of USCIS' more restrictive approach —which had been quietly introduced during the summer— only emerged at the last minute, according to Kumar Kamalagharan, director of touring at Fruit Pie, which has also worked with Razorlight, Feeder and Jack McManus.

After negotiating with U.S. immigration authorities, Heap eventually obtained the three-year visa she had applied for months in advance and is set to begin her U.S. tour Nov. 8 in Santa Barbara, Calif.

But Kamalagharan remains gloomy about the impact that USCIS' stricter enforcement of visa rules will have on other performers.

"I don't think we'll be able to afford to send acts to the next [South by Southwest (SXSW) conference] because of these stupid rules," he says, adding, "If aspiring artists, the lifeblood of the industry, can't afford to go to the U.S., how will they cope?"

Tighter enforcement has also had "tremendous impact" on Latin American touring acts, says immigration attorney Michael M. Felix of Santa Fe Springs, Calif., whose clients include regional Mexican artists. Although the law for adjudicating these cases is the same, Felix claims that USCIS representatives in California have "chosen to selectively enforce the law very, very tightly on all these performers."



USCIS representatives didn't return calls seeking comment. The new approach regarding "O" and "P" visas also affects how artists apply for them. For either visa, a U.S.-based "sponsor," such as a manager, label or promoter/booking agent, has been needed to file a petition to USCIS through an attorney. But according to the Traffic Control Group advisory, USCIS has begun "severely limiting" who may submit a visa petition on behalf of performing artists, taking a narrower view of who it views as a qualified "agent."

Failure to submit the proper documentation or to use a proper agent to file a visa application could result in additional processing costs that would have to be paid on top of standard visa charges, which vary from $2,000 to $6,000, depending on the size of the entourage.

Several U.K. artists scheduled to play at the CMJ Marathon in October in New York pulled out at the la minute, citing problems wi the new visa guidance. Th included 2009 Mercury Pri winner Speech Debelle a singer/songwriter V.V. Brow both clients of the Windi Agency in Chicago.

Company president Tom Windi says CMJ and other U.S. sho would've been an ideal way of introdu ing Debelle while her Mercury win w still fresh and would've helped bu momentum for shows around SXS next March.

"SXSW would have been great Speech Debelle," Windish says, addi that he now faces the prospect of st ing from scratch, as "the excitement a attention from the Mercury Pri would have worn off in four five months' time."

CMJ Network VP artists and events M McDonald also expres frustration. "[Whe artists who make pla well in advance still get nied at the last minute," says, "it means there isn't time to place them, and the venue/promo suffers from the lost revenue."

Performing arts organizations in United States, including the League American Orchestras in Washingt D.C., are working to roll back USC stricter enforcement of visa rules.

The league's VP of advocacy Heath Noonan says, "Canceled tours have economic impact on U.S. venues, U.S. artists performing alongside in national artists and on disappoint ticket-paying audiences."

Additional reporting by Leila Cobo.

GLOBAL | BY RICHARD SMIRKE

REACH FOR THE 'SKY'

BSkyB Enters Growing U.K. Music Subscription Market

ONDON—The Pay-TV giant SkyB's launch of its music ubscription service Sky ongs is expected to increase ie pressure on a host of rival .K. companies that are due roll out competing products the coming months.

BSkyB, which is partly wned by Rupert Murdoch's ews Corp., dominates U.K. nd Ireland pay-TV broadisting with 9.4 million cusmers, making its entry into usic subscriptions a move atched closely by labels.

"I very much look forward seeing what an [Internet rvice provider (ISP)] of this liber is going to be able to ing to the music business," ys Eric Daugan, senior VP digital business at Warner usic Europe. "The more ople there are to sell music, e more likely we will grow e pie."

Repertoire comes from all four majors, plus Beggars Group, PIAS, the Orchard, the Independent Online Distribution Alliance and VidZone Digital Media. Sky Songs GM Justin Moodie says the launch followed lengthy negotiations to develop a business model that satisfied the labels.

"We want to make an affordable digital music option for everybody," he says, declining to provide revenue splits.

First announced in July 2008, the Oct. 19 beta launch of Sky Songs comes as other ISPs, including BT and Virgin Media, are preparing to offer competing music subscription services. In addition, the free, ad-supported streaming service Spotify already markets an ad-free subscription service priced at £9.99 ($16.50) per month, while the music streaming service We7 expects to soft launch a subscription service in December.

BT and Virgin Media haven't disclosed when they expect to launch their respective music services. BT declined to comment, while a Virgin Media spokesperson would only confirm it was "making good progress." But We7 CEO Steve Purdham says he expects a series of new subscription services to enter the U.K. market in the next 90 days.

"[Sky Songs] will have a positive impact," Purdham says, adding that while its launch alongside existing services like Spotify, We7 and Last.fm may initially cause some consumer confusion, it will allow British consumers to "make valid choices."

'The more people there are to sell music, the more likely we will grow the pie.'

—ERIC DAUGAN, WARNER MUSIC EUROPE



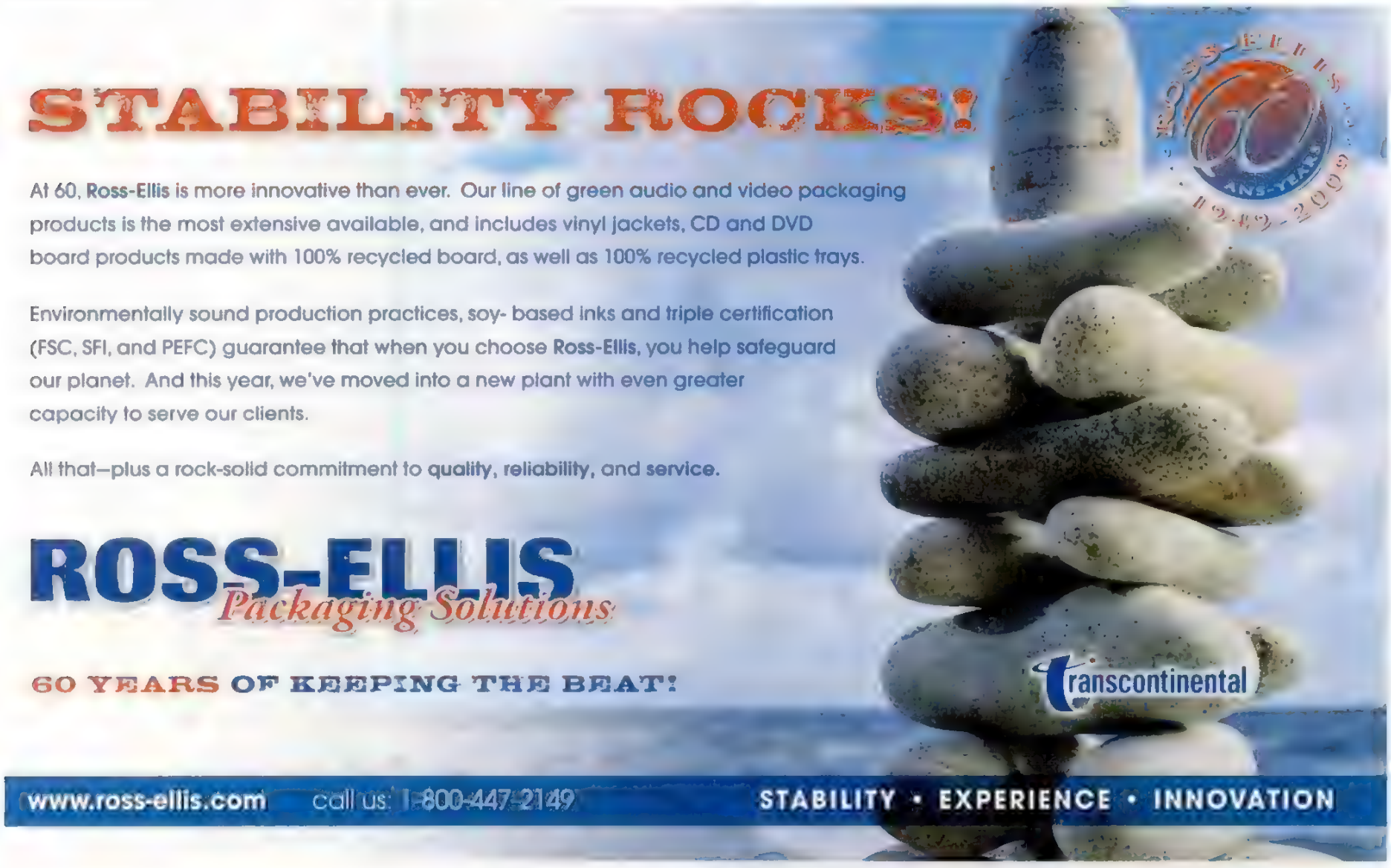
BSkyB's ability to "market aggressively and across multiple channels" will be a key factor in Sky Songs' performance, says Adrian Pope, director of digital and business development at the distributor/label group PIAS.

The satellite broadcaster excels at "defining a price point or a pricing mechanism" that appeals to consumers, Pope says. "They're [also] very good at getting incremental revenues out of their consumers."

Sky Songs gives customers access to more than 4 million tracks for download and ad-free streaming. For £6.49 ($10.75) per month, customers get unlimited streaming and the option to download either a £6.49 album or 10 digital rights management-free tracks. An additional £7.99 ($13.20) plan offers unlimited streaming and a £7.99 album or 15 tracks. Sky Songs' Moodie says the service also expects to introduce two additional price options, bringing the service closer to the four-tier platform first announced 15 months ago.

Customers can also purchase music on an a la carte basis, starting at 65 pence ($1.03) per track and £6.49 per album. BSkyB's 2.2 million U.K./Ireland Sky Broadband customers are eligible for a free one-month subscription to Sky Songs. BSkyB is also eyeing the possibility of introducing Sky Songs to mobile, console and set-top box platforms.

"There's lots of people out there who love music but aren't necessarily comfortable with computers," Moodie says. "We want to say hello to them." ••••



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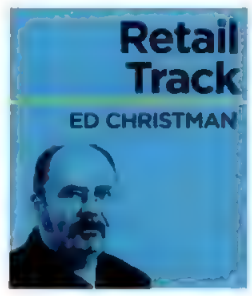
When I Write The Book

Amoeba Music Co-Founder Pens Record Store Novel For Teens

While label executives occasionally write books about the record business, it's far rarer to see someone from music retailing knock out a tome about record stores.

But that's what Amoeba Music co-founder **Yvonne Prinz** has done. She hasn't written a business book but rather a teen-targeted novel titled "The Vinyl Princess," due Dec. 22 from HarperCollins.

"The Vinyl Princess" is about a 16-year-old girl named Allie who works at a struggling music store called Bob and Bob Records and has a passion for collecting vinyl.



The book "is like 'High Fidelity' for teens—that's the story I started out to write," Prinz says, referring to the 1995 **Nick Hornby** novel about a London record store owner. "Nobody has the inside track of working on a record store like I do. I felt very qualified to write this book."

She may have a point. First, she boasts an enviable music-retailing pedigree, having co-founded Amoeba in 1990 with her husband, **David Prinz**; **Marc Weinstein**; and **Mike Boyder**. Today, Amoeba is one of indie music retailing's most beloved chains, with California locations in Berkeley, San Francisco and Los Angeles.

Although the publisher wanted the latte book first, "I thought the vinyl book shou hit now and they let me have it this way Prinz says. "The timing was good because lot of cool bands are putting their stuff ou on vinyl now."

To write "The Vinyl Princess," Prinz says sh drew upon her five years of experience wor ing as a cashier at the original Amoeba sto on Telegraph Avenue in Berk ley. Like "High Fidelity," Prinz book tries to capture the feel an indie record store, includin colorful neighborhood perso alities based on the custome who came to shop at Amoeb "Berkeley has an incredible stre scene, homeless scene and dru scene," Prinz says, noting th they all found their way in Amoeba and informed her book.

Now that she's written a novel about teenage vinyl collector, what does she thin about the resurgence of the format? "Peop are going back into stores," albeit not in hu numbers, she says, noting that Amoeba "not counting on vinyl to save the store. W have always sold vinyl and their sales have increased for us."

To help promote the book, Prinz has a sumed the identity of the Allie cha acter at TheVinylPrincess.co where she blogs as her book's pr tagonist. Most of the blog posts a reviews of vintage albums like "T Velvet Underground and Nico" a **the Byrds'** "Mr. Tambourine Ma

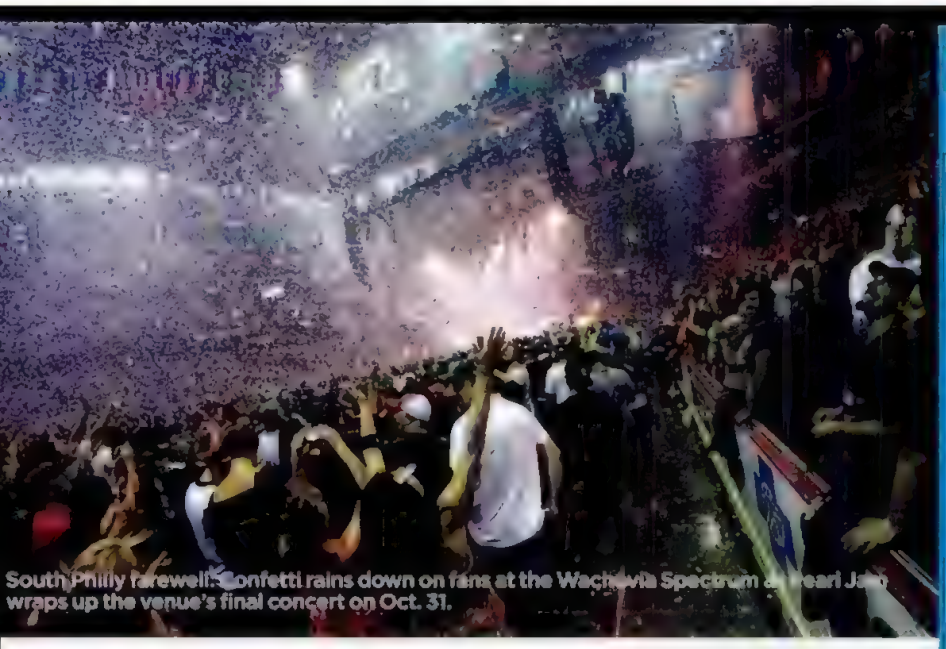
One post from earlier this ye was titled "And Now a Word Abo Censorship," featuring Prinz/Al railing against Wal-Mart for not c rying **Green Day's** "21st Centu Breakdown." The Vinyl Princ blogs: "That Walmart would su gest to a recording artist that th require them to edit the content their art in order for it to be acce able in their soulless mega-mons stores, which profit off the backs slave labor in developing countri is beyond absurd."

That wasn't quit fair criticism of W Mart, which does ask artists to chan their lyrics but sim maintains a policy not carrying CDs th come with warni stickers. When I point this out to Prinz, s responded, "But I a writing as a 16-year-o girl who hates the c porate world."


Spin the bl[illegible]rcle: YVONNE PRINZ and her forthcoming teen novel 'The Vinyl Princess' (inset).

Prinz is also the author of Raincoast Books' Clare tween novel series, which includes "Still There, Clare," "Not Fair, Clare" and "Double Dare Clare." She signed a two-book deal with HarperCollins for "The Vinyl Princess" and another book, "All You Get Is Me," about a girl who moves with her dad to an organic farm.





South Philly farewell: Confetti rains down on fans at the Wachovia Spectrum as Pearl Jam wraps up the venue's final concert on Oct. 31.

Philly Soul

The Spectrum, An Early Anchor Of Arena Rock, Goes Out In Style

ow this is how you close a building.

The venerable Philadelphia Spectrum, one the arenas that built arena rock, will be dolished early next year to give way to Philly ve, a retail and entertainment complex being veloped by the Cordish Cos. and Comcast-pectacor, the Philadelphia-based sports and tertainment company that owns the Wachovia pectrum and the adjacent, more odern Wachovia Center.

But the Spectrum didn't go wn without a party—a year-ng commemoration that in-uded sendoff concerts by acts ke **Pearl Jam** and **Bruce pringsteen**, final games by e Philadelphia Flyers and the ers, and innumerable trips wn memory lane.

Among the highlights of the campaign were creation of the RememberTheSpectrum.com eb site, a commemorative book in partner-ip with the Philadelphia Daily News and the documentary "Building a Memory" that aired Comcast SportsNet.

Comcast-Spectacor VP of PR **Ike Richman** d his team also partnered with local radio sta-ns to create unique closing events like the our Band Can Perform on a Concert Stage" ntest, "Final Basketball Game" and the "Last or Hockey Game." In late October, the Spec-m opened its doors to the public for a free ast Stroll" tour of the facility. Every day on the lendar had a corresponding significant event t matched up with the building's history, and chman and his team made sure the local edia new about them.

Live Nation Philadelphia chairman **Larry gid** produced the Spectrum's Final Farewell ncert series with **Neil Young**, **Tina Turner**, **een Day**, **Hall & Oates**, two shows by **the ad**, four by Pearl Jam and six performances Springsteen. The series also included **Kings Leon** and **Dane Cook's** "The Last Laugh." arry really led the charge that it would be re-y cool to play the Spectrum again," Comcast-ectacor president **Peter Luukko** says.

Cool, yes, but not as profitable. "We all make ore money at the center," Luukko says, hich shows you really how special the Spec-m was to these artists, because they were rtainly willing to take a little less money to y there again."

The Spectrum had long ago passed the rch to the Wachovia Center, just as leg-dary arenas like Chicago Stadium; the "Fabulous" Forum in Inglewood, Calif.; and the Boston Garden have passed from the scene or become overshadowed by shinier showplaces. The same dynamic led to the demolition of Shea Stadium in New York and the pending demise of Giants Stadium in East Rutherford, N.J., which closed out their runs with concerts by **Billy Joel** and Springsteen, respectively.

On The Road



RAY WADDELL

The closing of these historic rock venues affects the artists that made their bones at these locations. "Obviously, the end of the Spectrum, with its narrow backstage corridors, shortage of space and wonderful feel and great audiences, is filled with emotion," Springsteen's longtime manager **Jon Landau** says. "And tearing down Giants Stadium is so symbolic for us that Bruce wrote his recent song, 'Wrecking Ball,' about his feelings about the end of his neighborhood football field, where he has played 24 times."

Comcast-Spectacor and Global Spectrum owned and operated the Spectrum and the Wachovia Center together for 13 years and only decided to shutter the Spectrum when the Philly Live project arose. Without major sports tenants and with most big tours opting for the center, the Spectrum wasn't self-sustaining anymore and would've required millions of dollars in capital improvements in coming years, Luukko says. "Frankly, if we didn't have this [Philly Live] development, we would have thought of a million excuses to keep the building open because of the emotion involved."

Pearl Jam's Halloween show was the last event at the Spectrum. "We'll start gutting the building from the inside out, then start selling seats and various memorabilia for charity and to offset demolition costs," Luukko says. The bulldozers won't arrive until next spring.

For all the fond tributes paid to the Spectrum, the market will be fine with bidding it farewell because the Wachovia Center is a more comfortable, fan-friendly building and because it's more profitable with its luxury suites, twice as many concession points-of-sale and other amenities. "The general experience at the center is so much better," Luukko says. "But the memories of the past can never be replaced."

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BOXSCORE Concert Grosses

	GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
1	$9,960,036	**U2, THE BLACK EYED PEAS** Rose Bowl, Pasadena, Calif., Oct. 25	97,014	Live Nation Global Touring
2	$5,985,101	**U2, MUSE** Reliant Stadium, Houston, Oct. 14	58,328	Live Nation Global Touring
3	$5,972,428	**BRUCE SPRINGSTEEN & THE E STREET BAND** Wachovia Spectrum, Philadelphia, Oct. 13-14, 19-20	60,416 shows (1	Live Nation, in-house
4	$5,748,919	**U2, THE BLACK EYED PEAS** B.C. Place Stadium, Vancouver, Oct. 28	63,802	Live Nation Global Touring
5	$4,912,050	**U2, THE BLACK EYED PEAS** University of Phoenix Stadium, Glendale, Ariz., Oct. 20	50,775	Live Nation Global Touring
6	$4,641,280	**U2, THE BLACK EYED PEAS** Sam Boyd Stadium, Las Vegas, Oct. 23	42,213	Live Nation Global Touring
7	$4,395,085	**U2, THE BLACK EYED PEAS** Gaylord Family-Memorial Stadium, Norman, Okla., Oct. 18	50,951 sellout	Live Nation Global Touring
8	$2,307,372	**METALLICA, LAMB OF GOD, GOJIRA** Colisée Pepsi, Quebec City, Oct. 31-Nov. 1	30,974	Gillett Entertainment Group, Live Nation
9	$1,809,877	**PERSONAL FEST: DEPECHE MODE** Club Ciudad, Buenos Aires, Oct. 17	25,468	T4F-Time For Fun
10	$1,653,329	**BRUCE SPRINGSTEEN & THE E STREET BAND** Verizon Center, Washington, D.C., Nov. 2	17,545	Live Nation
11	$1,306,100	**VICENTE FERNÁNDEZ, SHAILA DÚRCAL** Allstate Arena, Rosemont, Ill., Oct. 18	15,750 sellout	Ralph Hauser Promotions, VIVA Entertainment
12	$1,202,805	**MARC ANTHONY** American Airlines Arena, Miami, Oct. 24	14,518	Cardenas Marketing Network, Live Nation
13	$1,148,490	**MAXWELL, COMMON, CHRISETTE MICHELE** Hollywood Bowl, Los Angeles, Oct. 16	13,662	Live Nation, Andrew Hewitt Co.
14	$1,111,178	**MILEY CYRUS, METRO STATION** Sprint Center, Kansas City, Mo., Oct. 17	15,525	AEG Live
15	$1,059,159	**MILEY CYRUS, METRO STATION** AT&T Center, San Antonio, Oct. 15	15,523	AEG Live
16	$1,039,489	**MILEY CYRUS, METRO STATION** American Airlines Center, Dallas, Oct. 18	15,102	AEG Live
17	$1,029,841	**MILEY CYRUS, METRO STATION** New Orleans Arena, New Orleans, Oct. 20	15,359	AEG Live
18	$1,010,930	**AC/DC, THE ANSWER** Verizon Center, Washington, D.C., Oct. 16	11,258	Live Nation
19	$979,805	**YANNI VOICES** Auditorio Nacional, Mexico City, Oct. 19-21	16,638	Cia. Global de Eventos
20	$929,000	**VICENTE FERNÁNDEZ, SHAILA DÚRCAL** American Airlines Center, Dallas, Oct. 9	10,532	Ralph Hauser Promotions, SC Entertainment
21	$928,176	**MILEY CYRUS, METRO STATION** Qwest Center, Omaha, Neb., Oct. 13	13,249	AEG Live
22	$899,615	**VICENTE FERNÁNDEZ, SHAILA DÚRCAL** Toyota Center, Houston, Oct. 11	9,463	Ralph Hauser Promotions, SC Entertainment
23	$847,038	**BRUCE SPRINGSTEEN & THE E STREET BAND** Scottrade Center, St. Louis, Oct. 25	11,178	AEG Live
24	$807,481	**LES LUTHIERS** Auditorio Nacional, Mexico City, Oct. 2-4	17,544	Erre Ele
25	$773,635	**VICENTE FERNÁNDEZ, SHAILA DÚRCAL** AT&T Center, San Antonio, Oct. 3	9,504	Ralph Hauser Promotions, SC Entertainment
26	$770,864	**AC/DC, THE ANSWER** New Orleans Arena, New Orleans, Oct. 28	8,613	Beaver Productions
27	$744,907	**AC/DC, THE ANSWER** Wachovia Center, Philadelphia, Oct. 21	8,546	Live Nation, in-house
28	$696,550	**JAY-Z, N*E*R*D, WALE, J. COLE** Bell Centre, Montreal, Oct. 30	8,982	Gillett Entertainment Group, Live Nation
29	$690,831	**JAY-Z, N*E*R*D, WALE, J. COLE** KeyArena, Seattle, Oct. 17	11,914	Live Nation, in-house
30	$659,880	**BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE** Mohegan Sun Arena, Uncasville, Conn., Oct. 24	9,966 sellout	Live Nation
31	$642,867	**PEARL JAM, BEN HARPER & RELENTLESS7** Viejas Arena, San Diego, Oct. 9	11,317	Live Nation
32	$642,387	**TAYLOR SWIFT, KELLIE PICKLER, GLORIANA** Sommet Center, Nashville, Sept. 12	14,269	The Messina Group/AEG Live
33	$639,423	**BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE** Sleep Train Amphitheatre, Marysville, Calif., Sept. 26	16,828	Live Nation
34	$636,609	**WISIN & YANDEL** Staples Center, Los Angeles, Oct. 10	11,987	Goldenvoice/AEG Live
35	$634,876	**TAYLOR SWIFT, KELLIE PICKLER, GLORIANA** Conseco Fieldhouse, Indianapolis, Oct. 8	13,373 sellout	The Messina Group/AEG Live

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Big-Box Bonus

An Exclusive Retail Deal Leads To A Massive Hit In Colombia

Colombia's current top-selling artist doesn't have a record label.

Instead, **Carlos Vives** released his new album, "Clásicos de la Provincia II," exclusively through Grupo Exito, the Columbian equivalent of Wal-Mart. In less than a month, the set—retailing at 14,000 pesos (approximately $7), less than half of what front-line releases usually cost there—has sold 200,000 copies, according to Exito. That makes Vives a 10-times-platinum seller in a market where platinum now translates to 20,000 copies shipped.

Vives' success has attracted attention from journalists, talk show hosts and even politicians who are marveling at his ability to sell music in a country full of artists where legal music sales are plummeting.

An editorial in Colombia's leading daily, El Tiempo, said: "[His] sales are a record as well as a vote of confidence in the legal marketplace."

Vives is a superstar in Colombia, where he rose to fame in the early '90s with his role in the soap opera "Escalona" and his album "Clásicos de la Provincia," a collection of traditional Colombian vallenatos performed with a signature fusion of rock, pop and even jazz.

Signed in Colombia to the indie Sonolux, Vives went on to strike an international deal with EMI Latin and became a global superstar and Colombia's first major musical export. But after his EMI contract expired five years ago, Vives wasn't able to reach an agreement with a major.



"It was a moment of transition for the industry where no one wanted to bet on anything," says **Manuel Riveira**, Vives' manager and business partner since 1992. "And since no one seemed interested in Vives' project, we did it on our own."

Riveira and Vives decided to return to their roots. Instead of recording new material, as Vives had done for his last several albums, they dug through Colombia's traditional songbook of vallenatos and selected 15 songs. They recorded in Miami, as they usually do, flying Vives' band up for the sessions, and again attempted to close a deal with a major. When a deal couldn't be reached, Riveira—taking a page from Target and its music deals in the United States—approached Exito.

The result is the most successful album in Colombia in years. "Clásicos de la Provincia II" reportedly sold 42,500 copies its first day, a record for the country. At the same time, the first single, "Las Mujeres," sent to radio after the album's release, remains at No. 1 on Colombia's airplay chart after four weeks.

Riveira and Vives own their catalog and masters in Colombia. They made a 360 deal with Exito that encompasses album releases, an eight-city stadium tour that kicks off Nov. 19 and multiple promotional and marketing campaigns featuring Vives aimed at driving store traffic.

Exito has to purchase at least 320,000 Vives CDs—220,000 copies of "Clásicos" and 100,000 from his catalog—that will be available exclusively to the chain for a year. Exito purchases directly from Vives, who in turn directly manufactures the CDs, which keeps costs down for all involved and fuels sales. This week, the chain ordered another 50,000 copies of the album.

To prevent exports of the album—deals outside Colombia have yet to be negotiated—customers can buy only two copies of the CD.

Neither the album nor its tracks are available digitally, and Vives and Riveira haven't yet negotiated any deals for digital rights.

With Vives' momentum showing no sign of abating, Riveira is now weighing his options in the United States, deciding whether to sign with a major or an indie, or to look for a similar business model stateside, where he and Vives also own the masters to two of his previous albums—"Clásicos de la Provincia" and "La Tierra del Olvido."

"Generally, the story of big acts belongs to a label," Riveira says. "The success of this deal is in that Vives owns his rights and can go straight to retail." ••••

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Fast, Cheap And In Control

UMLE Offers An Inexpensive Sample Of Several Artists

A sprinkling of bang for a handful of bucks. That's what Universal Music Latin Entertainment has planned for the fourth quarter, with a new EP series designed to capture the noncommittal hit-seeker.

Beginning Nov. 17, "6 Super Hits" will offer six songs by one act on each EP, from Akwid, La Factoria, Luis Fonsi, Xtreme, Paulina Rubio, Gloria Trevi, Makano, Cristian Castro, Eddy Lover and Fanny Lu. The suggested retail price for the CD is $5.99 (though the digital price could be lower). "If it goes well, we'll introduce several key regional Mexican titles," says Machete Music GM Mickey Hernandez, who is heading up the project.

Unlike most hits packages, "6 Super Hits" will feature current or very recent singles, and in some cases new songs or remixes not already included on an album. La Factoria's and Makano's EPs contain the new songs "Amiga" and "Su Nombre En Mi Cuaderno," respectively. Fanny Lu's contains the current single "Celos"; a version of the song with reggaetóneros J. King & Maximan; her last single, "Tu No Eres Para Mi"; a remix of the song with Angel & Khriz; her breakout hit, "No Te Pido Flores"; and a cut from her last album.

"We're trying to capture the customer that isn't inclined to buy a whole album for $10 or $11 or isn't that familiar with the artist," Hernandez says. "Fans are going to go buy the full album, but people who might like one or two songs, we're telling them, 'This artist is good,' 'You can only find this remix here,' or 'These new songs will be featured on the album five months from now.' "

Universal's non-Latin labels released a set of three Best Buy-exclusive EPs last year: Weezer's "Six Hits" (25,000 copies, according to Nielsen SoundScan), 3 Doors Down's "Six Pack of Hits" (28,000) and Nelly's "6 Derrty Hits" (14,000). Unlike those titles, however, "6 Super Hits" isn't exclusive to one retailer. And with most of the marketing planned around in-store displays, Hernandez is focusing on physical sales.

With the margins on current music smaller than on deep catalog, budget collections like Sony's "Diez de Coleccion" series, which feature older tracks, can typically offer 10 tracks for about the same price as "6 Super Hits." "We try to stay away from fourth-quarter catalog projects because it's a quarter dominated by big front-line releases and you get lost," says Sony Music Latin senior VP of commercial sales Guillermo Page.

Meanwhile, EMI Mexico is offering "Exitos de a Tostón," a catalog series of five hits for 50 pesos (less than $4). The label's U.S. catalog team is looking into the series for release under a different name.

—Ayala Ben-Yehuda



Quick hits: An artist sampler

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Cold and smooth: DADDY YA

EN BREVE

COORS SPONSORS DADDY YANKEE EVENTS

Coors Light will sponsor series of intimate appea ances by reggaetón st Daddy Yankee promoting h new single, "Grito Mundia as a prelude to the release a new album, called "Dadd Yankee Mundial," in Februar

Coors Light will prese Yankee at six events, billed "En Exclusiva" (In Exclusive beginning Nov. 18 in Orland Fla.; the other cities are Hou ton, Dallas, Chicago, Ne York and Philadelphia. Eac event will be open to appro imately 200 people, who w gain access through a c phone texting campaign ar radio promotions created f each market.

"This is a way to get clos to the fans and it builds u buzz for the release of his a bum," Yankee's publicist Ma na Nevarez says.

Coors sponsored Yank events last year and Coo Light associate brand manag Pamela Palacios says the pa nership was a happy one.

Yankee is currently nego ating a distribution deal for h new album. *—Leila Co*

BISBAL A BIG DEAL IN SPAIN

Spanish singer David Bisbal h registered this year's bigge first-week album shipment Spain at more than 120,0 copies, or double-platinu with 36,000-plus retail sal according to the Media Cont albums chart, where he d buted at No. 1 Oct. 28.

Bisbal also enjoyed his fi No. 1 on Billboard's Top La Albums chart Nov. 7 with "S Mirar Atras" (Universal/Va Music). This week the set No. 3.

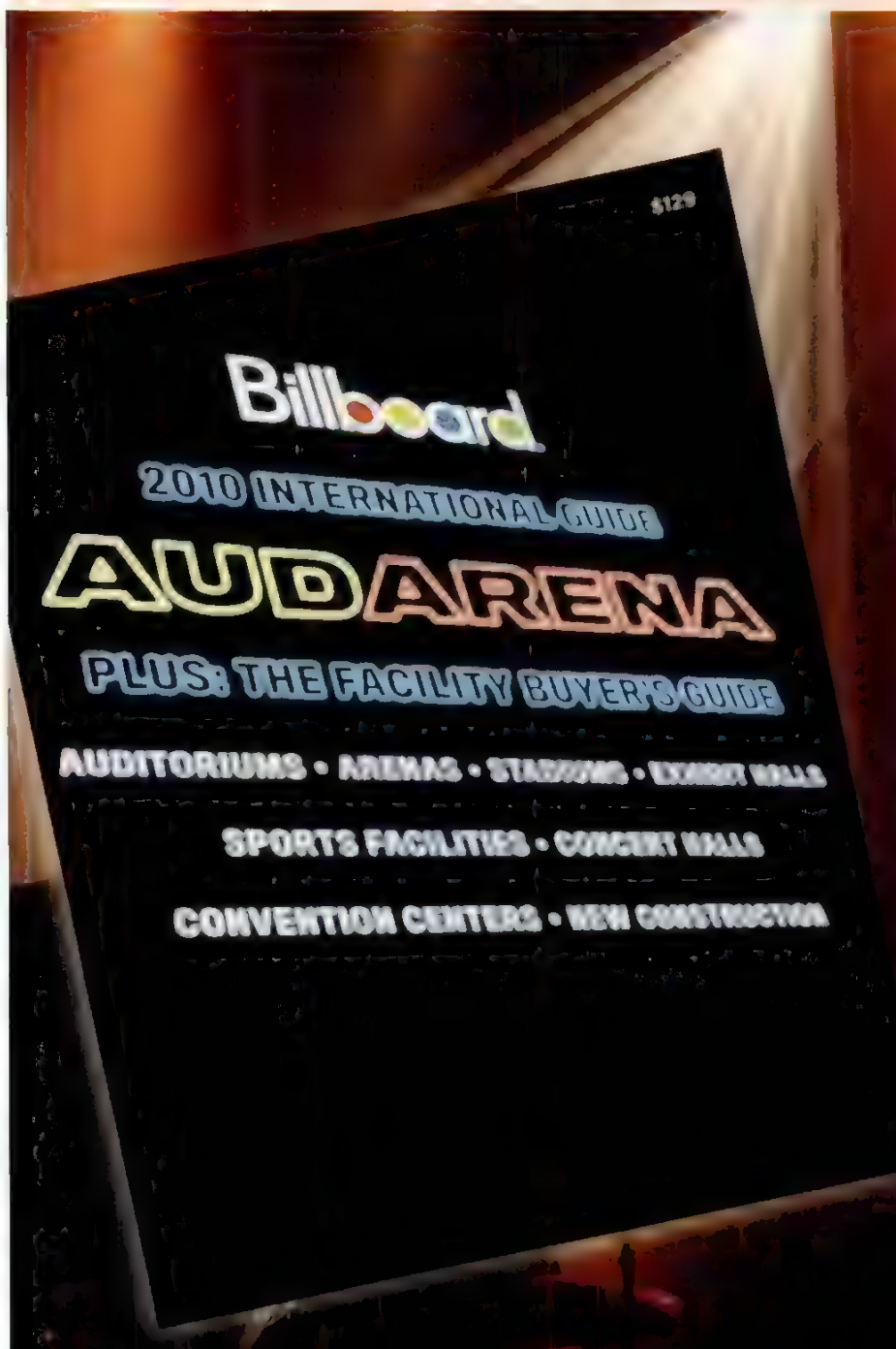
The artist presented his n album in three countries on ther side of the Atlantic in hours Oct. 20-21. He started Madrid's Barajas Airport, whe the Spanish airline Air Euro named an aircraft after hi and then flew to Cancun, Me ico, and the United States.

The album's first single, "E clavo De Sus Besos," is in third week at No. 1 on Hot La Songs.

—Howell Llewell

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By The Dashboard Light

Digital Music Services Find New Ways To Crunch User Data



Step up: YouTube's Content ID feature helps labels track user-generated content that contains their music, like the viral video hit 'JK Wedding Entrance Dance' (above), which featured Chris Brown's song 'Forever.'

Just about every digital music service is offering artists and labels some insight into how users access their music. This often takes the form of "artist dashboards" that automatically compile traffic statistics and user information for songs, videos and other content.

But other than flashy charts and innovative interfaces, are these metrics programs providing useful information? They are if they're offering more than just a list of the most-streamed songs and the data is generated by a service with a user base large enough to make assumptions about the rest of the market.

"Data, by the pound, doesn't really have any actionable value," says Eric Garland, CEO of the analytics company BigChampagne. "The value is in organizational tools, management of information, analysis, deduction and recommendations."

Jeremy Welt, senior VP of new media at Warner Bros. Records, notes that some digital music services provide only basic data, such as the number of streams generated by a music video. But he adds that labels also want more detailed information on their fans, such as their age and where they live.

"There's a difference between market intelligence and just trending data," Welt says.

Welt points to the recently launched MySpace Music analytics dashboard as an example of the kind of data that labels need. It provides detailed information on how often an artist's music is accessed on MySpace, along with age, gender and location information on the MySpace members interacting with that same content.

Hand in hand with this detail is scale. Given the number of MySpace members and the number of streams that MySpace Music generates, artists and labels can use this data as a window into the minds of fans beyond MySpace and inform far broader marketing and promotional campaigns.

"To take what's happening on MySpace and start to have a connection with the artist development process in a deeper way, you can do a much better job of making smart decisions and combining it with other data sources," Welt says. "You can share that with other departments like radio and sales people, and it becomes more real than just knowing what a few people on the Internet are doing."

For example, Warner Bros. used data collected through the MySpace dashboard in its marketing and promotional strategy for the physical retail release of "The Listening" by the singer/songwriter Lights. It then closed the loop by promoting a Target campaign on the artist's MySpace profile.

YouTube is another example. The video portal's free Insight tool provides running tallies on the number of streams a video gets and the location of users who are streaming it. But new possibilities emerge when this information is coupled with YouTube's Content ID feature, which helps labels track user-generated content that contains music by one of its artists, such as the popular "JK Wedding Entrance Dance" clip that used Chris Brown's song "Forever."

Brown's label, Sony Music Entertainment, was able to compare the demographics of fans who watched the official music video to those who watched the viral hit, taking special note of those who clicked on links to iTunes and Amazon's MP3 store to buy the single. With more than 12 million streams of the wedding video, that's the kind of demographic insight that Sony and Brown's management team normally couldn't have tracked if they had relied solely on user data for the official video.

Of course, not every digital music service offering data analytics commands the audience of MySpace and YouTube. To help supplement the information they have to work with, labels are launching efforts to collect their own data, such as Warner Music Group's decision to standardize all its artist Web sites using a technology platform provided by Cisco (Billboard, Aug. 29), the revamp of EMI.com as a consumer Web site and EMI's launch of its "Your Soundcheck" Web site.

The Vevo music video joint venture between Universal Music Group and Sony Music Entertainment will also be able to collect user data by syndicating its content to multiple services, rather than relying on those disparate services to report details back to them.

A few glaring omissions remain. The largest digital retailer—iTunes—shares little user information with labels beyond the number of tracks sold. And streaming services that link to iTunes for a la carte sales can't provide sales tallies because Apple doesn't share that information with them. These services can tell artists how many times users clicked on an iTunes link, but they don't have any insight into how many of those clicks resulted in a sale.

Apple's stinginess with data partly drives competing digital services to offer free data and analytics programs as a point of differentiation. But the primary goal remains a desire to drive more sales and traffic by empowering artists and labels to help themselves. The effectiveness of this strategy will depend not only on the quality of the data, but how well it's used. ....

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MOTHERSHIP CONNECTION



Roku, the maker of the SoundBridge adapter that lets users stream music on their computer through their stereo system, has rolled out two new video players. The Roku SD and Roku HD-XR enable users to stream movies from Netflix and Amazon's Video On Demand on their TV set. The SD is a budget, non-high-definition version of the company's existing Roku HD player. The HD-XR adds new wireless Internet connection options.

The company is also preparing the launch this fall of a Roku Channel Store, where users can access such content as digital music services and Internet Radio.

The Roku SD is priced at $80 and the Roku HD-XR at $130. —*AB*

BITS & BRIEFS

EX-YAHOO MUSIC EXECS ACQUIRE MICROSOFT

Former Yahoo Music executives Dave Goldberg and Bob Roback are returning to the digital music business with their acquisition of mSoft, a provider of digital asset management systems for entertainment companies. After purchasing mSoft through their private investment vehicle Twain Media, Goldberg and Roback have renamed the company Dashbox, which will offer a synch-licensing subscription service that links ad agencies and music supervisors with the proper rightsholders. Roback will be CEO of Dashbox, while Goldberg will serve as chairman.

METALLICA TEAMS WITH 'TAP TAP REVENGE'

Not content to let "Guitar Hero: Metallica" be its sole foray into the gaming space, Metallica has joined with the mobile game developer Tapulous to create a band-centric version of the popular "Tap Tap Revenge" mobile music game. In addition to Metallica-themed gameplay, the title is the first to feature a Bluetooth-based battle mode where two users can compete with each other from their respective handsets. It also features a Metallic news feed and publi message board, as well a 10 songs, including "Ente Sandman," "Master of Pup pets" and "For Whom th Bell Tolls."

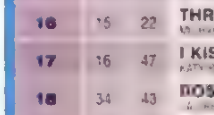
MOCOSPACE, NELLYMOSER PLAN MOBILE MUSIC APP

The mobile social networ MocoSpace has teame with the mobile develope Nellymoser to create a mo bile music application tha will let fans sample musi buy ringtones and vie concert photos. Artists wil profiles on MocoSpace ca use the app to preview ne music, post video interviev and issue news alerts. Th app will be made availab later this fall through as-ye unnamed wireless operator

HOT POLYPHONIC RINGTONES

NOV 7 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE
1	1	168	#1 (34 WKS) CHANGES
2	3	208	HALLOWEEN (MOVIE THEME)
3	4	263	SUPER MARIO BROTHERS THEME
4	6	144	ADIOS AMOR TE VAS
5	9	47	Y LLEGASTE TU
6	7	261	PINK PANTHER
7	5	47	NO SE VIVIR SIN TI
8	10	47	NO ONE
9	12	143	DOWN WITH THE SICKNESS
10	8	94	EYE OF THE TIGER



2Pac's "Changes" enjoys a 34th week at No. 1, easily the most of any song this year. Grupo Montez De Durango's "Adios Amor Te Vas," at No. 4 this week, holds the record for most weeks at No. 1, with 39.

11	11	47	CASH FLOW
12	13	47	CYCLONE
13	18	81	SWEET HOME ALABAMA
14	14	53	KISS KISS
15	19	50	[illegible]
16	15	22	THRILLER
17	16	47	I KISSED A GIRL
18	34	43	DOSAS
19	24	98	GASOLINA
20	40	14	TEENAGE LOVE AFFAIR

Based on ringtone sales data reported by Nielsen [illegible] The Wireless Association and Mobile Entertainment Forum. MEF CTIA

Power To The People

Legislation Backing More Low-Power FMs Clears Key Hurdle

In this age of satellite and Internet radio, it's easy to underestimate the importance of small, noncommercial terrestrial radio stations to independent artists.

"There is a real disparity between people who can access the Web and satellite radio and those who can't," musician **Erin McKeown** says. "There are also a lot of people who listen to the radio in their cars out of habit, and it's easier for them to flip to a new channel than convert to satellite."

McKeown and others who say they owe their careers to small, noncommercial stations are celebrating a recent victory. On Oct. 15, the U.S. House Energy and Commerce Committee passed the Local Community Radio Act of 2009, which eases requirements on channel separation between low-power and full-power FM stations, paving the way for more LP FMs to appear on the radio dial. The legislation will now go before the House of Representatives for a full floor vote.

LP FMs—which typically have a range of three to seven miles with transmitters of up to 100 watts—have long been an important vehicle for ethnic, religious and local community programming. And LP FMs, especially those affiliated with colleges and universities, have provided vital exposure for niche music genres and independent artists.

Getting the bill out of the House committee represents a huge step forward, according to **Michael Bracy**, policy director at the Future of Music Coalition.

"We had success getting the legislation through the Senate before, but this is the first time we got it past the House committee," Bracy says. "There was a lot of consensus and not a lot of debate, either, which bodes well. I feel pretty optimistic it will pass the House in the next month and get through the Senate and signed by the end of this session. If this all happens, the licensing window would be late 2010 or early 2011."

Bracy is quick to add that the creation of more LP FMs isn't the solution to the growing homogeneity and move away from local content at commercial stations.

"Low-power FM is about creating opportunities and forcing the big broadcasters to compete," he says. "People have a huge desire for these stations. They want to feel like the radio station they are listening to is part of their community."

Local community support is especially important for indie musicians, who have fought without much success for airplay on commercial stations.

"Obviously, one of the best places for any musician to build their following is on a local level," says **Amy Ray** of **Indigo Girls**. "Think about the Athens [Ga.], Seattle or Austin music scenes. The bands from these scenes were served by a bastion of independent resources—radio stations, record stores and indie media. It's all tied together. If any of these elements start to fall out of the picture, they are all affected."

Musician **Nicole Atkins**, who spoke on a panel about the importance of LP FMs at the Future of Music Coalition's Policy Summit in early October, says she got her start because of such a station. "A small college station in New Jersey was the first place to play my music," she says. "It was a huge boost for me."

Rep. **Mike Doyle**, D-Pa., who introduced the legislation, imagines a world where even more college stations could break new artists.

"A campus station in my district, WMKP the Roar at Penn State University, Greater Allegheny, is currently webcast only, but it's student-run, [covers] their sports teams and plays a diverse variety of music," he says. "In short, it's a quintessential college station. If my bill passes, that station would be able to serve an area in my urban Pittsburgh-area district that's too often forgotten and doesn't have local voices on the airwaves."

A key goal of supporters of LP FMs is ensuring that a wide range of parties has access to new licenses. Bracy says he envisions a transparent application process with an eye toward collaborations among diverse parties.

"The last thing the FCC wants to do is pit the Catholic Church against the local college and against the local arts organization," he says. "The groups who show that they can work together will have a great chance at getting licenses." ••••



Support community radio: AMY RAY (left) and EMILY SALIERS of Indigo Girls

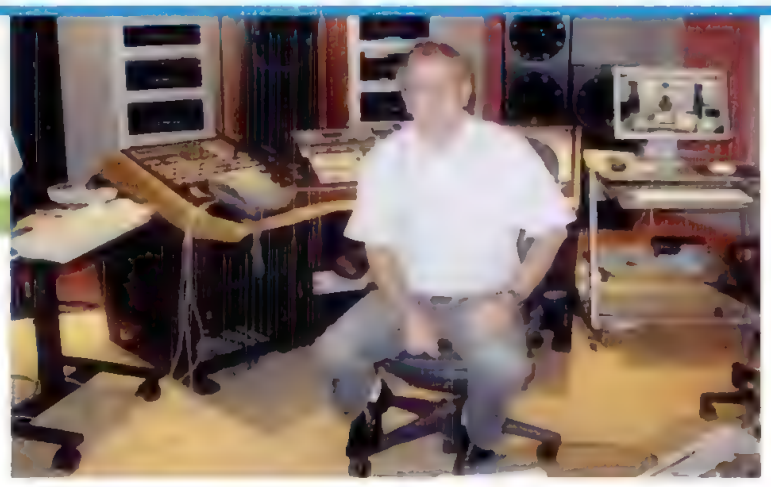
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6 QUESTIONS

with VLADO MELLER

by MITCHELL PETERS

For the past three decades, Vlado Meller has mastered albums for acts like Miles Davis, Frank Sinatra, Duran Duran, Metallica, Beyoncé and Kanye West. In 2007, the Sony Music veteran joined Universal Music Group as senior mastering engineer at Universal Mastering Studios-East in New York, as part of an effort by the major to open up a new revenue stream by serving outside clients. Meller oversees all of the studios' projects in New York and will help coordinate operations at a new facility that will open at Hanna-Barbera Studios in Hollywood in early 2010. In an interview, he discusses his craft and the state of the mastering business.



1 After Sony Music closed its studio in New York, why did you decide to join Universal?

All my life I worked for the big labels. So it was my first choice to come to Universal, because this is the biggest label. They had mastering already and came to visit the facility. I fell in love with the room. It's a first-class, first-rate studio.

2 What have you been doing to attract new clients to Universal's mastering facilities?

In mastering, it's really longevity that counts. I've done it for over 35 years. I've worked with everyone from [Barbra] Streisand to the Red Hot Chili Peppers and people in between. We cater to everyone.

Mastering is still a very profitable part of the recording business. You've seen studios shutting down left and right since the mid-'80s. But mastering is actually flourishing. You can record an album in any country with any engineer, but eventually you have to master it. And there are very few places that will do it, or do it right. If you look at the records over the last 25 or 30 years, you'll see the same names over and over. It's a repeat business. If you work with a client and they like what you do for them last year or five years ago, they'll come back and work with you again.

3 Has label cost-cutting posed a challenge for your business?

No, because if the client liked results with me four years ago and hit the charts and sold millions of records, and is coming out with a new album, why would they go somewhere else? They'll follow you anywhere you go. If I was in Oshkosh, Wis., with someone else, they'd just go there. And mastering is still one area where labels will pay top dollar. When you talk about recording, everybody has Pro Tools. But when it comes to mastering, it has to be done at a professional studio.

4 Why is mastering such an important element?

Mastering is the last stage in the recording process, where the whole picture comes together. You can record an album with 12 songs, with three done in L.A., one in London, one in Paris and one in Tokyo with three different producers, and then the whole thing has to come on CD and sound like a complete record. So the mastering guy takes over. We're the guys who put it together. It's like a puzzle. We sequence, cross-fade, fade, edit the songs, enhance the sound and make the sound specific to the artist.

5 Do most Universal acts use your facility, or can they choose others?

Artists are allowed to go anywhere they want. This is where the artist will decide which sound they like. What's been happening over the past three or four years is there's always a shootout. They'll send one song to me, one song to L.A. and one song to another mastering person in New York or Nashville. And they'll pick the one they like.

6 With improvements in technology, will amateurs eventually be able to handle mastering?

The technology is there. I still think for probably another five to seven years that it will be a very unique specialty job. But it's a possibility in seven or eight years that people will start doing it at home. But I'm not sure the labels would agree to that. If somebody goes home and masters it and something goes wrong after the CD ships to the stores, there could be a disaster for the label. It's almost a security check at the end. It doesn't matter where you record or who produces it, you'll go to a professional mastering studio to finish the job. That will never die, because very few people would take that responsibility. ••••

BY ED CHRISTMAN

ATTORNEY/ AUTHOR

Donald Passman

The author of 'All You Need to Know About the Music Business' updates his classic.



When attorney Donald Passman was teaching a course on the music business at the University of Southern California in the late '80s, he realized that his class notes for that year would make a pretty good outline for a book.

Writing a book was something Passman had always wanted to do. And he felt that there was a need for one about how to make it in the music business. Now, nearly two decades later, Free Press is about to publish the seventh edition of "All You Need to Know About the Music Business" Nov. 17. Its various editions have sold more than 150,000 copies in hardcover, according to his Web site.

In a career that has lasted more than 30 years, Passman has been involved in some of the biggest artist contract negotiations in the industry, including Janet Jackson's switch from A&M to Virgin in 1994 and the 1996 mega-deal that re-signed R.E.M. to Warner Bros. Records. He has also been involved in new-media deals and has represented publishers, record companies, managers, producers and other music industry players. These experiences have helped inform his book, which he revises every three years.

Passman has practiced law with Gang, Tyre, Ramer & Brown for the past 35 years. In his spare time, he writes fiction and has published two mysteries for Warner Books: "The Visionary" and "Mirage."

In an interview with Billboard, Passman talks about some of the recent changes in the music business that will drive demand for new editions of his book.

What changes in the music business did you have to address in the new edition of your book?
The biggest changes are in the digital area and the 360 deals. Now the labels want a piece of nonrecord income. It started with the pretense you would get more for it, like you will get a better deal with a share of the profit and a higher royalty. But all of that has gone away.

The other big change is in digital. We have much more settled how digital rights get treated. Now we are handling things that didn't exist three years ago, like the user-generated content that you find on YouTube and MySpace.

Have 360 deals become the norm at all major labels? And how much pushback are they getting from managers and lawyers?
There is pushback. But unless you have negotiating power, it's just a reality you are going to have to deal with. Again, everything is more difficult nowadays.

What do you think of the digerati belief that artists no longer need labels?
It depends on who you are. If you are a niche artist, you may not need a label. If you are a mainstream artist and you want to break through, no one has done it without a label. That will obviously change in the future but for now you need help, and likely money, to break through all the noise. But the next question becomes, "What's a label?" Look at Irving Azoff, who is building a management infrastructure that is arguably as powerful as some labels.

How is the industry's evolution, particularly the decline in CD sales, affecting smaller artists?
It's harder to get CDs into stores, even for the majors. It's harder now than back in the day when the majors had more muscle.

With digital tracking now possible for all kinds of performances, will performance data measurement shift to a census method, or will sampling continue to determine royalty payouts?
Certainly on terrestrial radio you will continue to see for some time the use of statistical sampling. In digital, the census method is obviously preferable because it's a really accurate accounting.

The book is very specific about CD wholesale costs and even mentions digital downloads. But why doesn't it explain the business model behind subscriptions or interactive streaming?
Because the terms I know about are through confidential deals and I wasn't comfortable giving away those details. Besides, all the deals are different and that space hasn't settled into an industry norm yet.

Are U.S. music publishers right to remain firm on mechanical royalty rates, or should they be more flexible during this transition away from the CD?
In the rest of the world outside the U.S. and Canada, the mechanical rate is a percentage of wholesale. U.S. publishers have always refused to adopt something like that, but I am going to guess they may have to because the profit margins on CDs will generally shrink. But I don't think it will be an easy sell to publishers.

Looking at digital music in terms of a life cycle, where is the music industry right now?
In terms of digital downloads, we are at the adolescent stage to the young 20s. In terms of digital delivery, we are still at the toddler to preteen stage. Sure, you can download music to your cell phone and computer. But eventually there will be some digital device capable, I think, of serving as a very robust cross-platform so you can get music anywhere you want it. That is sort of the ultimate model.

How much longer will the CD survive?
I think it becomes what vinyl is, [limited to] a few specialty stores. Vinyl is the ultimate irony in that turntables now come with USB ports.

The CD is being propped up and is on life support. On the other hand, the CD is still the majority of the business—at some labels it is 70% of volume. Today, the problem isn't the labels. It's the retailers—the floor space is becoming scarce.

Will the industry eventually have a diverse account base with a host of digital service providers selling music? Or will it remain a narrow channel with only mega-sites like iTunes and Amazon dominating the market?
It's going to be much more diverse. There will be a lot of niche players, just like now you have so many cable channels but on those channels you have many people making shows. There are more people in the television industry today making more money than ever before, but it's very diffuse, with people making programs for the cooking channel, the golf channel and the fishing channel.

In terms of where indies and majors stand vis-a-vis the evolution of the industry, are their businesses becoming more closely aligned or is the gulf widening?
The advantages that the majors had in the past are going away. Back then, you could only get into premium retail space with major-label clout. Now the retail stores don't exist and big boxes carried limited titles. So while majors are still important there are so few spaces, [the gulf between the two camps] isn't the issue it used to be.

For example, the majors used to control radio. Now radio is such a narrow channel, with a smaller playlist and playing less music, so [radio] is less of an issue. That has forced labels and artists to find new ways to get their music to the public. ••••

> There will be a lot of niche [digital retail] players, just like now you have so many cable channels but on those channels you have many people making shows . . . for the cooking channel, the golf channel and the fishing channel.

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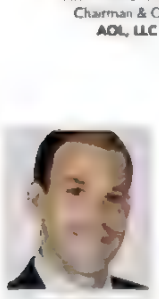


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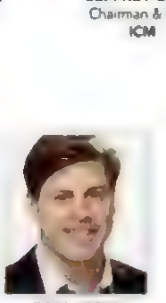


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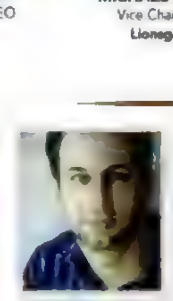
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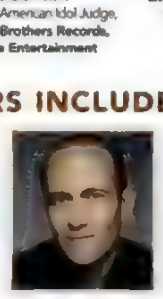
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AFTER THREE MULTIPLATINUM RELEASES, ALICIA KEYS HAS THE CLOUT TO MAKE AN ALBUM THAT PUSHES BOUNDARIES. HERE'S HOW SHE FOUND HER 'FREEDOM.'

THE ELEMENTS OF STYLE

BY GAIL MITCHELL

PHOTOGRAPH BY YU TSAI



An unseasonal gust of wind greets Alicia Keys as she steps out of a doorway behind a Beverly Hills hotel on a late-October afternoon. Decked out in a black leather vest and black leggings brightly accented by turquoise suede knee-high boots and a hint of matching eyeliner, the Grammy Award-winning artist gets surprised by the chilly blast as she ducks into a waiting black sport utility vehicle. Commenting on the wind's force, the singer laughs when it's suggested the quick dust-up is a forecast of the whirlwind activity cranking up on behalf of her latest studio album, "The Element of Freedom." >>>



'Empire' Records: ALICIA KEYS and JAY-Z perform 'Empire State of Mind' before game two of the World Series at New York's Yankee Stadium.

On this particular afternoon, the singer/songwriter/producer/musician is being whisked off to CBS Studios to perform her second single, "Try Sleeping With a Broken Heart," for an episode of "Dancing With the Stars" that will air Nov. 17. From there, she hopped on the freeway—in rush hour traffic—to neighboring Long Beach, Calif., where she spoke and closed California first lady Maria Shriver's annual Women's Conference with a rendition of her hit "Superwoman."

Super woman, indeed. That same night Keys boarded a plane back home to New York to prepare for her and Jay-Z's rocking Yankee Stadium performance of "Empire State of Mind" during Game 2 of the World Series. Just two weeks prior, Keys hosted her sixth annual Black Ball at New York's Hammerstein Ballroom, where among the 1,000 guests were Chris Martin, John Mayer and David Bowie. The benefit was for the nonprofit AIDS organization the singer co-founded, Keep a Child Alive, which helps families in Africa and India—and it raised $2.4 million. In between all of this, the indefatigable artist launched a new company, AK Worldwide—prepping a new Web site and jewelry line as part of that endeavor—and began recording more music for her fifth album, "The Element of Freedom."

Originally slated for Dec. 1 (World AIDS Day), the MBK Entertainment/J Records project is now set for a simultaneous worldwide release Dec. 15. "She had a couple of more things in the oven and she wants this to be right," says Carolyn Williams, senior VP of urban marketing for J. "So we gave her the additional time she needed. We also get a second look into the market to build a stronger awareness campaign."

Using more viral marketing this time, J Records alerted fans to the project's lost-love lead single, "Doesn't Mean Anything," through announcements on "Live With Regis and Kelly," MTV, BET and various blogs including PerezHilton.com. "Doesn't" is No. 14 on Billboard's Hot R&B/Hip-Hop Songs chart. On its heels is the aforementioned "Try Sleeping With a Broken Heart." Keys performed both songs during her "The Element of Freedom: The Lecture & Performance Series" Oct. 21 at New York University's Skirball Center.

Keys' live NYU performance is airing on "Yahoo Pepsi Smash" this week. After a Nov. 5 appearance at the Latin Grammy Awards, upcoming performances by the singer include the American Music Awards (Nov. 22), the "Today" show's outdoor concert series (Nov. 24), the U.K. program "The X Factor" (Nov. 29), the "Christmas at Rockefeller Center" special (airing Dec. 2), a headlining stint at the 2009 Cayman Jazz Festival (Dec. 3-5), "Late Show With David Letterman" (Dec. 14) and "The View" (Dec. 16).

Additional marketing anchors include Keys' free concert on World AIDS Day. Tying in with all of New York radio, the event will also treat Facebook contest winners to a lineup of surprise guests.

BET turns over its "106 & Park" show to a two-hour special, "106 & Keys," Dec. 16. Dedicated to all things Alicia, the broadcast will feature a countdown of her videos, a Q&A and a live performance.

At retail, an exclusive deluxe version of the album will be available at iTunes and Target that includes a DVD featuring exclusive live studio footage and two more bonus tracks. A direct-to-consumer Fan Pak Deluxe (in the $25-$30 range) is also available; it features a standard album in special packaging, two other bonus tracks, audio from last year's Clear Channel "Stripped" program and such add-ons as an autographed T-shirt and—for anyone who pre-orders the Fan Pak—a chance to win one of 88 autographed keys from a Yamaha piano.

When Billboard caught up with Keys again earlier this week, the tireless super woman was finally "taking a small respite" for few days before the promotional juggernaut kicks into gear. "Music is my first love," she says. "But what drives me is the excitement and challenge of trying new things, stretching myself creatively on as many different levels as possible."

Why did you decide to go back into the studio to recor more songs?

It was just a natural progression. While we were mixing th last couple of songs, it felt like we would have been rushing fo no reason to put the finishing touches on songs that deserve one more week or so to do properly. So we gently moved th album back.

You've now released two singles, "Doesn't Mean Any thing" and "Try Sleeping With a Broken Heart." Wha other sonic hints can you share about the new album?

This album is really just about growth and freedom. Sonicall the sound is grand and massive. It feels emotional and vulne able but there's also a kind of freedom in it. I can't quite find better word than freedom to really describe it. Even thoug every song has touches of different textures and sounds, th overall [sense of] freedom is the thing that grounds it. It's de initely the theme of where I am in my life.

Another song example is the track "Love Is Blind." Som people say the piano on it sounds like something from Mar vin Gaye or Bob Marley. We've been using a lot of differen keyboard sounds on this album. This particular song uses th CP 70 keyboard. It looks just like a piano but has a differen tone; more of an electric sound. The song has a darker ton to it and the beats get real heavy. But then the vocals are ver soulful and bluesy.

Who is the producer on that track?

On "Love Is Blind" and "Try," I worked with Jeff Bhasker. H plays beautiful keyboards and piano. We definitely had a grea time playing together.

You worked again with longtime collaborator Kerry "Kru cial" Brothers. Who else are you collaborating with o "Freedom"?

The album mainly features me. There are one or two mor songs I'm working on now that it would be really exciting t tell you about. But I'd like to finalize everything before I sta spreading the word.

What triggered this whole freedom feeling?

The process began with "As I Am." I was trying to find the wa to totally be myself and what that meant; figuring out wh choices I wanted to make and not make in order to truly hon myself. That was the beginning of learning how to do that. An now it's culminated into "The Element of Freedom": the abi ity to have nothing holding you back; to be totally brave enoug to be completely yourself in all of its glory.

You worked with Whitney Houston on her current singl "Million Dollar Bill." Are there any other outside projec on your plate now?

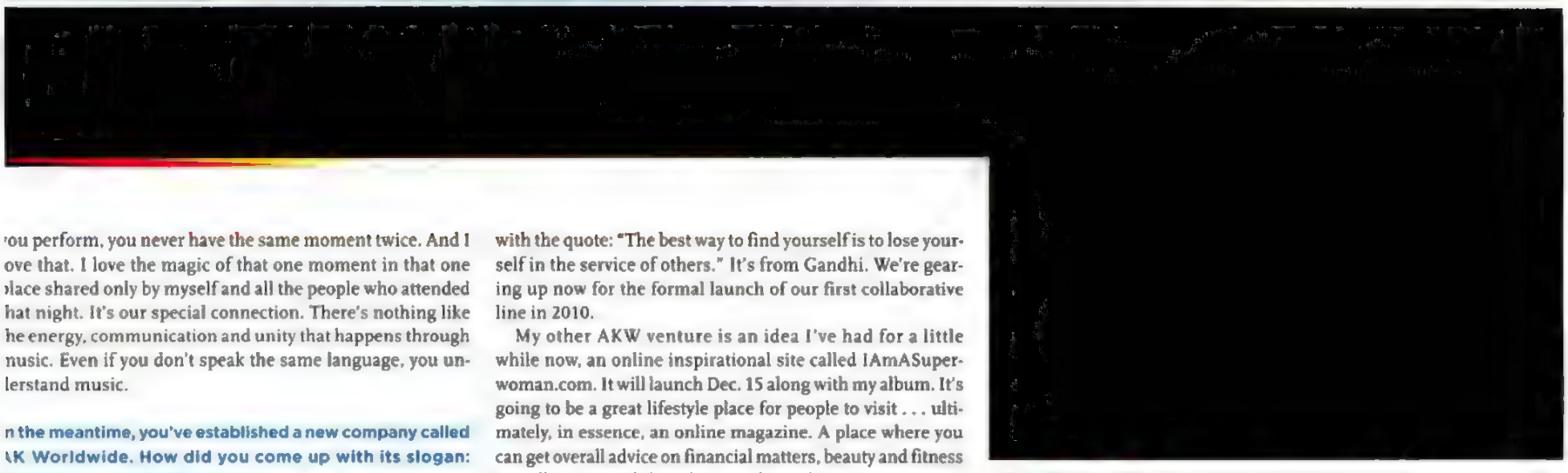
Whitney is an artist who inspired me from [the time I was] little girl. Fast-forwarding to now and being able to work wi her to help create this song that took off was fun. We had a l of laughs; it was like being with a long-lost friend. Althoug I'm staying focused now on my project, I definitely see myse working with more artists as time goes by and moving mo into the writer/producer lane. It's another interesting and fu way to express my thoughts, ideas and feelings in another styl

Do you also envision having your own label?

I don't really have a desire to do my own label, to be honest wi you. It's like a pain in the ass [laughs], because you've got deal with so much irrelevant stuff. To do like me times six seven other people, I don't know. I might totally lose it. I ha more of a desire to bring talented people to the forefront a help support them. That's why I see myself doing more of t writer/producer thing. But not necessarily running a label b cause labels are dying. It's a whole different world.

You could feel the fun you were having performing "Em pire State of Mind" with Jay-Z during the World Serie What jazzes you about being onstage?

One of my favorite things is experiencing the spontaneo moment that only happens once. No matter how many tim



'ou perform, you never have the same moment twice. And I ove that. I love the magic of that one moment in that one place shared only by myself and all the people who attended hat night. It's our special connection. There's nothing like he energy, communication and unity that happens through nusic. Even if you don't speak the same language, you unlerstand music.

n the meantime, you've established a new company called AK Worldwide. How did you come up with its slogan: The business of inspiration"?

AKW is the home base for everything I'm involved in presently and want to become involved with in the future. Her AKW team includes managing director Erika Rose and irector of operations DJ Walton.] And its slogan means a ot to me. When I first started in this business, I was really oung and trying to figure out how to balance and make verything work. It wasn't until about 18 months ago that it ll made sense to me. That for me—through my music and he various ventures I've done so far—there's a certain inpiration aspect that goes along with the kind of businesses want to be involved in.

I'd always wondered why I was so attracted to the model of)prah Winfrey, and I realized it's because she's able to do things an incredible way that somehow touches your life and makes ou think about things in a whole new way. There's a lot of inpiration in what she does and gives to the world.

And that's where I feel comfortable, working with what feels atural and authentic. There's enough in the world that focuses n the other side. I'd like to focus on what can lift us up as a eople, help us learn and be open to new things.

esides your philanthropic endeavor, Keep a Child Alive, hat other AKW ventures are being planned?

new partnership I'm involved with is a jewelry line called the arber's Daughters. I met a designer [Gisele Theriault] in Toronto ho makes gorgeous jewelry. I was just so shocked and stunned y her work. Not only is it all done by hand but it's also handngraved with beautiful words and phrases. Being a lyricist, I ve words. And every word written on this jewelry gives you omething to think about, to strive for or lift you up in your jourey. You can feel the words on your skin as if it's your own peronal mantra. [Keys will debut the collection Nov. 23-24 at a ublic event at Collette Blanchard Gallery in New York.]

/hen will you introduce the jewelry line?

/e just did a piece for my Black Ball—beautiful dog tags with the quote: "The best way to find yourself is to lose yourself in the service of others." It's from Gandhi. We're gearing up now for the formal launch of our first collaborative line in 2010.

My other AKW venture is an idea I've had for a little while now, an online inspirational site called IAmASuperwoman.com. It will launch Dec. 15 along with my album. It's going to be a great lifestyle place for people to visit . . . ultimately, in essence, an online magazine. A place where you can get overall advice on financial matters, beauty and fitness as well as tips and thoughts on other subjects. I want to engage wonderful women from all walks of life to share their experiences, who can bring specialized knowledge to different areas on the site. It will be a place where people can commune and talk about what's on their minds, what's going on in the world politically and socially.

Any movie or TV projects on your horizon?

On the acting side, there is one main role that I very much want to tell you about, but I can't. I know that sucks [laughs]. I can say it's an action film. But if it all comes together, that would really, really be my goal of the year.

Outside of that, my manager/partner Jeff Robinson and I are working on a TV show for NBC that's coming along well. And we're working on a film with Miramax about a female DJ. I personally want to get involved with Broadway. I have some great ideas in terms of developing new pieces as well as helping to bring other strong projects to Broadway.

If you weren't in music, what would you be doing?

I definitely love people and being a part of people's lives. I guess I'd be of service to people in some way. Still on my list of things I want to accomplish is creating charter schools.

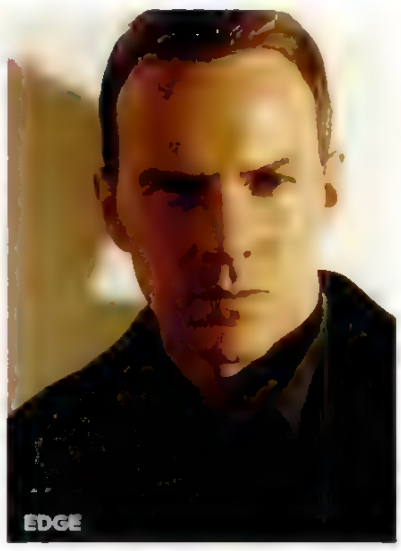
Looking back on your career, has the journey been what you thought it would be?

This industry is difficult to break into. Like anything you want to do, you have to love it and be completely focused on it. Nothing can divert or distract you. It's not going to happen quick, it's not going to be real easy. It's not going to be the answer to all your problems or like some Cinderella story. There's no such thing.

I look back and see where I started from and, in my eyes, I'm just starting. Honestly, all of it is one big surprise. The many accomplishments that I've been able to be a part of . . . I feel extremely humble, grateful and excited to continue on that path. It's all one big "wow." ••••

GOOD VIBRATIONS

J RECORDS PRESIDENT OF A&R PETER EDGE TALKS KEYS AND COLLABORATION


EDGE

A whole new vibe—that's how J Records president of A&R Peter Edge describes Alicia Keys' coming attraction, "The Element of Freedom." Edge credits the album's "fresh, modern vibe" to Keys' keen understanding of a music essential: collaboration.

"Like all great musicians, Alicia is very open to collaboration, dialoguing about different ideas and directions," Edge says. "She can sit and write a song herself from top to bottom, and this album features several of those in that vein. But this album also features new collaborations that bring new tones to the music, fleshing out a whole new feel. She's very smart and very intuitive about what works for her. She knows how to make music with other people—not just tapping into the producer du jour—as well as herself."

Two of Keys' announced songwriting/production collaborators on "Freedom" are longtime colleague Kerry "Krucial" Brothers and Jeff Bhasker. Brothers co-produced and co-wrote the album's lead single, "Doesn't Mean Anything," with Keys. Another album track by the pair is called "Distance in Time." Bhasker, the music director of Kanye West's live shows and a songwriter/producer on West's "808s & Heartbreak," has contributed three songs thus far: the second single, "Try Sleeping With a Broken Heart" (with drum programming by Plain Pat); "Love Is Blind"; and "Wait Til You See My Smile." The album will also include Keys' version of Jay-Z's "Empire State of Mind," on which she guests.

At press time, Edge and Keys remained mum as to who else (including producer Swizz Beatz, Keys' collaborator on Whitney Houston's current single, "Million Dollar Bill") may be collaborating with the singer/songwriter on "Freedom." The album's release date was pushed back to Dec. 15 to give Keys time to add more songs. Edge, who calls the developing collaborations "super exciting," says an announcement will be made within the next week or two.

Edge, who signed Keys to the label and has A&R'd all of her albums, says he's watched her grow from a young girl ("Songs in A Minor") and soul-seeking young lady ("The Diary of Alicia Keys") into a woman flowering into her own ("As I Am"). "It all comes together on 'Element of Freedom,' " he says. "The freedom to express yourself and start thinking about how you want to live your life—that's where she's at. Frankly, so many artists become formulaic. But Alicia continues to re-create herself on each album." —*GM*

ALICIA KEYS BY THE NUMBERS

Alicia Keys has two of the top 100 best-selling albums in the Nielsen SoundScan era (1991-present) with "Songs in A Minor" (6.2 million) and "The Diary of Alicia Keys" (4.6 million).

Keys and Britney Spears are the only two female artists to have their first four charting albums all debut at No. 1 on the Billboard 200.

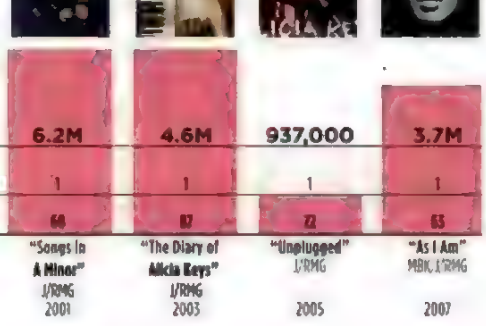
Keys has racked up 18 Billboard Hot 100 hits, with nine of those reaching the top 10. She's had three No. 1s: "Fallin'," for six weeks; "My Boo" (with Usher), for six weeks; and "No One," for five weeks.

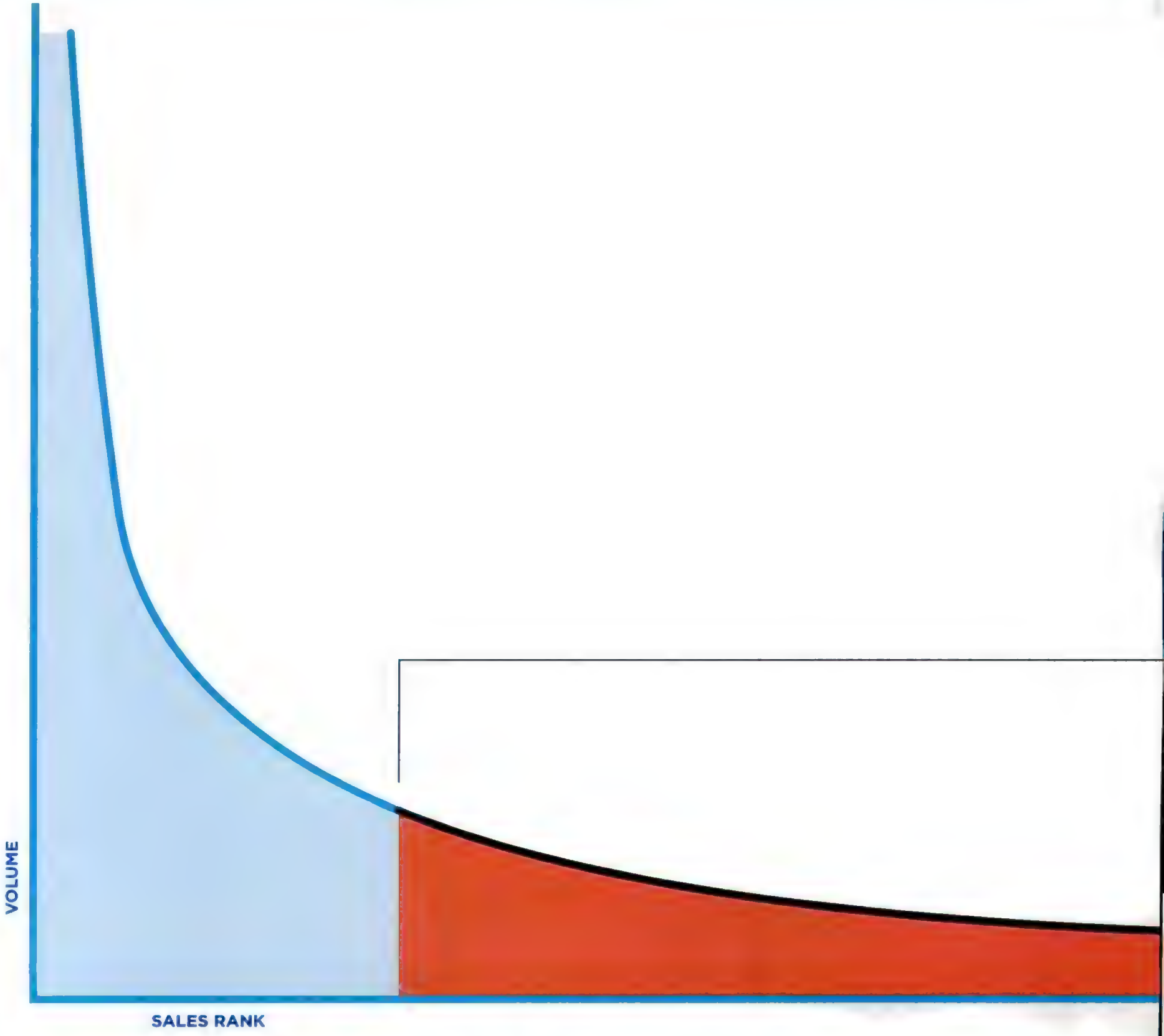
Keys' chart history is just as impressive on the Hot R&B/Hip-Hop Songs tally, where she's notched six No. 1s: "Fallin'," "My Boo," "No One," "You Don't Know My Name," "If I Ain't Got You" and "Like You'll Never See Me Again." —*Keith Caulfield*

SUPERWOMAN

ALICIA KEYS' STRENGTH LIES IN HER SALES—AND HER CONSISTENCY

SOURCE: The Billboard 200 through the Nov. 14 chart. Sales through the week ending Oct. 25.





Don't Bury The Blockbuster Yet. The Most Popular Digital Tracks Account For More Sales Every Year

By Glenn Peoples

The Long Tale?



The great hope for digital music was that it would make the recording industry more egalitarian—that up-and-coming bands with pluck and a knack for promotion would be able to get their work to the masses without the backing of record labels. According to "The Long Tail: Why the Future of Business Is Selling Less of More"—a 2006 book by Wired magazine editor in chief Chris Anderson—hits dominated the market mostly because shelf space in stores was limited. Digital retail and online media would exponentially increase the choices available to consumers, who would then use online tools to discover products that appealed to them more than the biggest hits.

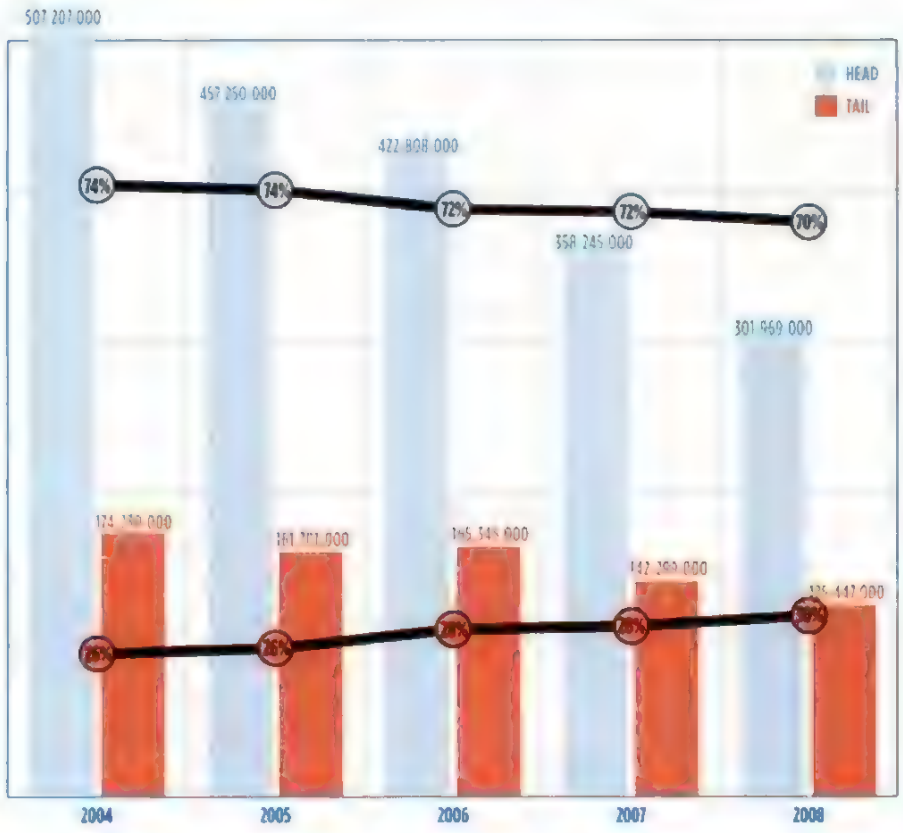
Anderson's "Long Tail" idea comes from a sales graph that looks like the letter "L" with a curve instead of a corner. On the left are the hits, the 5,000 best-selling titles that would typically be carried by a national chain; on the right, further down the curve, are less popular titles that sell fewer copies. In the physical world, few stores have space for these niche titles, which don't sell well. But in the digital world, where space hardly matters, Anderson suggested, these titles would collectively account for a far greater percentage of music sales—and of movies, books and other consumer products. The ways we think about popular taste, he writes, "are actually artifacts of poor supply-and-demand matching—a market response to inefficient distribution."

For an industry that coined the term "hit parade," this would amount to nothing short of a revolution.

So far, at least according to Nielsen SoundScan data on U.S. music sales from January 2004 through October 2009, that revolution hasn't arrived—although the demand for albums has changed. Sales of albums, especially digital ones, became significantly less concentrated around hit releases

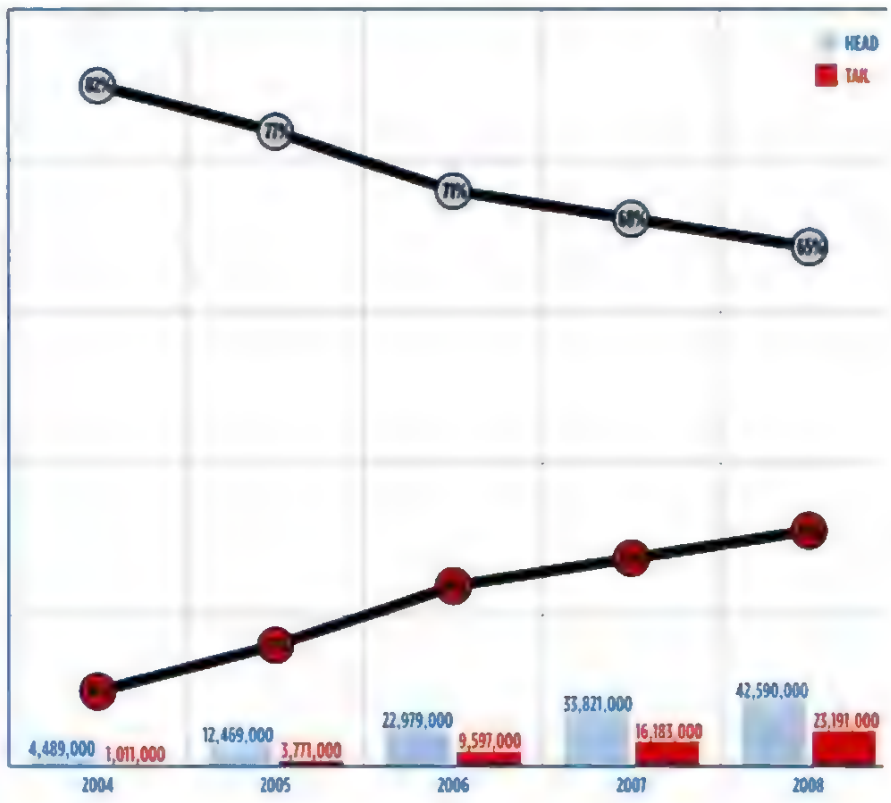
ALBUM SALES: HEAD VS. TAIL

As sales of the top 5,000 albums decrease in units (blue bars) and by percentage of total album sales (blue circles), those of other albums (in red) gain ground.



DIGITAL ALBUMS: HEAD VS. TAIL

Even as sales of the top 5,000 digital albums increase in units (blue bars), they lose market share (blue circles) to those of other albums (in red).



since 2004. But sales of digital tracks—which this year account for 56% of digital sales by track volume—have grown more concentrated in hits during the same time period.

Essentially, hit songs are becoming more important while hit albums are becoming less so.

Although "The Long Tail" discusses the waning prominence of hits, Anderson would prefer to look past the top of the head of hit singles at a larger group of tracks to gauge broad shifts in demand. "In short, this isn't enough data to draw any proper 'Long Tail' conclusions about," he wrote in an e-mail, "since it doesn't use Head and Tail the way the theory does."

Since the publication of "The Long Tail," some studies have confirmed the book's thesis, while others have cast doubt on it. In a 2008 paper, Harvard Business School associate professor Anita Elberse found that hit titles still dominated sales even though some consumers were venturing further down the tail. This year, two researchers at the Wharton School of the University of Pennsylvania, Tom F. Tan and Serguei Netessine, examined Netflix user data from 2000 to 2005 and found that new titles are appearing faster than customers can discover them. Perhaps more surprisingly, a study by PRS for Music chief economist Will Page and BigChampagne CEO Eric Garland found that the demand for songs on file-sharing services—which offer users almost unlimited choice—closely mirrors that of purchased tracks. Only 5% of songs accounted for 80% of downloads, resulting in what the authors called a "hit-heavy, skinny-tail distribution."

One thing that hasn't changed since the publication of "The Long Tail" is how hard it is for artists to sell a meaningful amount of music—whether or not they're signed to a label. From 2004 to 2008, the number of new albums released per year has more than doubled. And although digital retail is taking market share from the most popular titles, the sheer number of unpopular albums available means that each of those titles doesn't benefit much from their collective increase in market share. The millions of units that are shifting from a few titles at the head of the tail are migrating to a few hundred thousand at the end of it—each of which doesn't sell much more.

THE POWER OF HIT SONGS

So far digital retail is less about albums than individual songs, which account for 57% of all purchased tracks so far in 2009. And in the last five years, track sales have become increasingly more concentrated, so that hits matter more each year. This trend was first noticed by Elberse, who pointed out that it was happening even as the number of tracks available continues to increase.

The change is significant. From 2004 through October 2009, the most popular tracks have steadily and consistently grabbed market share—and tens of millions in unit sales—from less popular songs. The growth is slight at the top of the chart and more noticeable further down. The top 10 increased to 3.1% from 2.1%. The top 40 increased to 8.3% from 5.9%. And so on. The top 200 tracks—that's just 0.002% of the nearly 9 million currently listed at Amazon—have a market share of 18.7%. In 2004, their share was 14.5%.

At a time when more music is available than ever before, why do so many consumers buy the same few songs? It may be because popular taste tends to reinforce itself, especially in an online world. Or it may be because buyers of single tracks tend to be casual fans who are more inclined to buy songs they hear on the radio and TV.

"One aspect of word-of-mouth online is that it can be an effective discovery technique, driving demand to titles that don't have traditional marketing," Anderson said. "But the other side of it is that it can lead to herd behavior, with 'winner take all' effects. It's possible for both to work at the same time, with some word-of-mouth boosting niche acts, while other word-of-mouth creates bigger hits at the very top of the curve."

Weekly sales figures show just how important hits have become. Since iTunes launched variable pricing in early April, the top 200 tracks have retained their market share even as the number of tracks purchased each week has fallen by about 6%. (Some of this decline may be due to a midyear weakness in digital track sales.) From April to July, the top 200 averaged a 24% share of each week's total track sales. In the same period in 2008, the top 200 averaged just 22.2% of each week's track sales, even though most of the top 200 songs were less expensive.

Although higher prices have depressed sales of hits—in terms of units, not revenue—consumers haven't been spend ing their money on other songs. "The Long Tail" suggests tha consumers will use increasingly sophisticated digital tools t discover, sample and buy music that appeals to them more tha the biggest hits. But in the case of digital tracks, that hasn't hap pened. Consumers who are turned off by a $1.29 price poir for the track they came to buy don't seem to seek out less pop ular alternatives. In other words, many music fans aren't shun ning hits because they don't like them but because the pric rose by 30 cents. And if they don't find the hits they want, the forgo a music purchase altogether.

THE LONG TAIL OF ALBUMS

Overall, album sales don't look that different from five years ag at least in terms of the demand curve. The most significant chang has been the overall decline in album sales: 32% from 2004 t 2008. As everyone in the industry knows, it's tough all over.

As "The Long Tail" predicts, the most popular albums fare the worst, losing market share to less popular titles. From 200 to 2008, sales of the 5,000 albums that make up the head of th demand curve dropped 40.5% while sales of the million-plu albums that make up the tail declined 27.4% And not only di sales of popular albums decline more than those of others, th most popular ones declined the most. Unit sales of the top 1,00 albums of 2008 dropped 41.7% from their 2004 levels. The se ond thousand most popular albums dropped 36%, the thir thousand fell 33.2%, the fourth 31.2% and the fifth 30.9%. Fiv years ago, the top 5,000 albums represented 74.4% of total sale in 2008 they accounted for 70.2%. Some of this comes from th sheer number of albums that now make up the end of the ta

The marketplace for digital albums is also taking shape a cording to the theories in "The Long Tail." At a time when th big-box retailers that now account for so much of the CD ma ket have cut the shelf space they devote to music, the numb of tracks available from online services keeps rising. And di ital retailers make it easier for consumers to sample music ar use various other filters and discovery tools that "The Long Ta predicted would distract them from the hits.

Just as "The Long Tail" indicated, demand for digital albun is moving further down the tail than that for albums overa

In 2008, the top 5,000 albums accounted for 64.7% of digital album sales, as opposed to 70.2% of album sales overall. And the market share of the top 5,000 digital albums is shrinking as niche products take away sales from more popular titles. But the rate of change is slowing—the head lost three percentage points in 2007 and 2008 after shedding more than six points in 2006, which means that the demand curve could settle in something close to its current shape.

Within the head of the demand curve, which represents a wide range of popularity, albums have been affected very differently. In 2006 and 2007, the most popular 100 albums lost the most market share in absolute terms. The three percentage points of market share they lost represented about 1 million units. In 2008, albums from No. 101 to No. 200 lost the most share in absolute terms. But in relative terms, the albums in the middle of the head fared the worst in terms of losing share. From 2004 to 2008, albums from No. 301 to No. 400 lost the greatest percent of their market share—34%. From 2005 to 2008, Nos. 401-500 suffered the most—22%. From 2006 to 2008, albums as far down as No. 4,000 lost a greater percent of their market share (7%) then the top 100 ranks (5%).

As "The Long Tail" predicted, sales will disperse across a wider range of titles as consumer choice increases. Within the tail of digital albums, the truly obscure albums seem to be pulling sales away from those that are merely unpopular. In 2008, even as the head of the tail shrunk more slowly than in previous years, albums as unpopular as those around No. 8,000 gave up market share to titles that were even less popular.

LIFE IN THE TAIL

Life in the long tail can be difficult for any individual artist. One such album—former Afghan Whigs frontman Greg Dulli's "Live at the Triple Door"—sold 1,400 digital copies in 2008 and ranked at No. 6,736. As "The Long Tail" would have predicted, an album with that sales rank benefitted from the effects of widespread digital distribution. But during the past three years the gain for an album at No. 6,736 was nil: around 75 additional copies.

Dulli is the type of artist who might be expected to benefit from the economics of the long tail. Signed to a major label in the early '90s, the Afghan Whigs released some moderately successful albums, and Dulli has enjoyed similar success as a solo artist. But now Dulli and artists like him now face more competition, simply because so many more albums come out each year—"Live at the Triple Door" was one of 50,000 digital-only albums released in 2008. Even if Dulli keeps cracking the top 10,000 albums, his market share is likely to be smaller than what it is today. And market share is important because it influences other revenue streams, such as touring and merchandise sales.

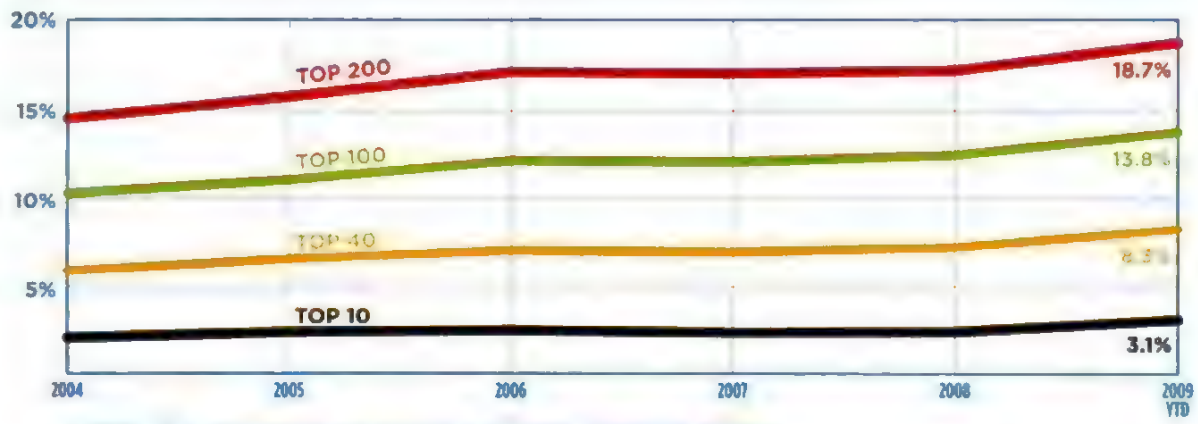
In terms of overall album sales—not just those of digital albums—the greatest changes may be taking place in what might be called the middle class: albums ranked from No. 200 to No. 1,000 in terms of sales. Many of these are catalog titles that benefited from year-round price-and-positioning programs at retailers like Virgin Megastore and fye. Sales of these albums dropped as much as 34% from 2006 through 2008, compared with the 27% decline in overall sales.

Most likely because so many music stores closed, catalog chestnuts like the Phil Collins collection "Hits" have stayed close to their overall sales rank while selling far fewer units. In 2006, "Hits" sold 116,000 copies, enough to rank at No. 699 among the best-selling albums of the year. By 2008, "Hits" sold 82,000—a 29% drop—but ranked at No. 703.

In the digital world, which relies less on merchandising programs, "Hits" is all but absent: It hasn't cracked the list of the top 10,000 digital albums since 2006. Bargain catalog makes an appealing impulse buy at physical stores, and since many retailers can't carry all of Collins' albums, they focused on a few of its collection. In the digital world, consumers have many more options for Collins' catalog. In addition to "Hits," shoppers can choose from his studio albums like "No Jacket Required" (No. 3,273) and "But Seriously" (No. 9,652) or buy their favorite tracks individually.

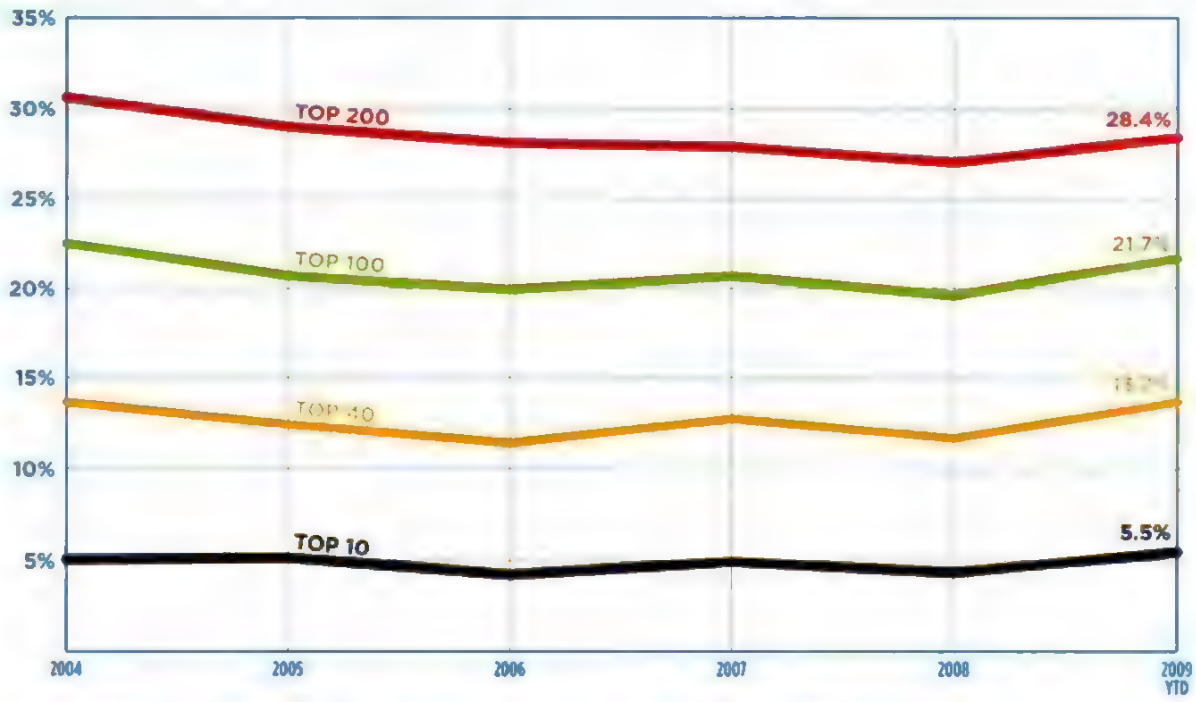
HIT TRACKS ARE GAINING GROUND

In the last half decade, sales of the most popular songs have sold better relative to total track sales. The top 200—out of about 10 million—account for nearly one in five purchases.



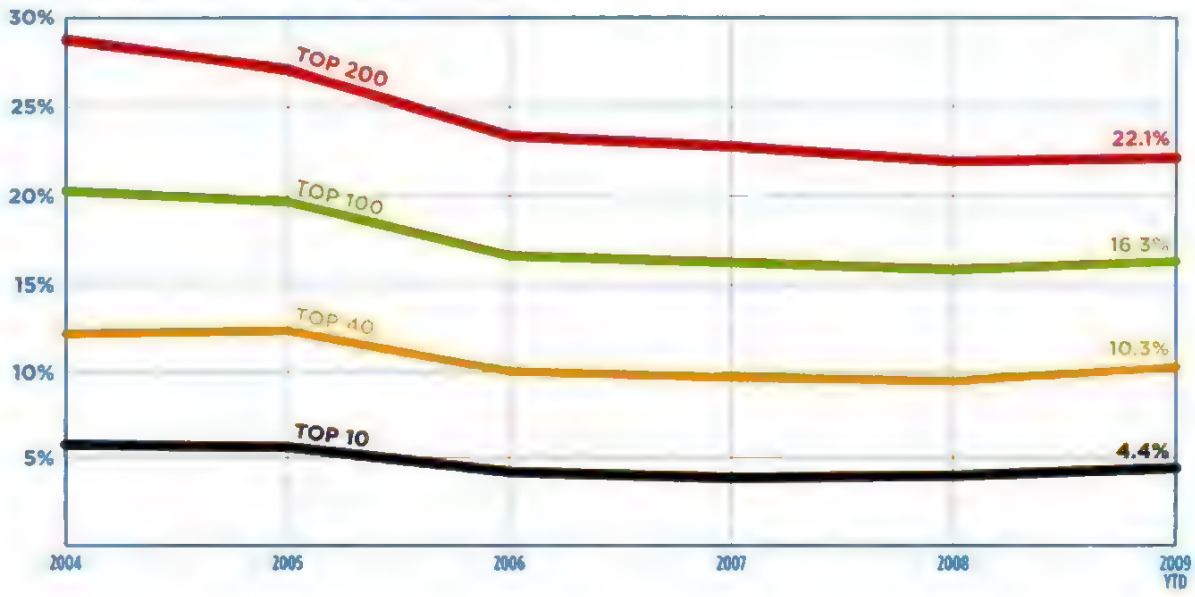
HIT ALBUMS HAVE LOST GROUND

In the last half decade, the most popular albums have sold slightly worse relative to total album sales. The market share of the top 200 fell until this year when it has increased so far.



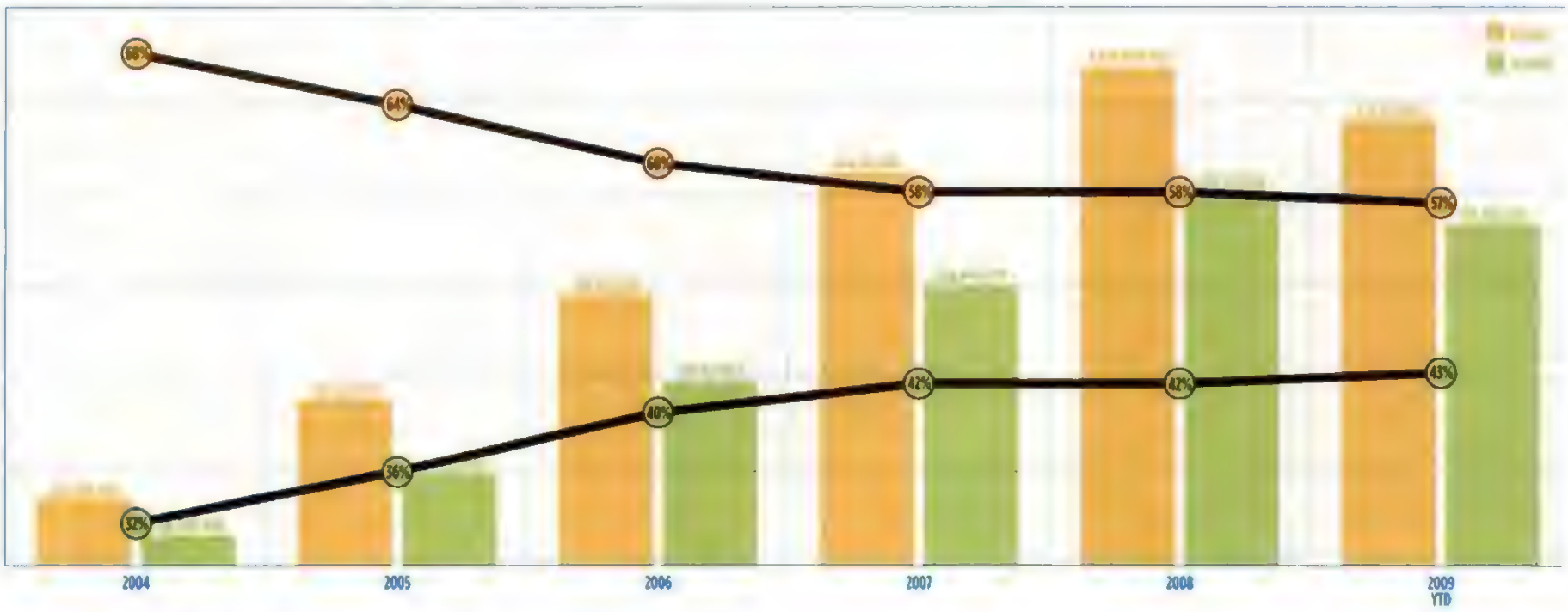
HIT DIGITAL ALBUMS HAVE LOST GROUND

In the last half decade, the most popular digital albums have sold worse relative to total digital album sales. But that trend has slowed in the last three years.



TRACKING SALES OF DIGITAL ALBUMS AND SONGS

In the last half decade, as sales of individual tracks have grown in units (orange bars), they have declined as a percentage of total tracks sold online (orange circles). At the same time, tracks purchased from albums—assumed to contain 12 tracks each—have grown in terms of units (green bars) and as a percentage of tracks sold online (green circles).



ARE THERE RICHES IN NICHES?

So how can music companies adapt to this new world? "The Long Tail" urges businesses to "think niche." Since the future is "selling less of more," it makes sense to make available every product possible. And since niche titles are rarely discounted, Anderson argues, online retailers like Amazon are wise to use recommendation engines to subtly nudge their consumers toward relatively unpopular items.

At the time "The Long Tail" came out, this was smart advice—and it still is for online retailers like Amazon and Netflix, which sell physical goods. For years big-box retailers like Wal-Mart have used popular CDs as loss leaders to drive sales of more expensive, high-margin products. So far, however, pure digital retailers work differently, and iTunes, which typically has the highest prices of any online music store, still has the highest market share. (iTunes also sells more expensive versions of some albums.) And as long as the most popular titles command the highest prices, as they now do on iTunes, retailers would be wise to steer consumers toward them in order to maximize revenue and, presumably, margins.

There is also evidence that a retailer could alienate consumers by steering them toward niche items that don't appeal as much as hits. Anderson wrote in the book that, as listeners stop buying CDs and explore the tail, they are "typically more satisfied with what they find." But Elberse studied user ratings at the Australian DVD rental service Quickflix and found that the more popular titles also received the most favorable ratings. Users who rented obscure titles tended to rate them less favorable than they did hits.

"No matter how I slice and dice the customer base, customers give lower ratings to obscure titles," she wrote in her article for the Harvard Business Review. "There are signs that if you keep pushing people into the tail because the economics for you are really good, that might actually hurt you in the long run." "That may be true for the specific example of the Australian DVD data," Anderson wrote on his blog, "but it is not clear from the paper why she feels able to extrapolate that to all Internet commerce." In their analysis of Netflix user ratings, Wharton's Tan and Netessine also found that consumers tend to be more satisfied by hits than niches.

While it's easy to see how retailers could adapt to the world of "The Long Tail," what about content creators and the companies that fund and market their work? Any label or artist that stopped trying for a hit in order to focus on a niche is almost certainly doing the wrong thing, at least in economic terms. Although niche titles collectively account for a greater percentage of sales, no individual one accrued any meaningful income—and few have received the attention their creators would need to perform or sell merchandise at a time when those revenue streams are becoming more important.

Major labels and independents that are run as serious businesses should continue to focus on how to reach a mass audience—especially on how they can do so using new digital tools and the advertising and sponsorships that are becoming increasingly important in the music businesses.

Indeed, labels have continued to focus on finding hits for a reason: It's almost impossible for them to make real money any other way. (Even if a company or act decides to give away music in order to play live or sell other goods, they still need to reach a significant audience to make that pay off.) Elberse, for one, does n't think content companies should focus on hits any less than they do now. "I don't think they need to go about their job any differently now than they did 10 years ago," she told Billboard. "They will still bet on a few projects more than other projects in their portfolio and hope they will become the winners that pay for the majority of things that don't make a profit." •••

Editor's note: This story was edited by Louis Hau and Robert Levine; Levine several years ago worked with Chris Anderson, the author of "The Long Tail," at Wired magazine.

A 'Long' Life

It's Easier Than Ever To Sell Albums—But Harder Than Ever To Stand Out

In the online age, do artists still need labels? The Long Tail seems to imply that they don't, and many digital music executives agree. Just put the music online, they say, and fans will find it.

But how many?

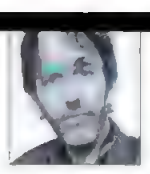
Although popular albums no longer dominate the market like they once did, each digital album toward the end of the tail won't benefit much. That's because the Long Tail phenomenon takes away significant sales from the few albums at the top of the charts but redistributes those sales among many others—each of which doesn't sell enough additional copies to amount to a significant gain.

The same forces that make digital distribution so easy make it harder for each individual album to achieve even modest sales. In a record store, an artist might dominate a niche easily, since the shop might only stock a few thousand other titles. At an online retailer, it's easier to get lost in a crowd of hundreds of thousands.

Consider the numbers: Since 2004, the most popular digital albums have lost market share to less popular titles, according to Nielsen SoundScan. (Since sales of digital albums are rising, these losses are in market share, not units sold.) In 2005, the titles that ranked from No. 101 to No. 200 on Nielsen SoundScan's list of the best-selling albums of the year collectively lost one percentage point of market share—equal to 1,700 units each. Now, that same force also hurts albums that aren't in the top tier of hits: In 2006 the top 2,000 albums lost market share to less popular titles.

To the losers, the decline can be significant: Albums among the 100 best sellers of 2006 collectively lost three percentage points of market share, according to SoundScan, equal to about 10,000 copies each. At the other end of the tail, however, the gains are so modest they barely matter. In 2006, the No. 7,000-ranked title gained about 64 units worth of market share. At No. 10,000, the gain was 53 units.

Album sales are so hard to achieve for niche artists that giving away music may seem like a good idea, and the value of additional fans could outweigh the revenue lost. But it's awareness—not just sales—that's hardest to come by. There's already so much free music available on the Internet that giving it away might not do much to win an artist new fans. —*GP*



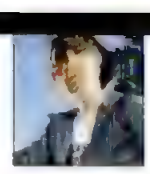
SIDEMAN NO MORE
David Rawlings holds his own on solo debut

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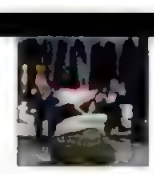
IN STEREO
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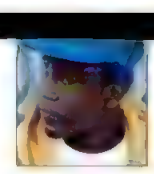
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MUSIC



Not apologizing anymore: ONEREPUBLIC

BY CORTNEY HARDING

THIS REPUBLIC OF ROCKING

OneRepublic Is Ready To Prove It's Bigger Than 'Apologize'

In the mid-'80s—at the height of the band's popularity—a rock critic called Def Leppard the most faceless band in the world. While almost anyone with a radio could sing one of its hits, members of the band were able to walk around largely unmolested, and in some cases, ignored.

OneRepublic frontman Ryan Tedder is hoping to avoid a similar fate. Ever since "Apologize" topped the Billboard Hot 100 in late 2007, the song has become part of pop culture; even if you don't know it off the top of your head, you've probably heard it while you were buying toilet paper at the drugstore. Tedder's biggest goal for OneRepublic's new album, "Waking Up," which will be released Nov. 17 on Mosley/Interscope, is to define the band beyond one extremely popular single.

"Of course it would have been safer to just make [debut album] 'Dreaming Out Loud,' part two," Tedder says. "But we didn't want to do that. The first album sounds like a band in Los Angeles in a studio. The new one reflects our experience since then—it's colorful and uptempo and exciting, not just a collection of ballads."

Along with touring to set up the new album—OneRepublic opened for Rob Thomas—Interscope is rolling out an extensive campaign to define the band. Four songs from the new album, including the first single, "All the Right Moves," will be released prior to the 17th as part of iTunes' Countdown promotion. Fans who purchase those songs will then have the option of buying the remainder of the album on release day.

"All the Right Moves" is No. 85 on the Hot 100. "The song is building at hot AC and we're getting good early support from top 40," OneRepublic manager Ron Laffitte says. "The band is going to stations in different cities and having sit-downs with program directors."

Laffitte says "All the Right Moves" is the lead single in all territories, save for Germany, where a synch led to a different track gaining traction. "A pretty big film came out over there recently, and the song 'Secrets' was featured in it pretty prominently," he says. "It was a great starting point for us, and the song is now at No. 2 on the German airplay chart."

Steve Sherr of Interscope's marketing team says OneRepublic is focusing its promotional efforts on the local level. "Pretty much every city they go to, they're doing local press and regional TV," he says. Despite the fact that Tedder is adamant that the new album isn't "drive the kids to soccer practice music," Sherr says it's important for the group to play "Good Morning Cleveland," or each city's equivalent program.

"You can reach more people playing local stations than playing Letterman," Sherr says. "But that said, they are going to play the Jimmy Kimmel and Craig Ferguson shows, too."

OneRepublic will also be part of a promotion with the NBC weight loss reality show "The Biggest Loser" and the charity Feeding America. "Ryan was filmed talking about Feeding America and the work they do, and we're going to film the entire band at a food bank," Sherr says. "The segment will then air at the end of an episode of 'The Biggest Loser.' "

In addition to appealing to OneRepublic fans, Laffitte says that he wants to reach out to fans of Tedder's songwriting. "When we do local media, it's a great way for us to tell their story and start conversations," he says. "A lot of stations will play songs such as Beyoncé's 'Halo' during their interviews with OneRepublic and then ask Ryan about writing those songs. It's a natural thing to talk about and it really shows Ryan's range."

Tedder says that, in a perfect world, he would keep his songwriting and producing separate from the band. "I do get the extra exposure, though, which is always good," he says. "I will say that being a writer and a producer is much easier than being an artist." ••••

LATEST BUZZ

>>>BON JOVI PLAYING BERLIN WALL

Bon Jovi has added a performance at the 20th-anniversary celebration for the fall of the Berlin Wall in Germany to an already full promotional schedule for its new album, "The Circle." The group is currently the only entertainment at the Nov. 9 ceremony and will perform the album's first single, "We Weren't Born to Follow." Bon Jovi will also perform on NBC's "Today" each Wednesday during November. It will kick off a world tour Feb. 19 in Seattle that is expected to last two years, covering 30 countries.

>>>LADY GAGA BREAKS RECORD

Lady Gaga is the first artist in the 17-year history of Billboard's Pop Songs chart to notch four No. 1s from a debut album, as "Paparazzi" rises 3-1. The singer, recently honored as Billboard's Rising Star, previously led Pop Songs with "Just Dance," "Poker Face" and "LoveGame" from her debut release, "The Fame." The set has sold 1.6 million copies, according to Nielsen SoundScan. It will be rereleased Nov. 23 in expanded form as "The Fame Monster." Since the Pop Songs chart debuted in 1992, only Ace of Base and Avril Lavigne have had three No. 1s from a debut album.

>>>LEWIS MAKES LIVE DEBUT

Leona Lewis played her first full concert on home turf in Hackney, East London, to launch her new album. The U.K. singer, who became a worldwide star after winning "The X Factor" in 2006, grew up in Hackney and chose the borough's famous Hackney Empire theater for her Nov. 2 live debut. "I first performed here when I was 13," she told the audience. "So it seemed fitting to come back and do my first live show here." Lewis is expected to tour next year, although dates haven't yet been announced.

Reporting by Gary Graff, Mark Sutherland and Gary Trust.

ROCK BY MIKAEL WOOD

All Eyes On Him

Roots Rock Sideman Dave Rawlings Steps Into The Spotlight

Dave Rawlings has spent the last decade establishing himself as one of the most prominent sidemen in roots music, working in the studio and on the road with the likes of Old Crow Medicine Show, Bright Eyes and his longtime partner Gillian Welch. But this month Rawlings makes a move toward center stage with the release of "A Friend of a Friend," the debut album by the Dave Rawlings Machine, which finds the singer/guitarist leading an all-star ensemble that includes Welch, members of OCMS, Tom Petty keyboardist Benmont Tench and Nate Walcott of Bright Eyes. The nine-track set hits stores Nov. 17 on Welch and Rawlings' Ryko-distributed Acony Records.

Given the authority with which Rawlings sings and strums on "A Friend of a Friend," one might wonder if the desire to make an album with his name on the cover has been burning inside him while he toiled for others. "In a word, no," Rawlings says with a laugh. "If it had, I suppose I would have done it a lot sooner. I just didn't think there was much of a point in putting out something unless it was of a particular level of quality. And maybe I didn't feel like I could achieve that until recently."

According to Welch, "Dave never really liked the sound of his voice as a lead singer until a couple of years ago, when it kind of got fatter and bigger. Now he's got this really great, reedy rock'n'roll tenor."

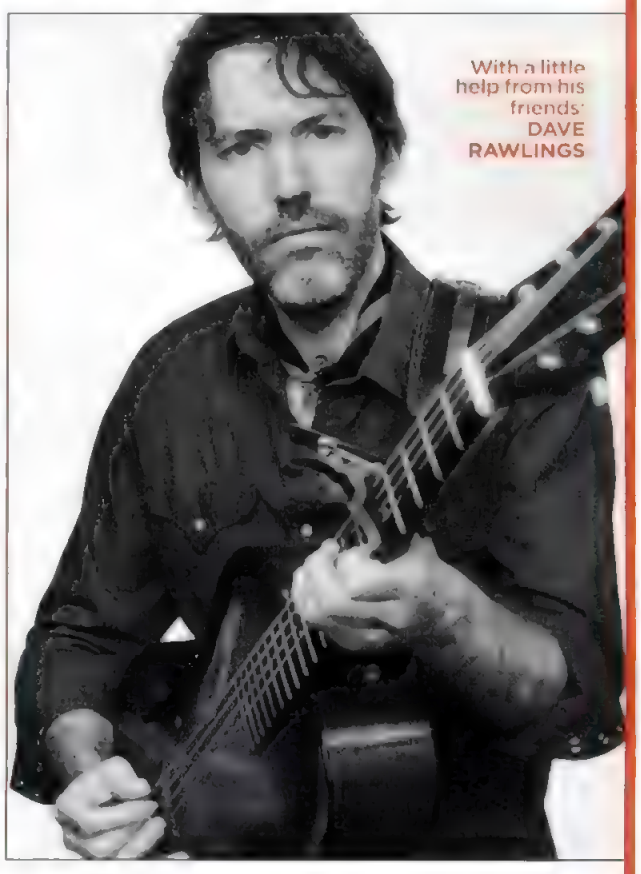
Indeed, the tunes on "A Friend of a Friend" —which includes seven originals, as well as versions of Ryan Adams' "To Be Young (Is to Be Sad, Is to Be High)" and "Method Acting" by Bright Eyes—swing much harder than those on Welch's more austere recordings. "Not to make a joke on the title of the album, but these songs seemed a lot friendlier," Welch says. That different quality, she adds, required a different approach.

Despite Rawlings' extensive résumé, Acony GM Lori Condon acknowledges that the challenge in selling a record by the Dave Rawlings Machine is getting listeners to recognize the frontman's name. ("He's a little bit of a mystery man," his manager Cliff Burnstein says.) Condon says the label is utilizing Welch's Web site and her e-mail list as a way to bring "A Friend of a Friend" to the attention of those who may not realize they're already fans of Rawlings' work.

At retail, the label is focusing on its relationships with indie stores; on his upcoming tour (which kicks off Nov. 28 in Athens, Ga.) Rawlings is scheduled to make daytime in-store appearances at Nashville's Grimey's and Austin's Waterloo, among others. Press coverage also plays a central role in the label's rollout, says Condon, who mentions an upcoming American Songwriter cover and a four-star review in England's Uncut magazine. "It's pretty difficult to have any certainty about our sales expectations," Condon says, "especially since Gillian's last album came out in 2003. But I'd say that in a year from now, 20,000 records would feel good."

"Talking someone into buying a record that they don't like" is tricky business, Rawlings says, speaking as both artist and label owner. "All you can do is put it out there and let the people who have a good chance of liking it know about it." ....

'I just didn't think there was much of a point in putting out something unless it was of a particular level of quality, and maybe I didn't feel like I could achieve that until recently.'
—DAVE RAWLINGS



With a little help from his friends: DAVE RAWLINGS



ROCK BY RICHARD SMIRKE

STEREO VISION

Stereophonics Survive Label Chaos And Come Back Strong

Scoring a fifth successive U.K. No. 1 album should be a momentous occasion for any band, but in October 2007 the Welsh rock outfit Stereophonics wasn't able to savor the achievement for long.

Just as their sixth studio set, "Pull the Pin," topped the Official Charts Co. (OCC) albums list, Stereophonics' label, V2, was integrated into Mercury Records following its acquis tion by Universal Music Grou (Billboard.biz, Oct. 22, 2007 That left one of Britain's bigge contemporary rock bands effe tively between labels.

Looking back, Stereopho ics singer/songwriter Kel Jones reckons the timing a fected sales for "Pull the Pin "Nobody was working th record," he recalls. "Mercu

GLOBALPULSE

EDITED BY TOM FERGUSO

>>>HOWARD'S END

Veteran South Africa-born/Germany-based schlager singer Howard Carpendale retired from music in 2003—but that didn't last long. Carpendale's latest album, "Stark" (Koch/Universal), released Sept. 25 in Germany, Austria and Switzerland, returns the 63-year-old to the charts that were his regular haunts in the '70s and '80s.

"Stark" is the second new set Carpendale has recorded since shunning retirement in Miami and heading back to Germany in 2007. His November 2007 comeback album, "20 Uhr 10," has sold more than 300,000 copies in Germany, according to his label. Encouraged by that success and a subsequent sellout tour, Carpendale decided the comeback shouldn't be a one-off.

The 12 tracks on "Stark," he says, were informed by personal experience to create "the soundtrack of my life." However, Carpendale swiftly ad that it's not strictly autobi graphical. "I haven't really e perienced [all] the things th I sing about," he says. "Th would be too terrible. But it h to be authentic. The son have to be about things th could have happened to me

Koch says "Stark" is closi in on gold status (100,00 shipments); it remains on t Media Control/Gfk chart.

The new album's origin material is published b Airplay/Warner/Chappe Carpendale will undertake 40-date tour Germany April and May 2010, book through the Berlin-base DEA. —*Wolfgang Spa*



Copyrighted material



idn't want to step on V2's oes and V2 staff were going, We're all being fired.' It was shit time."

Fast-forward two years and ones says the quartet is "in better place than it's ever een." His mood is fueled by he U.K. release of the act's ew studio album, "Keep alm & Carry On," Nov. 16, ollowing a successful great-st-hits campaign.

Mercury will release "Keep alm" simultaneously in apan and Australasia; the bum will roll out internation-lly in February 2010 but, as t, an American release is yet be confirmed.

The album's mix of contem-lative ballads and fiery rock umbers pushes Jones' deep vocals to the fore. "I didn't want to make a guitar album with a big wall of sound," he says. "I just wanted to do something a lot more reflective and a bit more layered."

The act, which is published by Universal Music Publishing, has sold more than 9 million albums worldwide, says its Los Angeles-based manager Dan Garnett of Nettwerk.

Label upheaval notwithstanding, the OCC says "Pull the Pin" has sold 199,700 copies in the United Kingdom. But that doesn't compare to Stereophonics' 2001 best seller "Just Enough Education to Perform," with 1.8 million copies.

U.S. sales for "Just Enough" stand at 83,000 copies, according to Nielsen SoundScan, but Jones says the band has learned to live with its failure to crack America. "We just never had that luck," he says. "It would be good to do, but we don't lie awake at night worrying about it."

The band's first full Mercury release, "Best of Stereophonics: Decade in the Sun," has sold 691,000-plus copies since its November 2008 U.K. release, according to the OCC. "That showed there's a huge market out there that loves the band," says Mercury U.K. product manager Rachael Paley.

Paley notes that the band built up a five-figure SMS database during the "Decade" campaign, adding that Stereophonics' strong online presence was vital to creating anticipation for "Keep Calm." Twitter, Facebook and the band's Web site (Stereophonics.com) have been key to online activity, with a special Facebook application set to go live prior to the album's release.

TV is also playing a big part in the U.K. setup, with appearances on prime-time shows like BBC 1's "National Lottery" (Nov. 11) and specialist programs like BBC 2's "Later With Jools Holland" (Oct. 27 and 30).

But internationally, touring is the heart of the campaign. Garnett says the "Pull the Pin" world tour grossed more than $10 million in ticket sales. He anticipates similar results from the new campaign, including a March 2010 U.K. arena tour (booked by X-Ray Touring) followed by Europe, Asia, Australia and three U.S. trips, booked by Paradigm.

"We're a live band," Jones says. "That's where we get our kicks from a lot of the time—we're all kind of gypsies at heart." ••••

>>>SCREEN DREAM

he Italian music industry's ove affair with TV talent nows continues to blossom. he latest proof is Alessan-ra Amoroso, a 23-year-old nger from Lecce, who won he eighth edition of the anale 5 network's talent how, "Amici di Maria De Fil-ppi," in March.

Her prize was a recording eal with Sony Music Italy, esulting in an EP, "Stup-da," which Sony reports as sold 200,000 copies. hat was followed by her ebut album, "Senza Nuv-le," which entered the FIMI hart at No. 1 a week after s Sept. 25 release.

"It's already gone platinum with 70,000 copies shipped]," ays Sony Music Italy CEO udy Zerbi, "and we reckon could well reach triple-latinum." The album launched ith a concert in Milan that as broadcast live to movie heaters throughout Italy.

Zerbi is effusive in his raise of "Amici" presenter aria De Filippi, describing er as "the real talent scout and A&R on this." "Amici" first aired in 2001, although its impact on album sales was negligible in its first seasons. Ironically, during those relatively lean years, the show turned down a then-17-year-old Amoroso.

Amoroso, who doesn't write her own material, is booked by Sony's Modena-based agency International Music and Arts.

—Mark Worden

>>>SLOW DAZZLE

There's some irony in the title of Brett Anderson's rapidly recorded third solo album, "Slow Attack," which arrived in the United Kingdom a little more than a year after its predecessor, "Wilderness."

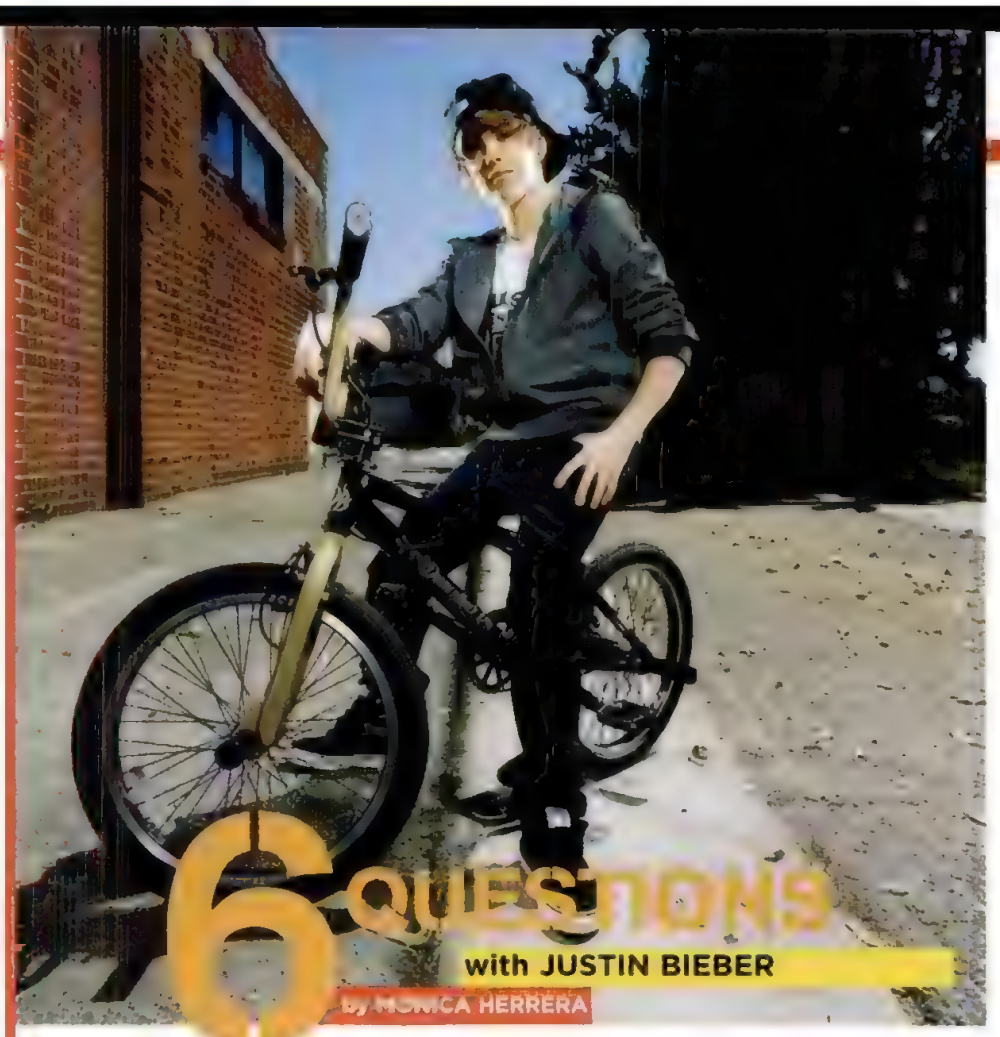
Released Nov. 2 on Anderson's own label BA Songs, the album then rolls out in Europe, Australia and Asia through various licensing deals. A U.S. deal hasn't yet been struck.

"Slow Attack" teams the former Suede singer with sometime Brian Eno and David Holmes collaborator Leo Abrahams, the guitarist/arranger whose work can be heard in movies like "Ocean's 12" and "Code 46."

As producer/co-writer, Abrahams' cinematic experience helped create a lusher sound than the stripped-back "Wilderness," says Anderson's London-based manager Ian Grenfell. " 'Slow Attack' is a more 'produced' —and quite a lot more commercial—album than the last two," he says. "We're starting to receive good radio interest."

The album's setup has included posting acoustic versions of tracks on YouTube. "We've been dropping in a new one every two weeks since early August and getting some very positive comments and high viewing figures," Grenfell says.

Anderson, who recently signed a worldwide publishing deal with Bucks Music, follows up his intimate show Oct. 27 at London's Tabernacle venue with a U.K. and European tour (booked by 13 Artists) starting in late January. *—Steve Adams*



6 QUESTIONS with JUSTIN BIEBER

by MONICA HERRERA

A year ago, Justin Bieber was a kid from Toronto who had a gift for singing sweet-natured covers of Usher hits, a penchant for playing the drums and a resourceful mother who posted clips of him on YouTube.

Today, Bieber could be the biggest tween heartthrob in music. After signing with Island Records, with the support of his mentor, Usher, the 15-year-old released his debut single, "One Time," in the summer and almost instantly turned his online audience into an army of dedicated fans. "Bieber mania," as his management now calls it, has spread so quickly that NBC says more than 2,000 people attended his Oct. 12 "Today" performance at New York's Rockefeller Plaza—the largest crowd for any artist this year, including Miley Cyrus.

Bieber's second single, "One Less Lonely Girl," recently joined "One Time" on the Billboard Hot 100, and a third, "Love Me," which lifts its hook from the '90s Cardigans' hit "Lovefool," also looks poised to enter the fray. With his debut album, "My World," due Nov. 17, Bieber reflects on his whirlwind of a year, the experience of recording and co-writing his album and how he stays connected with fans.

1 When did you first think you might have a talent for music?

I've always loved music, especially percussion . . . I'm a big fan of Travis Barker. My mom bought me my first drum kit when I was 4 because I was banging on everything around the house, even couches. I picked up the guitar when I was 6 and taught myself to play, but I didn't really start singing until I was 10.

2 How did you start taking it seriously?

I entered a singing competition, and some of my relatives who couldn't make it wanted to see how I did. I posted the videos on YouTube, and then other people started viewing and subscribing. I didn't tell my friends because they didn't really know that I could sing. They knew me for playing sports. I just wanted to be a regular kid, and I knew they wouldn't treat me the same way if I told them.

3 Your first three singles are all about young love. What are the rest of the songs on "My World" like?

Most are about love and stuff that girls can appreciate, but I also co-wrote a song called "Down to Earth." It's a ballad about the feelings I had when my parents split up and how I helped my family get through it. I think a lot of kids have had their parents split up, and they should know that it wasn't because of something they did. I hope people can relate to it.

4 Do you still keep up with your fans on YouTube?

Oh, definitely. I think the Internet is the best way to reach your fans. A couple of years back, artists didn't have that tool, so why not use it now? I'm also on Facebook, and my fans got together and sent me a "Get Well" card on Twitter when I was sick the other day. That was really cool. For now, I'm too worried about getting too close to the fans. I don't share much personal information.

5 What has been the biggest change for you in the past year?

I've gained a lot more fans, and I'm able to travel a lot more. I went to the U.K. for the first time in the summer, and hundreds of girls came out to see me. I wasn't totally surprised because a lot of the people who comment on my YouTube videos are from overseas, but I still had no idea that many people would come.

6 In September, you presented at the MTV Video Music Awards and defended Taylor Swift after Kanye West interrupted her acceptance speech. What was that like?

When I first found out I was going to the VMAs, I was like, "Wow, this is such a big deal—let's go shopping!" After I presented, Taylor Swift thanked me for saying that she deserved to win her award. She said, "Thanks for sticking up for me, lil' bro," and I was like, "Yeah, I've got your back." I wasn't nervous at all, though . . . I never get nervous. I don't think any performer really does. ••••

ALBUMS

POP

TRAIN

Save Me, San Francisco
Producer: *Martin Terefe*
Columbia Records
Release Date: *Oct. 27*
Train frontman Pat Monahan isn't kidding when he promises toward the end of his band's fifth album, "Save Me, San Francisco," that "brick by brick, we'll get back to yesterday." Train's 15-year anniversary puts the group on the nostalgia track, from shrinking its lineup to the three founders—Monahan, guitarist Jimmy Stafford and drummer Scott Underwood—to a title track that celebrates the band's formative days. On "I Got You," Train nods to Bay Area forebears the Doobie Brothers by using the lyrics and melody from the group's "Black Water." But Train travels in a fresh direction during the beatnik buoyancy of the single "Hey, Soul Sister," the playful cadence of "If It's Love" and the ambient build of "Breakfast in Bed." But the trio mostly stays on a familiar track with the lushly crafted melody of string-laden songs like "Parachute," "This Ain't Goodbye" (co-written with Ryan Tedder) and "Words." Monahan's earnest love songs are all sugar and sunshine, right up to the gentle album closer, "Marry Me."—*GG*

GOSPEL

THE BLIND BOYS OF ALABAMA

Duets
Producers: *various*
Saguaro Road Records
Release Date: *Oct. 27*
The Blind Boys of Alabama have been in business for generations, but only during this decade has the enduring gospel group achieved broader recognition and acclaim. Much of that has come through the alliances the Blind Boys have made with artists from Ben Harper to Randy Travis, both of whom appear on the group's latest release, "Duets." Only four of the 14 tracks are new, but many—like the lovely "Magnificent Sanctuary Band" (featuring Susan Tedeschi)—may be unfamiliar to Blind Boys fans. That track was culled from an album issued by the featured artist, but the previously unreleased cuts make for some of the most exciting moments. With the help of Toots & the Maytals' Frederick "Toots" Hibbert, the Blind Boys meld nyabinghi reggae and gospel on "Perfect Peace," while a collaboration with bluesman John Hammond on "One Kind Favor" sounds like a doom-filled soundtrack to a midnight bayou tour. Other guest spots include performances by Lou Reed ("Jesus"), Bonnie Raitt ("When the Spell Is Broken") and Jars of Clay ("Nothing but the Blood").—*WO*





JOHN MAYER

Battle Studies
Producers: *John Mayer, Steve Jordan*
Aware/Columbia
Release Date: *Nov. 17*
With all of his recent tweeting and tabloid coverage, it's a wonder John Mayer had time to write new music—much less the best and most adventurous of his four studio albums. Three years after his double-platinum album "Continuum," the new release "Battle Studies" finds Mayer musing about "finding ways to keep the good alive" in romance. He also marches into fresh stylistic terrain by sampling an anthemic U2 ambience on "Heartbreak Warfare," weaving Beatles-esque textures into "All We Ever Do Is Say Goodbye" and creating smooth Southern California pop melodies on "Half of My Heart" (featuring Taylor Swift). Mayer also puts a funky, sinewy spin on Cream's arrangement of Robert Johnson's "Crossroads." And while the artist has raised some eyebrows by asking, "Who says I can't get stoned?" (on the album's first single, "Who Says"), the rest of the collection certainly has the goods to eclipse that overblown controversy.—*GG*

VARIOUS ARTISTS

Fire in My Bones: Raw, Rare & Otherworldly African-American Gospel, 1944-2007
Producer: *Mike McGonigal*
Tompkins Square
Release Date: *Oct. 27*
Most modern listeners identify African-American gospel with recordings that mix passion with professionalism, and perhaps a certain amount of studio smarts. But that ignores the pre-war tradition of street-corner preachers, as well as the small groups that sound as though music isn't coming to them but *through* them. Those traditions cast a shadow for decades, especially in music released by obscure artists on small labels. This three-disc compilation collects 80 recordings of various unpolished styles, in all their haunting glory. Some are peaceful, others pretty, while a few sound downright scary. Much of this music is influenced by, if not made in the shadow of, other styles. One standout is Elder Beck's anti-rock track "Rock and Roll Sermon," a tirade against the pop music scourge of the day—1956. As the liner notes point out, "It rocks harder than most any rock music in its day." This smartly curated collection is essential for anyone interested in gospel and good fun for those who aren't.—*RL*

ROCK

ATREYU

Congregation of the Damned
Producer: *Bob Marlette*
Hollywood Records
Release Date: *Oct. 27*
Atreyu's 2007 release, "Lead Sails Paper Anchor," found the band experimenting with a softer side when the group's Alex Varkatzas ditched his snarling growl for clearer vocals. But Atreyu has resharpened its teeth on its new album, "Congregation of the Damned," which features the return of Varkatzas' deadly scream. But the set still features somber moments, as heard on songs like "Wait for You," "So Wrong" and "Insatiable." Traces of Atreyu's earlier material—like the 2004 "The Curse—can be found on "You Were the King, Now You're Unconscious," "Stop! Before It's Too Late and We've Destroyed It All" and "Bleeding Is a Luxury"—all of which contain back-and-forth vocal exchanges between Varkatzas and drummer Brandon Saller, mixed with chugging guitars, heavy bass and pounding drums —*ECJ*

RAP

TECH N9NE

K.O.D.
Producers: *various*
Strange Music
Release Date: *Oct. 27*
Out of adversity come strength. That's the messag independent stalwart Tec N9ne delivers on his most i trospective project to dat "K.O.D." On the set, he raps h way through a vivid journe to hell and back chronicled



JULIAN CASABLANCAS

Phrazes for the Young
Producers: *Jason Lader, Mike Mogis*
Cult Records/RCA
Release Date: *Nov. 3*
Strokes frontman Julian Casablancas steps out with his debut solo album, "Phrazes for the Young," and dynamically weaves '80s techno-pop with psychedelic punk, while also reinventing his usual monochromatic croon. His punk attitude is evident on the opener, "Out of the Blue," on which he sings over upbeat guitar and bright synths, "I know I'm going to hell in a leather jacket/But at least I'll be in another world while you're pissing on my casket." The first single, "11th Dimension," has an old-school dance vibe, complete with electro pulses and enough vocal irony to maintain the cool factor, while "4 Chords of the Apocalypse" is a bluesy number that explodes into a woeful wail. The bleak drums on "Ludlow St." segue into jangly guitars as Casablancas boozily mourns New York's gentrified Lower East Side, proving that he can still orchestrate his own musical hangover.—*KP*



MORRISSEY

Swords
Producers: *various*
Universal Music
Release Date: *Nov. 3*
Most of the songs on Morrissey's B-sides collection, "Swords," aren't new, but the set is a varied trove of material recorded since 2004 that wasn't included on the former Smiths frontman's most recent three solo albums. There's a lot of piano and torch here, and plenty of the 18 tracks follow classic Moz formulas, putting wistful lyrics against melodic optimism. But the songs also show the artist's continued creative stretch, from the staggered orchestral layers of "The Never-Played Symphonies" to the ambient "Sweetie-Pie," on which Morrissey's normally careening vocals are more a cantor's eulogy. On "Shame Is the Name" (a B-side to the 2009 single "I'm Throwing My Arms Around Paris") Pretenders frontwoman Chrissie Hynde joins on vocals—a brilliant concept that is sadly underexploited in the mix. From the range of production styles to the bonus disc of live tracks, "Swords" is a welcome catalog addition.—*EN*

THE BILLBOARD REVIEWS

hree acts: "Anger," "Madness" nd "The Hole." Spurred by his nother's health problems, ech N9ne's emotional jour- ey also speaks to the pain, ear and helplessness that all f us have experienced at ome point in our lives. The nflinching opener, "Show Me God," dramatically sets the tage as Tech N9ne—accom- anied by Three 6 Mafia and trange Music colleagues in- uding Krizz Kaliko and Kutt alhoun—creatively winds his ay past "Demons," "Horns" nd "Shadows on the Road" nd back into the light: the elf-affirming title track, which tands for "king of darkness." ech N9ne's engaging flow, heatrical rhythms and pithy rics make for a nuanced and emorable ride. Who says here's no substance in hip- op anymore?—*GM*

LATIN

UPA & THE APRIL ISHES

ste Mundo

roducer: *Oz Fritz umbancha*

elease Date: *Oct. 27*

Vhether it's klezmer, cum- ia, ska, reggae or French hanson, there doesn't eem to be a genre that the an Francisco quintet Rupa the April Fishes can't do. ead singer Rupa Marya has n ear not only for lan- uages but also for singing them. (She sings in rench, English and Span- h.) Marya gets the right usicality out of each, with uthentic results. The songs e often serious in content, ackling the longing of nmigrants separated from heir loved ones ("Este udo," "Por la Frontera"). ther highlights include the ngthy flute-and-tabla intro to "Soy Payaso," which gives way to a rollicking sound that recalls "Fiddler on the Roof" (but in French). The beauty of "Este Mundo" is how the trumpet, accordion and strings can express melancholy and boisterous joy on a hairpin turn.—*ABY*

NEW & NOTEWORTHY

DOLLY PARTON

Dolly

Producers: *various*

RCA Nashville/Legacy

Release Date: *Oct. 27*

Dolly Parton has spent her career veering between mountain music tradition and Nash-Vegas glitter—what else would you expect from an artist who built an amusement park near her Appalachian hometown? Her first career-spanning boxed set, "Dolly," captures the highlights of Parton's improbable American journey, with a focus on her early recordings with Porter Wagoner and solo '70s hits like "Coat of Many Colors" and "Jolene." This four-disc set follows Parton through the '80s, when she strayed from her strengths on crossover hits like "9 to 5" and "Islands in the Stream," then returned to her roots on the Ricky Skaggs-produced "White Limozeen." Unfortunately, the set's last songs are from the early '90s. Since then, Parton has gone full circle yet again, recording three critically acclaimed bluegrass albums for Sugar Hill, then abandoning that aesthetic on the appropriately named "Backwoods Barbie." Perhaps that's a story for another set, however, and newcomers and fans alike will find this one remarkably satisfying.—*RL*

LEGEND & CREDITS

DITED BY MITCHELL PETERS ALBUMS) AND MONICA ERRERA (SINGLES)

ONTRIBUTORS: Ayala Ben- huda, Mariel Concepcion, ndra Gordon, Gary Graff, Evan Jones, Robert Levine, Michael enachem, Gail Mitchell, Evie gy, Wes Orshoski, Kelsey ine, Alex Vitoulis

RITICS' CHOICE ★: A new lease, regardless of chart otential, highly recommended r musical merit.

PICK ▸: A new release predicted to hit the top half of the chart in the corresponding format.

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Monica Herrera at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003, or to the writers in the appropriate bureaus.

SINGLES

DANCE

JANET JACKSON

Make Me (3:37)

Producer: *Rodney "Darkchild" Jerkins*

Writer: *not listed*

Publisher: *not listed*

A&M/UMe

Janet Jackson gave her late brother, Michael, two gifts in September. First, the singer paid tribute by performing their "Scream" duet at the MTV Video Music Awards; then she premiered the "Off the Wall"-inspired dance track "Make Me," now a single on her "Number Ones" album due Nov. 17. Her most appealing and high-energy track since the 2001 "All for You," the song thumps aggressively, with a funky guitar lick driving the rhythm. Its nonstop vamp recalls "Don't Stop Til You Get Enough," as Jackson puts a new twist on that classic disco number's chorus. "Don't stop it baby, don't stop til you get it up . . . Ain't nobody else like you/Only you got the moves you do." "Make Me" isn't just Jackson's best dance song in years—it's a hit that would make her brother proud.—*MM*

POP

THE SCRIPT

Breakeven (3:55)

Producers: *various*

Writers: *various*

Publishers: *various*

Phonogenic/Epic

The Script's last single, "The Man Who Can't Be Moved," failed to ignite U.S. airwaves despite its success in Europe. The group's follow-up, however, should rectify that situation. "Breakeven" is an insightful breakup song about the devastating pain felt when one learns that a former lover has moved on. "They say that things happen for a reason," frontman Danny O'Donoghue sings. "But no wise words gonna stop the bleeding/'Cause she's moved on while I'm still grieving/And when a heart breaks, no, it don't break even." A potential multiformat hit, this well-crafted song is already resonating with hot AC audiences and brewing at modern rock and top 40, positioning the Irish trio for stateside chart success.—*AV*

ROCK

RYAN STAR

Breathe (3:50)

Producer: *Howard Benson*

Writers: *R. Star, M. Collins*

Publishers: *r. star—the Scientists Canvas (BMI), Okgar Music Publishing admin. by Sony/ATV, Fake and Jaded Music admin. by the Royalty Network (BMI)*

Geffen

On his heartfelt, slow-burning single "Breathe," Ryan Star extends a hand to everyone in need. "Take the world off your shoulders and put it on me," he sings, his voice clenching with veracity. Star catches his own breath during the song's breakdown, singing low and airy over a brooding piano melody. An electric organ kicks in that recalls Bill Withers' "Lean on Me," and while those two songs share the same uplifting theme, Star's is much heavier, its urgency intensified for a different genre and era. The video for "Breathe" cleverly puts the single's lyrics into action, asking potential employers to contact the "real people looking for real jobs" featured in the clip. But visuals are just a bonus to this bright power-rock anthem, which by itself offers plenty to send an inspirational message home.—*SG*



GUCCI MANE FEATURING USHER

Spotlight (3:55)

Producer: *Polow Da Don*

Writers: *R. Davis, J. Jones*

Publishers: *various*

So Icey/Asylum/Warner Bros.

You know you're approaching hip-hop greatness when your single's hook marks the return of a superstar. "It feels so good to be back," Usher bellows at the top of Gucci Mane's "Spotlight," about a girl the Atlanta rapper wants to bed. As usual, Mane keeps his verses nimble and lighthearted: "Baba, baba, Ok-a/Where you wanna go today/Know she not a prostitute/But if she was I'd have to pay." The rapper also shouts-out recent collaborators Mariah Carey and Trina, comparing his love interest to the singers over a Polow Da Don-produced beat. "The spotlight ain't nothing without you, girl," Usher echoes in the song's infectious chorus, which is soused with extended piano chords, minimal drums and paced hand claps. If there was any doubt that Mane is one of the biggest names in hip-hop this year, consider "Spotlight" a friendly reminder.—*MC*



RASCAL FLATTS

Why (4:16)

Producers: *Dann Huff, Rascal Flatts*

Writers: *A. Shamblin, R. Mathes*

Publishers: *Built on Rock Music admin. by EverGreen (ASCAP), EMI Blackwood Music/Maybe I Can Music (BMI)*

Lyric Street

Rascal Flatts' third single from the album "Unstoppable" tackles what might be the group's darkest subject yet: the loss of a friend to suicide. A delicate piano melody anchors the song's beginning and end, providing the sole support for singer Gary LeVox's voice. In between, its instrumentation widens to include somber strings, a steadfast drumbeat and finally, a piercing electric guitar during the emotional climax. LeVox matches the mood with a vocal delivery that fluctuates between fragile and commanding. Co-songwriters Robert Mathes and Allen Shamblin weave an affecting story, using music as a metaphor for life. "Who told you life wasn't worth the fight," LeVox sings. "They were wrong, they lied/And now you're gone and we cried/'Cause it's not like you to walk away in the middle of a song."—*MM*

ROCK BY LAURA LEEBOVE

Symphonique Magnifique

DIY Orchestra Pink Martini Sips Success

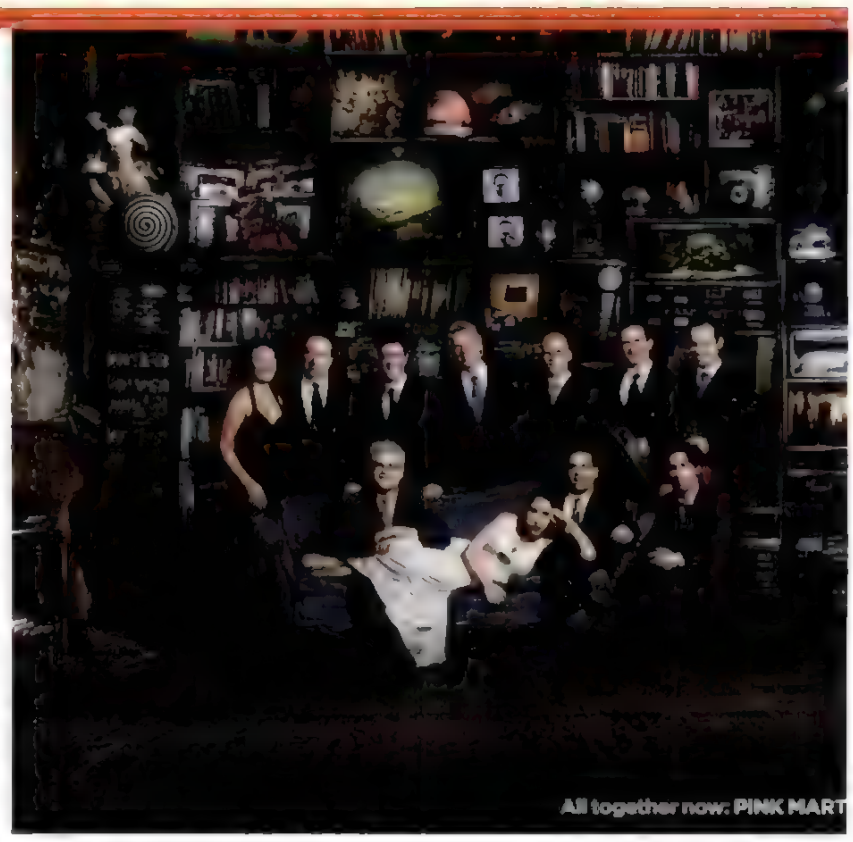
For the mini-orchestra Pink Martini, taking the slow-but-steady independent route has paid off throughout its 15-year career. The group's newest release, "Splendor in the Grass," debuts this week at No. 45 on the Billboard 200 and No. 10 on Top Independent Albums with 12,000 copies sold, according to Nielsen SoundScan.

With its own label, Heinz Records, and a dedicated team in its hometown of Portland, Ore., the cinematic band of about a dozen musicians has built a following mostly through word-of-mouth—and everyone involved wouldn't have it any other way. "They really are kind of a mom-and-pop family operation where it's just such a hardcore, loyal fan base," manager Sam Feldman says. "It's more bottom up than top down. We don't do all this massive marketing that a lot of artists need and want."

Even without extensive marketing, the group's 2007 album, "Hey Eugene!," debuted at No. 30 on the Billboard 200 and has sold 140,000 copies, according to Nielsen SoundScan. Since then, Pink Martini has secured licensing deals with companies like Nike and Jeep and has had placements in TV shows like "CSI: NY" and "Weeds."

Heinz label manager Bill Tennant says promotion for "Splendor" has been mostly based on in-store placement, including listening stations at Borders, Barnes & Noble and independent record stores. "The main thing was just to get a good running start and get it as visible as possible right at the beginning leading to the holiday season," Tennant says.

Most important in exposing the band to new audiences, though, are its live shows, which are theatrical and include varieties of jazz, pop and classical styles. "When your band plays for a dozen years and keeps coming back to the same places, every time you would see twice as many people at the next show," Tennant says. For "Splendor," Feldman says the group will tour extensively in Europe in November, New York in December, Australia in January and likely the rest of the United States in the spring and summer.


All together now: PINK MART

Many of Pink Martini's past performances have been done with symphonies and orchestras around the world, which founder/frontman Thomas Lauderdale says was an especially significant component of the group's early success. "We were never the kind of band where you could pile into a van, get stoned and go on the road," he says. "Symphonies had budgets to buy the whole band in and put them up. It made it possible for us to remain independent and that became our tour support."

Pink Martini found much of its success in Europe before the States, and while its multilingual music is often considered European, Lauderdale says he feels it's more like the "ultimate American band."

"America is the most heterogeneously populated country in the world," he says. "And in that sense, this repertoire that we do sort of honors that real diversity, which I think is a more accurate representation of America."

Since the band's start, it has always maintained relationship with individual distributors in the States and globally, a tactic th Feldman says is quite "old school." Tennant adds that while takes work to maintain these relationships, it's worth it to hav control of the group's music. "We're basically licensing to nir or 10 different people," he says. "We love to have that sort of co trol. We love to have the relationships with people in these diffe ent territories who know their territories, who are really committe to what we're doing."

Lauderdale jokes that Pink Martini fans are the last-standin physical-album buyers. "There are really great groups out the and they're dealing with a younger population that doesn't hav that kind of sentimentality or even thought process about wh it means to actually touch something," he says. "But I'm a d nosaur. Hopefully our record-buying public is too." ••

BOO!

With this issue's charts reflecting the week that included Halloween, it's only fitting that we round up the week's biggest "scary" songs and albums. ¶ Michael Jackson doesn't just top the Billboard 200 with "This Is It," he also has the week's biggest-selling creepy digital download with "Thriller." The tune was also the most-played spooky cut across all monitored U.S. radio stations. The classic "Monster Mash" by Bobby "Boris" Pickett & the Crypt-Kickers is in second place on both tallies, while Ray Parker Jr.'s "Ghostbusters" is third. ¶ On the album side, customers were apparently on the hunt for appropriate music to play at Halloween parties or their own haunted houses. The majority of these mostly instrumental and sound-effects sets had their sales come solely from digital download services. *—Keith Caulfield*


He ain't afraid of no ghosts: RAY PARKER JR.


Who you gonna call

TOP DIGITAL SONGS

RANK	ARTIST	SONG	LABEL	SALES
1	Michael Jackson	"Thriller"	Epic	71,000
2	Bobby "Boris" Pickett & the Crypt-Kickers	"Monster Mash"	Parrot/Rhino	50,000
3	Ray Parker Jr.	"Ghostbusters"	Arista/Legacy	29,000
4	John Carpenter	"Halloween" Theme (Main Title)	Varese Sarabande/Universal	18,000
5	Warren Zevon	"Werewolves of London"	Asylum	14,000
6	Rockwell	"Somebody's Watching Me"	Motown	11,000
7	Danny Elfman	"This Is Halloween" (from "The Nightmare Before Christmas")	Walt Disney	11,000
8	Sheb Wooley	"Purple People Eater"	MGM	9,000
9	Oingo Boingo	"Dead Man's Party"	MCA	8,000
10	Marilyn Manson	"This Is Halloween"	Walt Disney	6,000

MOST-PLAYED SONGS

ARTIST	SONG	LABEL	DETECTIONS
Michael Jackson	"Thriller"	Epic	3,323
Bobby "Boris" Pickett & the Crypt-Kickers	"Monster Mash"	Parrot/Rhino	1,823
Ray Parker Jr.	"Ghostbusters"	Arista/Legacy	1,206
Warren Zevon	"Werewolves of London"	Asylum	900
D.J. Jazzy Jeff & the Fresh Prince	"A Nightmare on My Street"	Jive/RCA	611
Blue Öyster Cult	"(Don't Fear) The Reaper"	Columbia	593
Rockwell	"Somebody's Watching Me"	Motown	559
Eagles	"Witchy Woman"	Asylum	492
Rob Zombie	"Dragula"	Geffen/Interscope	450
Edgar Winter Group	"Frankenstein"	Epic	381

TOP ALBUMS

ARTIST	ALBUM	LABEL	SA
Kidz Bop Kids	"Kidz Bop Halloween"	Razor & Tie	7,00
Various Artists	"Halloween Party: 16 Scary Songs"	K-Tel	6,00
Various Artists	"Sounds of Horror"	Madacy Special Products/Madacy	5,00
Various Artists	"Halloween"	Madacy Special Products/Madacy	3,00
Various Artists	"Halloween: 20 Spooky Tunes"	Innovative Multimedia	2,0C
Various Artists	"Halloween Party Hits"	Turn Up the Music	2,0C
Various Artists	"Halloween Party for Kids"	Suite 102	2,0C
Various Artists	"Monster's Halloween Party"	Salma Hayek/Inner Splendor Media	2,0C
Various Artists	"Halloween Sound Effects"	Big Eye Music	1,0C
Various Artists	"The Classical Halloween Collection"	XS Music Group	1,0C

SOURCE Sales according to Nielsen SoundScan, airplay according to Nielsen BDS from all monitored U.S. stations. Both through the week ending Nov. 1.

POP BY GAIL MITCHELL

Behind The Music

The Story Behind The Song' Provides Yet More 'Chicken Soup Soul'

usic fans curious about the rigins of their favorite ongs are the intended udience for the latest addi- on to the popular series Chicken Soup for the Soul," The Story Behind the ong." A diverse lineup of ngwriters from Hal David Kanye West share their ersonal stories and tech- iques behind 101 classic ngs in the Nov. 10 Simon Schuster release ($14.95), lited by veteran publicist/ lent manager Jo-Ann Gef- n and "Chicken Soup" co- unders Jack Canfield and ark Victor Hansen.

As Geffen recalls, the proj- t started as "a fluke of good rtune." In Las Vegas attend- g a PR powwow for a hotel ain, Geffen heard a sepa- te presentation by Chicken up for the Soul Publishing president Robert Jacobs.

"I began to think about stories I'd heard or experienced in my career and asked Bob if they took outside ideas," recalls Geffen, who has worked with clients like the Commodores and still operates her own Los Angeles-based publicity firm, JAG Entertainment. "I started a list the same night. People on the plane started chiming in; it was like a scene from a movie."

Casting a wide net in terms of genre and age demographics, "The Story Behind the Song" encompasses pop, R&B, hip-hop, country and rock (including classic, alternative and punk rock) as songwriters reveal the insightful, funny and sometimes sad moments that inspired some of their classic hits.

Among the songwriters sharing their experiences are Paul Anka ("My Way"), Christina Aguilera ("Fighter"), Melissa Etheridge ("Come to My Window"), Ryan Tedder ("Apologize"), Diane Warren ("Because You Loved Me"), Richie Sambora ("Livin' on a Prayer") and Sean Garrett ("Yeah!"). Each story is accompanied by the song's lyrics. Lamont Dozier, a member of Motown's prolific songwriting team Holland-Dozier-Holland, wrote the book's foreword.



Behind the music: CHRISTINA AGUILERA

In his own entry about the Supremes' 1965 hit, "Stop! In the Name of Love," Dozier recalls he was arguing with a screaming girlfriend at a "no-tell motel" he had been visiting with another woman when he asked the girlfriend, "Why don't you stop in the name of love?" The next morning he told Brian Holland he had a great title for the hook Holland was playing. "Ca-ching," Dozier writes. "I definitely heard the cash register."

Submitted before this year's MTV Video Awards incident, West's reflections on "Welcome to Heartbreak" are particularly moving—and ironic. "I don't want to be a superstar shell of myself. I need to know, 'Who's the real person?' I don't want to simply be a caricature of myself."

Dozier and fellow featured songwriters Carol Connors and Stephen Bishop will join Geffen at her first book signing Nov. 12 at the Grove's Barnes & Noble bookstore in L.A. ••••



CHUGGING ALONG

Wandering the streets of scenic Cleveland, Train frontman Patrick Monahan can't help but celebrate his band's No. 17 debut on the Billboard 200 with its new album, "Save Me San Francisco." But, he says, "Our goal isn't to make a record that gets big and then disappears. We want this to be a slow burn and stay on the top 200 for two years."

Monahan credits some of the album's success to its first single, "Hey Soul Sister." The song, which went to radio 10 weeks ago, is No. 4 on the Triple A chart, No. 45 on Rock Songs and No. 14 on the Adult Top 40 tally; it's also No. 53 on the Billboard Hot 100. "It's doing scary good," Monahan says. "We're waiting to take it to pop until January, though, because this time of year is crowded."

Train has spent plenty of time at radio stations on its current tour, which kicked off three weeks ago. "Our biggest goal in setting up the album was rebuilding the fan base and re-establishing relationships because it's been a few years between albums," says Columbia marketing manager Jacquelyn Jablkowski.

Jablkowski adds that the band also worked with Major League Baseball to promote the new album. "They taped a performance and interview with MLB.com, which started running during the World Series," she says. "The timing couldn't be better. MLB has supported Train for a long time, and their music really resonates with the sports audience."

Train has also logged additional success licensing "Hey Soul Sister" to the CBS-TV show "Medium." Jablkowski says there are more licensing deals in the pipeline.

"The album is really a return to our roots as a band," Monahan says. "It's funny to say, but it seems like we're moving forward by going backward."

—Cortney Harding

PLAY IT AGAIN

llowing the recent success of Sean King- on and Jason DeRulo, Iyaz has landed a hit ngle in the emerging genre of "island pop." eplay," a light and catchy tune with a soar- g hook, is No. 13 on this week's Billboard ot 100. It has become the 22-year-old tist's introduction to U.S. audiences, al- ough it wasn't intended to be.

"We weren't looking for a single. 'Replay' as supposed to be one of the album tracks e were banging out," Iyaz says of the J.R. otem-produced track. "But it had a killer elody, and I knew I could put some crazy rmonies on it. It turned out to be one of y best songs."

Iyaz (born Keidran Jones) grew up in the itish Virgin Islands with a father who ured with singing groups and a mother he directed church choirs. While study- g digital recording in college, he recorded e track "Island Girls," which became a dio staple in the Caribbean Islands and ught Kingston's attention.

"Sean hit me up on MySpace, but I didn't elieve it was him. I ignored him for a few ys and even gave him a fake phone num- er," Iyaz says.

Kingston persisted until Iyaz realized it was deed the hit singer/songwriter, and soon e two pop vocalists were talking music and coming fast friends at Kingston's house in Fort Lauderdale, Fla.

Within weeks of meeting Kingston, Iyaz inked a deal with the Time Is Money/Beluga Heights imprint on Warner Bros. Records. He is working with Rotem, who produced Kingston's hits "Beautiful Girls" and "Take You There," on a debut album that will expand the infectious Caribbean sound Iyaz refers to as island pop.

"If you listen to 'Replay,' it has so elements going on that you don't know will happen next, and that's what we do with this music," he says. "Everything starts off small, but we just hope to move forward with this sound."

gle early next year, with his debut album tentatively set for a second-quarter bow. The singer plans to keep recording and performing at various U.S. events through mid-December as "Replay" continues to grow.

"I've had to record while visiting three states in one day," Iyaz says. "It sounds busy, but busy is the best way to be in the music business."


Repeater: IYAZ

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



ULD RULES

son DeRulo celebrates his Billboard Hot 100 No. 1 as atcha Say" rises to the top page 42). It's the fourth this year that an act has its Hot 100 debut to the following No. 1s from Lady , Jay Sean and Owl City.

IT IS GREAT

ecord-breaking eight songs arrive in the top 40 Hot 100, surpassing the ous high of seven on the 6 chart. Taylor Swift es five top 40 bows (see 42) along with new ls from Lady Gaga, 50 and Justin Bieber.



RAGE

d Stewart's latest covers e R&B nuggets-filled book," debuts at No. 4 on illboard 200. The album, starts with 84,000 s sold, is his sixth covers a row since 2002. All reached the top four.

CHART BEAT

l is new again. Boyz II Men t No. 34 on Adult R&B and on R&B/Hip-Hop Songs n update of Bonnie Raitt's it ballad "I Can't Make You ve." On Hot Country , Bucky Covington starts 58 with his version of lback's multiformat smash a Be Somebody."

week in which Michael on opens atop the ard 200, who else should ebut but an artist who first d widespread success parody of the late King of "Weird Al" Yankovic, who d No. 12 on the Billboard 0 with "Eat It" in 1984, on the albums survey at 8 with "The Essential l Al' Yankovic."

Read Chart Beat every week at billboard.com/chartbeat.

'This Is' Michael Jackson's Sixth No. 1 Album



Michael Jackson's "This Is It," the companion piece to the musical documentary film of the same name, debuts at No. 1 on the Billboard 200, selling 373,000 copies in its first week, according to Nielsen SoundScan—the fifth-best sales week for an album in the United States this year. Only the debuts of **Eminem's** "Relapse" (608,000), **U2's** "No Line on the Horizon" (484,000), **Jay-Z's** "The Blueprint 3" (476,000) and **Dave Matthews Band's** "Big Whiskey and the GrooGrux King" (424,000) have posted better first-week results.

This is Jackson's sixth No. 1 on the tally, and it arrives with his best sales week for an album since "HIStory" started atop the Billboard 200 with 391,000 copies in 1995.

His first topper was "Thriller" in 1983, and he followed it up with "Bad" (1987), "Dangerous" (1991) "HIStory" and "Invincible" (2001).

This year, following his death in June, his 2003 "Number Ones" hits set sailed to No. 1 on the Top Pop Catalog and Top Comprehensive Albums charts. (It wasn't eligible for the Billboard 200, since it is a catalog title.)

The "This Is It" album contains the original studio recordings of Jackson's hits that he performs in the film. It also has one quasi-new song—the from-the-vaults title track. A deluxe version also contains a few demo recordings and a spoken-word poem.

The album isn't a conventional soundtrack. One would have thought it would include the live recordings of Jackson performing his hits as seen in the film, but it does not. Sony Music representatives say this decision was made because there weren't any complete audio recordings of any of the songs heard in the movie.

Having seen the film, there were—at least to my ears—some complete songs suitable for an album. Specifically the gorgeous "I Just Can't Stop Loving You" and "Human Nature." However, a lot of the uptempo dance numbers that involved choreography weren't sung all the way through.

And, considering Jackson's perfectionism and incredible attention to audio detail that is evident in the film, one could suspect that he would have paused at the idea of these performances finding their way onto an album. In my mind, when Jackson was singing in the rehearsals that turned into this movie, he never thought those recordings would wind up on an album.

As the filmmakers have stated, the footage for "This Is It" was never intended for a movie. It was initially meant for Jackson's personal archives—at best, as a bonus feature for a possible DVD release of the planned concerts.

Of course, if the footage that was never supposed to be a film ended up as a film, why couldn't the audio recordings that were never meant to be an album turn into an album? Who knows? Maybe the DVD release of "This Is It" will come with a CD of those audio recordings, remixed and retooled.

For many, this movie represents the closest thing to a Jackson concert they've ever seen. For Americans, it's the nearest they've had to a true Jackson concert in 20 years. Sure, he did the CBS TV reunion special with his brothers in 2001, but after having seen "This Is It" and the TV special, there isn't any comparison. "This Is It" would have been *it*.

Coming out of the theater after watching the film, I wish I could have taken something home from the experience, much in the same way after attending a conventional concert where I want to buy a T-shirt or a program.

With the film, the closest thing you have to something approximating traditional tour merch is the companion album. The commemorative element of the set and its packaging was probably a great motivator in its sales among fans—especially considering the songs on the album have already sold so well this year in many other configurations.

However, it's too bad the album and its liner notes didn't take it a step further and double as an informative document about the show itself—a tour program, if you will. While it's great that the album booklet for "This Is It" has many photos of Jackson and his dancers and backing band, it's unfortunate that none of them are identified. ••••

Over The Counter

KEITH CAULFIELD

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,316,000	1,424,000	19,102,000
Last Week	5,729,000	1,301,000	18,628,000
Change	10.2%	9.5%	2.5%
This Week Last Year	6,960,000	1,252,000	18,068,000
Change	-9.3%	13.7%	5.7%

*Data all or some estimated because retail store and/or nonalbum activity not available from all tracking sources.

Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	332,365,000	287,604,000	-13.5%
Digital Tracks	887,106,000	979,836,000	10.5%
Store Singles	1,415,000	1,527,000	7.9%
Total	1,220,886,000	1,268,967,000	3.9%
Albums w/TEA*	421,075,600	385,587,600	-8.4%

*Track Equivalent Albums: Album sales + (digital track sales ÷ 10)

Weekly Album Sales (Million Units)



ALBUM SALES

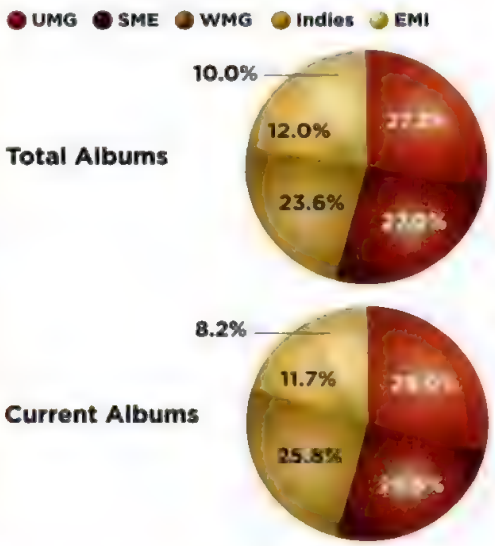


SALES BY ALBUM FORMAT

CD	277,496,000	222,984,000	-19.6%
Digital	53,290,000	62,549,000	17.4%
Vinyl	1,466,000	2,021,000	37.9%
Other	114,000	49,000	-57.0%

For week ending Nov 1, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by nielsen SoundScan

Distributors' Market Share: 09/28/09-11/01/09



THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 1 WK MICHAEL JACKSON MJJ/EPIC 76067/SONY MUSIC (17.98)	Michael Jackson's This Is It (Soundtrack)		1
2	NEW		1	CREED WIND-UP 12447 (15.98) ✦	Full Circle		2
3	7	7	51	GREATEST GAINER TAYLOR SWIFT BIG MACHINE 0200 (18.98) ✦	Fearless	4	1
4	NEW		1	ROD STEWART J 30256/RMG (15.98)	Soulbook		4
5	NEW		1	TRANS-SIBERIAN ORCHESTRA ATLANTIC 520279/AG (20.98)	Night Castle		5
6	NEW		1	STING CHERRYTREE/OG 013329*/UNIVERSAL CLASSICS GROUP (16.98) ✦	If On A Winter's Night...		6
7	3	1	4	MICHAEL BUBLE [illegible] WARNER BROS. (18.98) ✦	Crazy Love		1
8	1	2	3	SOUNDTRACK [illegible] ATLANTIC 519421/AG (18.98)	The Twilight Saga: New Moon		1
9	2	–	2	TIM MCGRAW [illegible] (18.98)	Southern Voice		2
10	4	3	3	JAY-Z [illegible] (18.98) ✦	The Blueprint 3		1
11	NEW		1	JACK JOHNSON [illegible] MRG (13.98) ✦	En Concert		11
12	5	5	3	MILEY CYRUS [illegible] (10.98)	The Time Of Our Lives (EP)		2
13	6	6	4	THE BLACK EYED PEAS [illegible] (13.98)	The E.N.D.	■	1
14	NEW		1	TECH N9NE [illegible] (18.98)	K.O.D.		14
15	NEW		1	THE SWELL SEASON [illegible] (11.98) ✦	Strict Joy		15
16	NEW		1	WOLFMOTHER [illegible] INTERSCOPE 013365*/IGA (13.98)	Cosmic - Egg		16
17	NEW		1	TRAIN [illegible] MCA 07776/SONY MUSIC (17.98)	Save Me, San Francisco		17
18	NEW		1	ATREYU [illegible] 034940* (13.98)	Congregation Of The Damned		18
19	8	20	3	OWL CITY [illegible] UMRG (10.98)	Ocean Eyes		7
20	NEW		1	BRIAN MCKNIGHT [illegible] (9.98) ✦	Evolution Of A Man		20
21	NEW		1	TEGAN AND SARA [illegible] WARNER BROS. (13.98)	Sainthood		21
22	11	14	3	ZAC BROWN BAND [illegible] THE HOME GROWN ATLANTIC 519931/AG (13.98)	The Foundation	■	11
23	16	19	3	LADY GAGA [illegible] CHERRYTREE INTERSCOPE 011805*/IGA (12.98)	The Fame	■	1
24	12	25	2	BEBE & CECE WINANS [illegible] (14.98)	Still		12
25	9	4	3	BARBRA STREISAND [illegible] (15.98)	Love Is The Answer		1
26	15	13	5	BREAKING BENJAMIN HOLLYWOOD 002398* (18.98) ✦	Dear Agony		4
27	NEW		1	EDNITA NAZARIO [illegible] (11.98)	Soy		27
28	21	18	4	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	■	4
29	26	36	11	LADY ANTEBELLUM [illegible] (12.98)	Lady Antebellum	■	4
30	20	15	3	WHITNEY HOUSTON ARISTA 10033/RMG (13.98)	I Look To You	●	1
31	14	10	3	MARIAH CAREY [illegible] (19.98)	Memoirs Of An Imperfect Angel		1
32	18	12	7	TOBY KEITH [illegible] (18.98)	American Ride		3
33	22	22	3	MIRANDA LAMBERT COLUMBIA/NASHVILLE 46854/SMN (12.98)	Revolution		3
34	NEW		1	GOV'T MULE [illegible] (14.98)	By A Thread		34
35	32	40	3	JASON ALDEAN [illegible] (18.98)	Wide Open	●	4
36	NEW		1	BETWEEN THE BURIED AND ME VICTORY 533 (13.98) ✦	Great Misdirect		36
37	23	27	3	DRAKE [illegible] CASH MONEY/YOUNG MONEY/NAVEL/SLIPPIN JIMMY/UNIVERSAL MOTOWN 013345/UMRG (9.98)	So Far Gone (EP)		6
38	30	37	3	SOUNDTRACK [illegible] (18.98)	Hannah Montana: The Movie	■	1
39	27	26	3	SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 (18.98) ✦	Kiss And Tell		9
40	24	17	3	ALICE IN CHAINS [illegible] (18.98)	Black Gives Way To Blue		6
41	17	11	3	KISS [illegible] (14.98 CD+DVD) ✦	Sonic Boom		1
42	25	16	3	PARAMORE [illegible] BY WOMEN 518250/AG (18.98)	Brand New Eyes		2
43	31	21	3	PEARL JAM [illegible] (18.98)	Backspacer		1
44	NEW		1	TRIPLE C'S [illegible] (13.98)	Custom Cars & Cycles		44
45	NEW		1	PINK MARTINI [illegible] (15.98)	Splendor In The Grass		45
46	33	41	3	VARIOUS ARTISTS [illegible] INTEGRITY 14857/EMI/EMG (17.98)	WOW Hits 2010		33
47	28	31	3	LUKE BRYAN [illegible] (18.98)	Doin' My Thing		8
48	34	24	3	HARRY CONNICK, JR. [illegible] SONY MUSIC (14.98)	Your Songs		8
49	37	39	3	THEY SONGZ [illegible] 518794/AG (18.98)	Ready		8
50	35	32	3	THREE DAYS GRACE [illegible] (13.98)	Life Starts Now		3
51	41	51	3	NICKELBACK [illegible] (18.98)	Dark Horse	■	2
52	44	43	3	MAXWELL [illegible] SONY MUSIC (11.98) ✦	BLACKsummers'night	●	2
53	36	33	7	MUSE HELIUM 3 521130/WARNER BROS. (18.98) ✦	The Resistance		2
54	38	28	3	ROSANNE CASH MANHATTAN 96576/BLG (18.98)	The List		2
55	▼	42	2	PINK [illegible] (13.98)	Funhouse	■	1
56	39	46	3	VARIOUS ARTISTS [illegible] SONY MUSIC (18.98)	NOW 31	●	1
57	49	44	10	COLBIE CAILLAT [illegible] UMRG (13.98) ✦	Breakthrough		2
58	60	59	3	TAYLOR SWIFT [illegible] (18.98) ✦	Taylor Swift	■	4
59	10	–	2	JOSS STONE [illegible] EX CAPITOL (16.98)	Colour Me Free!		2
60	54	50	3	DAUGHTRY [illegible] (18.98) ✦	Leave This Town		1
61	55	53	3	BROOKS & DUNN [illegible] NASHVILLE 49322/SMN (13.98)	#1s ... And Then Some		2
62	40	9	2	MARIO [illegible] (15.98)	D.N.A.		2
63	58	47	10	SKILLET [illegible] ATLANTIC 519922/AG (13.98)	Awake		2
64	57	63	7	SOUNDTRACK [illegible] ATLANTIC 519923*/AG (18.98) ✦	Twilight	■	2
65	62	58	24	EMINEM WEB/SHADY AFTERMATH/INTERSCOPE 012663*/IGA (13.98)	Relapse		1
66	47	38	3	MADONNA [illegible] (18.98)	Celebration		1
67	▼	69	2	DARIUS RUCKER [illegible] (18.98)	Learn To Live	■	2
68	48	55	3	GEORGE STRAIT [illegible] UMGN (13.98)	Twang	●	1
69	67	▼	2	SHINEDOWN ATLANTIC 519244/AG (18.98)	The Sound Of Madness	●	2
70	52	45	3	LYNYRD SKYNYRD [illegible] ROADRUNNER (18.98)	God & Guns		2
71	NEW		1	JOE NICHOLS [illegible] 012989 (13.98)	Old Things New		71
72	53	70	3	REBA [illegible] VALORY (18.98) ✦	Keep On Loving You		2
73	13	–	2	RAMMSTEIN PILGRIM/UNIVERSAL 2721358/VAGRANT (18.98)	Liebe Ist Fur Alle Da		2
74	▼	23	2	BOB DYLAN [illegible] SONY MUSIC (13.98)	Christmas In The Heart		2
75	66	▼	2	CHRIS YOUNG [illegible] (10.98)	The Man I Want To Be		2
76	61	48	3	KID CUDI [illegible] UNIVERSAL MOTOWN 013195*/UMRG (13.98) ✦	Man On The Moon: The End Of Day		1
77	71	30	3	DAVID ARCHULETA [illegible] (13.98)	Christmas From The Heart		3
78	68	60	3	BEYONCE [illegible] COLUMBIA 19492/SONY MUSIC (11.98)	I Am...Sasha Fierce		2
79	86	93	4	CHRIS TOMLIN SIXSTEPS 93261/SPARROW (12.98)	Glory In The Highest: Christmas Songs Of Worship		79
80	77	56	3	SUGARLAND MERCURY NASHVILLE 013326/UMGN (13.98)	Gold And Green		1
81	▼	54	2	THE AVETT BROTHERS [illegible] SONY MUSIC (12.98)	I and Love and You		2
82	42	–	2	KUTLESS [illegible] (11.98)	It Is Well		2
83	▼	–	2	FLIGHT OF THE CONCHORDS [illegible] SUB POP (15.98)	I Told You I Was Freaky (Soundtrack)		2
84	65	49	3	DETHKLOK [illegible] ADULT SWIM (13.98)	Metalocalypse: Dethalbum II (Soundtrack)		2
85	70	57	3	FIVE FINGER DEATH PUNCH [illegible] (12.98) ✦	War Is The Answer		2
86	139	165	3	PACE SETTER MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2525 (18.98)	Christmas: 25th Anniversary Collection		86
87	73	108	11	THEORY OF A DEADMAN [illegible] (13.98) ✦	Scars & Souvenirs	●	2
88	78	73	3	KEITH URBAN [illegible] (18.98)	Defying Gravity	●	1
89	75	67	3	FRED HAMMOND [illegible] 13341 JLG (13.98)	Love Unstoppable		2
90	84	125	3	CAGE THE ELEPHANT [illegible] (11.98)	Cage The Elephant		2
91	NEW		1	MICHAEL JACKSON [illegible] (9.98)	Michael Jackson's This Is It: Selections From (EP) (Soundtrack)		91
92	43	35	3	KAREN O AND THE KIDS [illegible] (13.98)	Where The Wild Things Are (Soundtrack)		2
93	83	75	3	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	■	1
94	85	87	3	KENNY CHESNEY [illegible] SMN (11.98)	Greatest Hits II		1
95	NEW		1	R.E.M. WARNER BROS. 520872* (21.98) ✦	Live At The Olympia: In Dublin		95
96	51	8	3	THE FLAMING LIPS [illegible] 357* (13.98) ✦	Embryonic		2
97	88	81	3	SUGARLAND [illegible] UMGN (13.98)	Love On The Inside		2
98	79	80	3	PHOENIX [illegible] GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		2
99	82	84	3	RASCAL FLATTS [illegible] (13.98)	Greatest Hits Volume 1		1
100	93	▼	2	KELLY CLARKSON [illegible] RCA 32715/SONY MUSIC (13.98) ✦	All I Ever Wanted		100

3

After this set was reissued last week with bonus tracks and a DVD, it sells 109,000 copies (up 225%) for its best sales week since December. It also becomes the second album to sell more than 2 million copies in 2009.

5

A career-high chart rank greets the act's new studio album. With 83,000 sold, it's the ensemble's best debut sales week. Sales were helped in large part by its $3.99 daily deal price at Amazon's MP3 store Oct. 26.



6

His holiday-esque album rings in the season with 80,000 copies and becomes his ninth top 10 solo album. It also reaches No. 1 on the Top Holiday Albums chart.



15

Glen Hansard and Marketa Irglova, who first paired up for the No. 7-peaking "Once" soundtrack in 2008, release their first studio album, which begins with 28,000 sold.



95

The band's second live album in two years opens with nearly 6,000 copies. The 2007 "R.E.M. Live" debuted and peaked at No. 72 with nearly 12,000 copies sold.

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DAVE MATTHEWS BA
MAXWELL

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST (IMPRINT & NUMBER) DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
01	76	61		MONSTERS OF FOLK	Monsters Of Folk		
02	NEW			BYRON CAGE GOSPO CENTRIC/VERITY 43343 JLG (12.98)	Faithful To Believe		
03	NEW			VARIOUS ARTISTS 16 8410 STARBUCKS (12.98)	Up, Down, Turn Around: Circa 80		
04	29	–		LYLE LOVETT (13.98)	Natural Forces		
05	80	74		VARIOUS ARTISTS (18.98)	NOW That's What I Call Country Vol. 2		
06	NEW			VARIOUS ARTISTS 13.98	The 99 Most Essential Vivaldi Masterpieces		
07	81	72		DAVID CROWDER BAND	Church Music		
08	101	107		HOLLYWOOD UNDEAD (12.98)	Swan Songs	●	
09	102	95		CHEVELLE SONY MUSIC (11.98)	Sci-Fi Crimes		
10	89	–		SOUNDTRACK WARNER BROS. (18.98)	Transformers: Revenge Of The Fallen: The Album		
11	69	71		FOREIGNER (18.98 CD/DVD) +	Can't Slow Down		
12	92	138		CHRISETTE MICHELE (13.98) +	Epiphany		
13	45	–		THE BEATLES 11.98)	The Beatles In Mono		
14	NEW			THE ROCKET SUMMER (2.98)	You Gotta Believe EP		
15	99	86		DAVID GRAY (13.98)	Draw The Line		
16	106	106		BRAD PAISLEY (13.98)	American Saturday Night		
17	NEW			EMILY OSMENT (1.99)	All The Right Wrongs (EP)		
18	91	77		SOUNDTRACK 12.98	Disney: Phineas And Ferb		
19	113	133		K'JON REPUBLIC 013162 UMRG (13.98)	I Get Around		
20	NEW			TAINTSTICK (15.98 CD/DVD) +	6lbs. Of Sound		
21	95	85		LIL' BOOSIE WARNER BROS. 18.98	SuperBad: The Return Of Boosie Bad Azz		
22	116	105		JASON MRAZ (18.98) +	We Sing. We Dance. We Steal Things	■	
23	105	102		SOUNDTRACK 18.98	Hannah Montana 3		
24	108	99		DAVE MATTHEWS BAND (18.98) +	Big Whiskey And The GrooGrux King	■	
25	NEW			ORIANTHI (9.99	Believe		
26	97	88		PITBULL (11.98	Rebelution		
27	136	126		NEIL DIAMOND MBIA 56892 SONY MUSIC (11.98)	A Cherry Cherry Christmas		
28	90	97		GREEN DAY (18.98)	21st Century Breakdown	●	
29	123	128		LIL WAYNE (13.98)	Tha Carter III	3	
30	107	90		BOYS LIKE GIRLS (11.98)	Love Drunk		
31	122	120		JEREMIH 12.98	Jeremih		
32	118	114		JUSTIN MOORE	Justin Moore		
33	72	52		PETE YORN & SCARLETT JOHANSSON (13.98)	Break Up		
34	NEW			CARLY SIMON (18.98)	Never Been Gone		
35	115	121		ROB THOMAS (18.98) +	Cradlesong		
36	117	109		VARIOUS ARTISTS EMI/UNIVERSAL 56256 SONY MUSIC (18.98)	Now That's What I Call Club Hits		
37	111	110		FABOLOUS (13.98) +	Loso's Way (Soundtrack)		
38	120	134		BILLY CURRINGTON MERCURY NASHVILLE 009550 UMGN (13.98)	Little Bit Of Everything		
39	NEW			DEVENDRA BANHART (18.98)	What Will We Be		
40	153	197		THE USED WARNER BRO. 18.98 CD/DVD +	Artwork		
41	104	68		AFI (13.98	Crash Love		
42	103	137		SICK PUPPIES (12.98)	Tri-Polar		
43	RE-ENTRY			THE BEATLES 24) 24.98 CD/DVD +	The Beatles In Stereo		
44	125	119		DEMI LOVATO (18.98)	Here We Go Again		
45	94	62		BRANDI CARLILE (11.98)	Give Up The Ghost		
46	NEW			SWOLLEN MEMBERS (15.98	Armed To The Teeth		
47	NEW			Z-RO 2020 RAP A LOT 4 LIFE 12.98)	Cocaine		
48	124	122		THE FRAY (11.98) +	The Fray	●	
49	135	143		JAMEY JOHNSON (13.98)	That Lonesome Song	●	
50	126	135		LMFAO PARTY ROCK/INTERSCOPE 013932 GA (10.98	Party Rock		



103

The Starbucks-exclusive various-artists set (5,000 sold), which also bows at No. 3 on the Top Compilation Albums chart, features an eclectic lineup of rock acts from David Bowie and Everything but the Girl to New Order and Slim Cessé (pictured).



105

It's the seventh "99 Most" set to reach the Billboard 200 this year, thanks to Amazon's MP3 store—this new release sold for $2.99 Oct. 30. It also debuts at No. 5 on Compilation Albums.

151

The band's album was rereleased a week ago with a pair of bonus tracks and a DVD of the group's June 13 concert at the Greenfield Festival in Interlaken, Switzerland. The set rises with a 208% jump.



168

The album, which has sold 25,000 copies since its June release, bows on the tally for the first time thanks to a $1.99 sale tag at Amazon's MP3 store Nov. 1. The bulk of the album features music by Alexi Murdoch (pictured).

191

At No. 91, the iTunes-exclusive six-song EP of highlights from the "This Is It" album at No. 1 bows with 6,000 copies and also enters Top Digital Albums at No. 17.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST (IMPRINT & NUMBER) DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
151	RE-ENTRY			A DAY TO REMEMBER (9.98) +	Homesick		
152	133	111		RODRIGO Y GABRIELA (15.98) + DVD +	11:11		
153	148	150		NEW BOYZ 52042/WARNER BROS. 13.98	Skinny Jeanz And A Mic		
154	134	141		3OH!3 (13.98)	Want		
155	127	131		AVENTURA (14.98	The Last	2	
156	149	142		MEGADETH (18.98	Endgame		
157	131	130		SUGARLAND (14.98 CD/DVD) +	LIVE On The Inside		
158	96	34		FIVE FOR FIGHTING (12.98	Slice		
159	140	100		TIESTO (17.98	Kaleidoscope		
160	130	132		U2 (13.98) +	No Line On The Horizon	■	
161	NEW			JACKSON 5 (18.98)	Ultimate Christmas Collection		
162	98	29		DEAD BY SUNRISE 23065A (16.98)	Out Of Ashes		
163	74	–		CONVERGE (16.98	Axe To Fall		
164	138	127		MARK KNOPFLER WARNER BRO. (18.98)	Get Lucky		
165	121	79		RELIENT K (11.98)	Forget And Not Slow Down		
166	129	112		RAEKWON 18.98	Only Built 4 Cuban Linx... Pt. II		
167	59	–		CARTEL WIND-UP 13161 (12.98)	Cycles		
168	NEW			SOUNDTRACK (17.98)	Away We Go		
169	87	–		BOMSHEL (16.98)	Fight Like A Girl		
170	114	64		BACKSTREET BOYS JIVE 56504 JLG (15.98) +	This Is Us		
171	100	159		RISE AGAINST (11.98)	Appeal To Reason		
172	143	147		KIDZ BOP KIDS (15.98)	Kidz Bop 16		
173	160	170		LETOYA (18.98)	Lady Love		
174	164	171		COLDPLAY CAPITOL 16886* (18.98)	Viva La Vida or Death And All His Friends	2	
175	132	76		MAYDAY PARADE (11.98	Anywhere But Here		
176	141	113		BRAND NEW (11.98)	Daisy		
177	168	160		UNCLE KRACKER (8.98	Happy Hour		
178	NEW			WEIRD AL YANKOVIC (15.98)	The Essential "Weird Al" Yankovic		
179	152	146		JONAS BROTHERS HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times		
180	NEW			THE RED CHORD (11.98)	Fed Through The Teeth Machine		
181	155	174		GLORIANA WARNER BROS., NASHVILLE (11.98)	Gloriana		
182	173	157		KELLIE PICKLER (13.98 +	Kellie Pickler		
183	145	185		INGRID MICHAELSON A&M/OCTONE 013148 UMRG (13.98	Everybody		
184	119	–		DAVID BISBAL (11.98 +	Sin Mirar Atras		
185	156	–		LEDISI (13.98) +	Turn Me Loose		
186	178	182		FRANK SINATRA (18.98)	Nothing But The Best	●	
187	167	178		VARIOUS ARTISTS (18.98)	NOW 30	●	
188	137	78		KEVON EDMONDS MAKE 07961 (18.98)	Who Knew		
189	NEW			CECILIA BARTOLI (24.98)	Sacrificium		
190	179	–		FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs		
191	163	175		MICHAEL JACKSON MOTOWN 013297 UME (13.98)	The Definitive Collection		
192	158	–		JESSIE JAMES MERCURY 013204 IDJMG (12.98)	Jessie James		
193	NEW			VARIOUS ARTISTS (19.98)	NOW That's What I Call A Country Christmas		
194	177	187		VARIOUS ARTISTS Songs 4 Worship 50 50 Greatest Praise And Worship Songs (19.98)			
195	181	179		COLT FORD (16.98)	Ride Through The Country		
196	144	118		GHOSTFACE KILLAH (11.98)	Ghostdini: Wizard Of Poetry In Emerald City		
197	187	178		T.I. (18.98) +	Paper Trail	2	
198	154	83		REGINA SPEKTOR WARNER BROS. (15.98) +	Far		
199	150	156		THIRD DAY (11.98)	Revelation		
200	180	193		MARY MARY (11.98) +	The Sound		

A DAY TO REMEMBER 175
ADELE 9
AFI 20
AFTERMIDNIGHT 156
AVENTURA 183
BACKSTREET BOYS 132
BAND OF HORSES 120
BARBRA STREISAND 55
BOMSHEL 25
BOYS LIKE GIRLS 51
BRAND NEW 15
BRAD PAISLEY 153
BRANDI CARLILE 71
BYRON CAGE 43
CARLY SIMON 98
CARTEL 182
CHEVELLE 45
CHRISETTE MICHELE 56
COLDPLAY 19
COLT FORD 116
CONVERGE 42
DAVID BISBAL 43
DAVID CROWDER BAND 94
DAVID GRAY 182
DEAD BY SUNRISE 45
DEMI LOVATO 56
DEVENDRA BANHART 126
EMILY OSMENT 117
FABOLOUS 19
FIVE FOR FIGHTING 66
FOREIGNER 42
GHOSTFACE KILLAH 46
GLORIANA 182
GREEN DAY 116
HANNAH MONTANA 3 123
HANNAH MONTANA 25
INGRID MICHAELSON 133
JACKSON 5 75
JASON MRAZ 175
JEREMIH 117
JESSIE JAMES 192
JONAS BROTHERS 179
JUSTIN MOORE 32
K'JON 175
KELLIE PICKLER 182
KEVON EDMONDS 188
LEDISI 185
LETOYA 173
LIL' BOOSIE 21
LIL WAYNE 29
LMFAO 50
LYLE LOVETT 04
MARK KNOPFLER 164
MARY MARY 200
MAYDAY PARADE 175
MEGADETH 156
MICHAEL JACKSON 191
MONSTERS OF FOLK 01
NEIL DIAMOND 27
NEW BOYZ 153
NEW BOYZ 153
NEW BOYZ 153

NOV 14 2009

ALBUMS Billboard

SALES DATA COMPILED BY nielsen SoundScan

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	HOT SHOT DEBUT		#1 1 WK TECH N9NE (TRANGLE 64 RBC 18.98)	K.O.D	
2	NEW		THE SWELL SEASON (ANTI- EPITAPH 17.98) ◆	Strict Joy	
3	NEW		BRIAN MCKNIGHT (MVP 17.98) ◆	Evolution Of A Man	
4	1	4	BEBE & CECE WINANS (EMI GOSPEL/BEBE & CECE 18.98)	Still	
5	NEW		GOV'T MULE (ATO 14.98)	By A Thread	
6	6	30	JASON ALDEAN (BROKEN BOW 18.98)	Wide Open	●
7	NEW		BETWEEN THE BURIED AND ME (METAL BLADE 11.98) ◆	Great Misdirect	
8	3	4	KISS (2001 EX 14.98 [DIGI]) ◆	Sonic Boom	
9	5	6	PEARL JAM (MONKEYWRENCH 92274* 18.98)	Backspacer	
10	NEW		PINK MARTINI (HEINZ 17.98)	Splendor In The Grass	
11	2	2	RAMMSTEIN (MOTOR/VERTIGO/ABRAXAS 18.98)	Liebe Ist Fur Alle Da	
12	4	2	FLIGHT OF THE CONCHORDS (SUB POP 15.98)	I Told You I Was Freaky (Soundtrack)	
13	7	6	DETHKLOK (TOOTH & NAIL/ADULT SWIM 11.98)	Metalocalypse: Dethalbum II (Soundtrack)	
14	15	3	GREATEST GAINER MANNHEIM STEAMROLLER (AMERICAN/RAMAPHONE 2525 18.98)	Christmas 25th Anniversary Collection	
15	11	29	CAGE THE ELEPHANT (RELENTLESS/JIVE 11.98)	Cage The Elephant	
16	10	25	PHOENIX (GLASSNOTE 11.98)	Wolfgang Amadeus Phoenix	
17	9	7	MONSTERS OF FOLK (DOMINO 18.98)	Monsters Of Folk	
18	NEW		VARIOUS ARTISTS (SUB POP 11.98)	Up, Down, Turn Around: Circa 80	
19	NEW		VARIOUS ARTISTS (NAXOS 8.559770 8.99)	The 99 Most Essential Vivaldi Masterpieces	
20	12	6	DAVID GRAY (ATO/MONSTER/STREET 11.98)	Draw The Line	
21	NEW		TAINTSTICK (SUB POP 15.98 CD/DVD) ◆	6lbs. Of Sound	
22	NEW		CARLY SIMON (CSNY 11.98)	Never Been Gone	
23	NEW		SWOLLEN MEMBERS (BAR NONE 15.98)	Armed To The Teeth	
24	RE-ENTRY		A DAY TO REMEMBER (VICTORY 11.98) ◆	Homesick	
25	14	6	RODRIGO Y GABRIELA (ATO 19.98 CD/DVD) ◆	11:11	
26	16	4	TIESTO (MAGNUM/ARMADA 17.98)	Kaleidoscope	
27	8	2	CONVERGE (EPITAPH 11.98)	Axe To Fall	
28	NEW		THE RED CHORD (MAGNUM/EAGLE 14770 13.98)	Fed Through The Teeth Machine	
29	20	26	COLT FORD (AVERAGE JOE'S 1001 16.98)	Ride Through The Country	
30	22	8	PHISH (JEMP 11.98)	Joy	
31	27	22	CHICKENFOOT (EAGLE 11.98)	Chickenfoot	●
32	17	55	JOURNEY (MANHATTAN/EMI 14.98 [DIGI]) ◆	Revelation	■
33	26	9	THE XX (YOUNG 450* 11.98)	xx	
34	NEW		VARIOUS ARTISTS (SPECIAL EX 9.98)	Halloween: 20 Spooky Tunes	
35	19	2	THE WHISPERS (SOLID 14.98)	Thankful	
36	24	5	HATEBREED (NUCLEAR BLAST 11.98)	Hatebreed	
37	18	2	SUFJAN STEVENS (ASTHMATIC KITTY 18.98 CD/DVD) ◆	BQE (Soundtrack)	
38	30	6	VARIOUS ARTISTS (Sky Soul Music: An All-Star Tribute To Maze Feat. Frankie Beverly)		
39	13	2	ROYCE DA 5'9" (E1 ENTERTAINMENT/RED RECORDS 11.98)	Street Hop	
40	RE-ENTRY		VICKIE WINANS (SHANACHIE 11.98)	How I Got Over	
41	31	4	BLESSTHEFALL (EQUAL VISION 11.98)	Witness	
42	32	28	SILVERSUN PICKUPS (DANGERBIRD 035* 15.98)	Swoon	
43	48	9	DORROUGH (DORROUGH 11.98)	Dorrough Music	
44	NEW		PELICAN (TRUE NORTH 310 13.98)	What We All Come To Need	
45	38	9	INSANE CLOWN POSSE (PSYCHOPATHIC 12.98)	Bang! Pow! Boom!	
46	33	17	ALL TIME LOW (HOPELESS 11.98)	Nothing Personal	
47	29	2	SOUNDTRACK (SUB POP 11.98)	Yo Gabba Gabba! Music Is... Awesome	
48	21	2	ATLAS SOUND (KRANKY 11.98)	Logos	
49	43	46	RAY LAMONTAGNE (RCA 11.98)	Gossip In The Grain	
50	36	9	THE BLACK CROWES (SILVERARROW 11.98)	Before The Frost...Until The Freeze	

U2's fourth studio album, "The Unforgettable Fire," debuts at No. 17 on **Top Internet Albums** and at No. 6 on Top Pop Catalog Albums (viewable at billboard.com/charts) with 9,000 copies sold. The set was reissued in deluxe form with bonus tracks and a DVD. It's the sixth reissue from U2 to chart on the catalog tally since 2007, following "The Joshua Tree," "War," "Boy," "October" and "Under a Blood Red Sky."



TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1			#1 1 WK TRANS-SIBERIAN ORCHESTRA (ATLANTIC AG)	Night Castle	5	
2	NEW		CREED (WIND-UP) ◆	Full Circle	2	
3	NEW		MICHAEL JACKSON (EPIC/MJJ)	Michael Jackson's This Is It (Soundtrack)	1	
4	22	49	TAYLOR SWIFT (BIG MACHINE) ◆	Fearless	3	■
5	NEW		JACK JOHNSON (BRUSHFIRE/MRG) ◆	En Concert	11	
6	3	16	OWL CITY (UNIVERSAL REPUBLIC/MRG)	Ocean Eyes	19	
7	7	8	JAY-Z (ROC NATION/AG) ◆	The Blueprint 3	10	
8	NEW		TEGAN AND SARA (VAPOR/SIRE/WARNER BROS)	Sainthood	21	
9	NEW		WOLFMOTHER (INTERSCOPE/GA)	Cosmic - Egg	16	
10	1	3	SOUNDTRACK (ATLANTIC AG)	The Twilight Saga: New Moon	8	
11	NEW		TRAIN (COLUMBIA/SONY MUSIC)	Save Me, San Francisco	17	
12	NEW		ATREYU (ATLANTIC)	Congregation Of The Damned	18	
13	NEW		THE SWELL SEASON (ANTI- EPITAPH) ◆	Strict Joy	15	
14	NEW		ROD STEWART (RSR)	Soulbook	4	
15	4	4	MICHAEL BUBLE (REPRISE/WARNER BROS) ◆	Crazy Love	7	
16	NEW		TECH N9NE (STRANGE)	K.O.D	14	
17	NEW		MICHAEL JACKSON (EPIC/MJJ/SONY MUSIC)	Michael Jackson's This Is It: Selections From EP (Soundtrack)	91	
18	NEW		STING (INTERSCOPE/A&M/OCTONE/UNIVERSAL CLASSICS GROUP) ◆	If On A Winter's Night...	6	
19	NEW		VARIOUS ARTISTS (CHERRYTREE/INTERSCOPE/GA)	Halloween Party: 16 Scary Songs	—	
20	12	49	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/GA)	The Fame	23	■
21	5	26	THE BLACK EYED PEAS (INTERSCOPE)	The E.N.D.	13	■
22	NEW		VARIOUS ARTISTS (NAXOS) ◆	The 99 Most Essential Vivaldi Masterpieces	106	
23	NEW		THE ROCKET SUMMER (THE MUSIC FARM/EMI LATIN/EMG)	You Gotta Believe EP	114	
24	2	2	TIM MCGRAW (CURB)	Southern Voice	9	
25	14	58	KINGS OF LEON (RCA/RMG)	Only By The Night	28	■

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	NEW		#1 1 WK MICHAEL JACKSON (EPIC/MJJ/SONY MUSIC)	Michael Jackson's This Is It (Soundtrack)	1	
2	NEW		TRANS-SIBERIAN ORCHESTRA (ATLANTIC AG)	Night Castle	5	
3	NEW		STING (INTERSCOPE/A&M/OCTONE/UNIVERSAL CLASSICS GROUP) ◆	If On A Winter's Night	6	
4	NEW		ROD STEWART (RSR)	Soulbook	4	
5	17	36	TAYLOR SWIFT (BIG MACHINE) ◆	Fearless	3	■
6	NEW		GOV'T MULE (ATO)	By A Thread	34	
7	2	4	THE BEATLES (APPLE/CAPITOL)	The Beatles In Mono	113	
8	3	4	MICHAEL BUBLE (REPRISE/WARNER BROS) ◆	Crazy Love	7	
9	NEW		TEGAN AND SARA (VAPOR/SIRE/WARNER BROS)	Sainthood	21	
10	NEW		CREED (WIND-UP) ◆	Full Circle	2	
11	1	3	SOUNDTRACK (ATLANTIC 519421 AG)	The Twilight Saga: New Moon	8	
12	NEW		PINK MARTINI (HEINZ)	Splendor In The Grass	45	
13	NEW		TECH N9NE (STRANGE)	K.O.D	14	
14	5	4	ROSANNE CASH (MANHATTAN/BMG)	The List	54	
15	NEW		THE SWELL SEASON (ANTI- EPITAPH) ◆	Strict Joy	15	
16	NEW		JACK JOHNSON (BRUSHFIRE/MRG) ◆	En Concert	11	
17	NEW		U2 (ANO 612924* UME) ◆	The Unforgettable Fire	—	■
18	RE-ENTRY		THE BEATLES (APPLE/CAPITOL) ◆	The Beatles In Stereo	143	
19	6	3	BOB DYLAN (COLUMBIA/LEGACY/SONY MUSIC)	Christmas In The Heart	74	
20	NEW		TRAIN (COLUMBIA/SONY MUSIC)	Save Me, San Francisco	17	
21	8	5	BARBRA STREISAND (COLUMBIA/SONY MUSIC)	Love Is The Answer	22	
22	NEW		WOLFMOTHER (INTERSCOPE/GA)	Cosmic - Egg	16	
23	NEW		TAINTSTICK (SUB POP/NOIZE 157) ◆	6lbs. Of Sound	120	
24	10	2	LYLE LOVETT (LOST HIGHWAY/EMI/MSN)	Natural Forces	104	
25	NEW		KILLIAN MANSFIELD (SOMEWHERE ELSE)	Somewhere Else	—	

EXCLUSIVE CHARTS FROM BILLBOARD ONLINE

For more charts and chart details, go to billboard.biz and billboard.com, refreshed every Thursday.

AOL RADIO SONGS

The week's most-streamed songs on AOL

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	1	17	#1 2 WKS USE SOMEBODY — KINGS OF LEON (RCA/RMG)
2	3	7	ALREADY GONE — KELLY CLARKSON (RCA/RMG)
3	4	11	FALLIN' FOR YOU — COLBIE CAILLAT (MCA/UNIVERSAL REPUBLIC)
4	5	7	I WANT TO KNOW WHAT LOVE IS — MARIAH CAREY (COLUMBIA/LEGACY/RMG)
5	6	4	PAPARAZZI — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
6	10	5	FIREFLIES — OWL CITY (UNIVERSAL REPUBLIC)
7	2	21	YOU BELONG WITH ME — TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
8	8	6	SWEET DREAMS — BEYONCE (MUSIC WORLD/COLUMBIA)
9	7	8	DOWN — JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
10	-	1	TWO IS BETTER THAN ONE — BOYS LIKE GIRLS FEATURING TAYLOR SWIFT (COLUMBIA)
11	9	15	I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
12	14	2	SEXY CHICK — DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)
13	11	4	WHATCHA SAY — JASON DERULO (BEVERLY HEIGHTS/WARNER BROS.)
14	12	10	LOVE DRUNK — BOYS LIKE GIRLS (COLUMBIA)
15	13	5	PARTY IN THE U.S.A. — MILEY CYRUS

YAHOO! VIDEO MUSIC

The week's most-streamed videos on Yahoo! Music

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	2	2	#1 1 WK AGAIN — FLYLEAF (A&M/OCTONE/INTERSCOPE)
2	7	4	PARTY IN THE U.S.A. — MILEY CYRUS (HOLLYWOOD)
3	3	5	ONE LESS LONELY GIRL — JUSTIN BIEBER (ISLAND/IDJMG)
4	5	16	OBSESSED — MARIAH CAREY (ISLAND/IDJMG)
5	4	2	FIFTEEN — TAYLOR SWIFT (BIG MACHINE)
6	6	3	ONE TIME — JUSTIN BIEBER (ISLAND/IDJMG)
7	8	3	PAPARAZZI — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	9	4	DOWN — JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
9	11	15	YOU BELONG WITH ME — TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	12	5	SWEET DREAMS — BEYONCE (MUSIC WORLD/COLUMBIA)
11	15	2	RUN THIS TOWN — JAY Z, RIHANNA & KANYE WEST (ROC NATION)
12	14	18	THRILLER — MICHAEL JACKSON (EPIC/LEGACY)
13	1	10	SHE WOLF — SHAKIRA
14	-	1	FIREFLIES — OWL CITY (UNIVERSAL REPUBLIC)
15	10	3	30 — TWISTED SISTER (ATLANTIC/RHINO)

TOP ROCK ALBUMS .biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/DISTRIBUTING LABEL)
1	-	1	#1 1 WK FULL CIRCLE — CREED (WIND-UP)
2	-	1	NIGHT CASTLE — TRANS-SIBERIAN ORCHESTRA (ATLANTIC AG)
3	1	3	THE TWILIGHT SAGA: NEW MOON — SOUNDTRACK (SUMMIT CHOP SHOP/ATLANTIC AG)
4	-	1	EN CONCERT — JACK JOHNSON (BRUSHFIRE/MRG)
5	-	1	STRICT JOY — THE SWELL SEASON (ANTI- EPITAPH)
6	-	1	COSMIC - EGG — WOLFMOTHER (INTERSCOPE/GA)
7	-	1	SAVE ME, SAN FRANCISCO — TRAIN (COLUMBIA/SONY MUSIC)
8	-	1	CONGREGATION OF THE DAMNED — ATREYU
9	2	16	OCEAN EYES — OWL CITY (UNIVERSAL REPUBLIC/MRG)
10	-	1	SAINTHOOD — TEGAN AND SARA (VAPOR/SIRE/WARNER BROS.)
11	4	5	DEAR AGONY — BREAKING BENJAMIN (HOLLYWOOD)
12	7	58	ONLY BY THE NIGHT — KINGS OF LEON (RCA/RMG)
13	-	1	BY A THREAD — GOV'T MULE (ATO)
14	-	1	GREAT MISDIRECT — BETWEEN THE BURIED AND ME (VICTORY)
15	8	5	BLACK GIVES WAY TO BLUE — ALICE IN CHAINS

HEATSEEKERS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
1		1 WEEK	#1 EMILY OSMENT	All The Right Wrongs (EP)
2	NEW		TAINTSTICK	6lbs. Of Sound
3			ORIANTHI	Believe
4			DEVENDRA BANHART	What Will We Be
5	NEW		SWOLLEN MEMBERS	Armed To The Teeth
6			THE RED CHORD	Fed Through The Teeth Machine
7			CECILIA BARTOLI	Sacrificium
8	5	4	FLORENCE + THE MACHINE	Lungs
9	6	36	COLT FORD	Ride Through The Country
10	1	2	JAY FARRAR & BENJAMIN GIBBARD One Foot Move Or I'm Gone	Music From Kerouac's Big Sur (Soundtrack)
11	9	10	THE XX	xx
12	2	2	ROYCE DA 5'9"	Street Hop
13			PELICAN	What We All Come To Need
14	13	5	JOSHUA BELL	At Home With Friends
15	4	2	MELANIE FIONA	The Bridge
16	11	3	NELLIE MCKAY	Normal As Blueberry Pie: A Tribute To Doris Day
17	14	49	RANDY HOUSER	Anything Goes
18	7	2	ATLAS SOUND	Logos
19	3	2	KINGS OF CONVENIENCE	Declaration Of Dependence
20	16	4	THE RAVEONETTES	In And Out Of Control
21	NEW		TRANSATLANTIC	The Whirlwind
22	8	3	NICK SWARDSON	Seriously, Who Farted?
23	18	2	FUCK BUTTONS	Tarot Sport
24	27	12	EDWARD SHARPE & THE MAGNETIC ZEROES	Up From Below
25	23	4	COLT FORD	Country Is As Country Does
26	21	6	GIRLS	Album
27	36	6	LA ROUX	La Roux
28	20	62	THE AIRBORNE TOXIC EVENT	The Airborne Toxic Event
29	22	4	THE GOSSIP	Music For Men
30	17	4	THE MOUNTAIN GOATS	The Life Of The World To Come
31			EUGE GROOVE	Sunday Morning
32	44	9	GREATEST GAINER SIDEWALK PROPHETS	These Simple Truths
	15		BARONESS	Blue Record
34			SERANI	No Games
35	34	19	TRAILER CHOIR	Off The Hillbilly Hook (EP)
36	39	20	DAVID GARRETT	David Garrett
37			DEAS VAIL	Bird & Cages
38			THE LAWRENCE ARMS	Buttsweat And Tears (EP)
39	30	8	MAYER HAWTHORNE	A Strange Arrangement
40	38	4	LUCERO	1372 Overton Park
41		2	ALVIN DARLING & CELEBRATION	You Can Make It
42	25	3	LINDA EDER	Soundtrack
43	RE-ENTRY		THE ISAACS	The Isaacs ... Naturally: An Almost A Cappella Collection
44	40	9	JOE BONAMASSA	The Ballad Of John Henry
45	32	5	AUSTRIAN DEATH MACHINE	Double Brutal
46	31	44	CAROLINA LIAR	Coming To Terms
47	48		THAO WITH THE GET DOWN STAY DOWN	Know Better Learn Faster
48	RE-ENTRY		ERIC HUTCHINSON	Sounds Like This
49	RE-ENTRY		LIGHTS	The Listening
50	50		SKELETONWITCH	Breathing The Fire

1

She's the fourth cast member from the "Hannah Montana" TV show to chart with an album on a Billboard tally, following Miley Cyrus, Billy Ray Cyrus and Mitchel Musso.



3

The singer/guitarist—currently on movie screens as part of Michael Jackson's band in "This Is It"—makes her Billboard debut with 4,000 copies sold.



31

The saxophonist also bows at No. 2 on Top Contemporary Jazz albums with slightly more than 1,000 copies, marking his fifth straight top 10 set on the tally.

HEATSEEKERS SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	15	#1 RED LIGHT
2	1	18	RUNAWAY LOVE AND THEFT
3	5	5	WHITE LIAR MIRANDA LAMBERT
4	3	17	LA LA LA LMFAO
5	4	18	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT
6	6	12	SHOTS LMFAO FEATURING LIL JON
7	9	9	EIGHT SECOND RIDE JAKE OWEN
8	20	5	LOOKING FOR PARADISE ALEJANDRO SANZ FEATURING ALICIA KEYS WARNER LATINA
9	7	7	1901 PHOENIX
10	11	14	SAVIOR RISE AGAINST
11	12	5	DOLLHOUSE PRISCILLA RENEA (CAPITOL)
12	23	4	ESCLAVO DE SUS BESOS DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
13	14	10	CITY ON OUR KNEES TOBYMAC
14	15	17	JARS CHEVELLE
15	16	16	YOU'RE GOING DOWN SICK PUPPIES
16	18	14	5 STAR CHICK YO GOTTI
17	13	18	BOOTS ON RANDY HOUSER UNIVERSAL SOUTH
18	19	8	CLOSE TO YOU BEBE & CECE WINANS
19	17	18	I M IN MIAMI TRICK LMFAO
20	8	3	KINGS AND QUEENS 30 SECONDS TO MARS
21	25	10	TE IRA MEJOR SIN MI JOAN SEBASTIAN
22	27	5	HURRY HOME JASON MICHAEL CARROLL
23	24	11	SU VENENO AVENTURA
24	28	18	ON THE OCEAN K'JON
25	30	5	I LOOK GOOD CHALIE BOY

REGIONAL HEATSEEKERS #1 ALBUMS



SOUTH CENTRAL

1. Colt Ford — *Ride Through The Country*
2. Emily Osment — *All The Right Wrongs (EP)*
3. Orianthi — *Believe*
4. Colt Ford — *Country Is As Country Does*
5. Taintstick — *6lbs. Of Sound*
6. The Bart Crow Band — *Heartworn Tragedy*
7. Randy Houser — *Anything Goes*
8. Bob Schneider — *Lovely Creatures*
9. Devendra Banhart — *What Will We Be*
10. Casey Donahew Band — *Moving On*

NORTH EAST

1. Devendra Banhart — *What Will We Be*
2. The Red Chord — *Fed Through The Teeth Machine*
3. Swollen Members — *Armed To The Teeth*
4. Orianthi — *Believe*
5. Taintstick — *6lbs. Of Sound*
6. Emily Osment — *All The Right Wrongs (EP)*
7. Transatlantic — *The Whirlwind*
8. Royce Da 5'9" — *Street Hop*
9. Cecilia Bartoli — *Sacrificium*
10. Jay Farrar & Benjamin Gibbard — *One Foot Move Or I'm Gone: Music From Kerouac's Big Sur (Soundtrack)*

NEW ON THE CHARTS

The Band Perry, "Hip to My Heart"

The trio of siblings Reid, Neil and Kimberly Perry makes its Billboard chart debut at No. 52 on Hot Country Songs (viewable in full at billboard.biz/charts). Recently signed to Republic Nashville, the act will make its Grand Ole Opry debut Nov. 13.



THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / SONGWRITER	Artist	CERT	PEAK POSITION
1	2	2	12	#1 1 WK WHATCHA SAY	Jason DeRulo		1
2	1	1		FIREFLIES	Owl City		1
3	13	12	8	GREATEST GAINER: DIGITAL + AIRPLAY EMPIRE STATE OF MIND	Jay-Z + Alicia Keys		3
4	3	1		DOWN	Jay Sean Featuring Lil Wayne		1
5	4	3		PARTY IN THE U.S.A.	Miley Cyrus		2
6	6	6		PAPARAZZI	Lady Gaga		6
7	5	4		RUN THIS TOWN	Jay-Z, Rihanna & Kanye West	●	2
8	8	5		3	Britney Spears		1
9	HOT SHOT DEBUT		1	BAD ROMANCE	Lady Gaga		9
10	NEW			JUMP THEN FALL	Taylor Swift		10
11	10	11		SWEET DREAMS	Beyonce	●	10
12	7	9		MEET ME HALFWAY	The Black Eyed Peas		7
13	12	14		REPLAY	Iyaz		12
14	11	10		YOU BELONG WITH ME	Taylor Swift	2	2
15	9	8		I GOTTA FEELING	The Black Eyed Peas		1
16	14	15		FOREVER	Drake Featuring Kanye West, Lil Wayne & Eminem		8
17	22	55		TIK TOK	Ke$ha		17
18	16	21		SEXY CHICK	David Guetta Featuring Akon		16
19	NEW			UNTOUCHABLE	Taylor Swift		19
20	15	13		USE SOMEBODY	Kings Of Leon	■	4
21	17	20		ALREADY GONE	Kelly Clarkson		17
22	NEW			THE OTHER SIDE OF THE DOOR	Taylor Swift		22
23	18	22		NEED YOU NOW	Lady Antebellum		18
24	24	27		I CAN TRANSFORM YA	Chris Brown Featuring Lil Wayne & Swizz Beatz		24
25	20	23		ONE TIME	Justin Bieber		20
26	19	16		OBSESSED	Mariah Carey		7
27	NEW			SUPERSTAR	Taylor Swift		27
28	21	19		COWBOY CASANOVA	Carrie Underwood		11
29	26	25		FALLIN' FOR YOU	Colbie Caillat		12
30	NEW			COME IN WITH THE RAIN	Taylor Swift		30
31	29	31		EVACUATE THE DANCEFLOOR	Cascada		29
32	25	26		TOES	Zac Brown Band		25
33	NEW			BABY BY ME	50 Cent Featuring Ne-Yo		33
34	RE-ENTRY			FOREVER & ALWAYS	Taylor Swift		34
35	23	18		BREAK UP	Mario Featuring Gucci Mane & Sean Garrett		14
36	28	28		LOVE DRUNK	Boys Like Girls	●	22
37	NEW			LOVE ME	Justin Bieber		37
38	27	24		SAY HEY (I LOVE YOU)	Michael Franti & Spearhead Feat. Cherine Anderson		14
39	37	43		WASTED	Gucci Mane Featuring Plies Or OJ Da Juiceman		37
40	30	30		THROW IT IN THE BAG	Fabolous Featuring The-Dream		14
41	31	32		PAPERS	Usher		31
42	32	29		HOTEL ROOM SERVICE	Pitbull		8
43	41	50		DO I	Luke Bryan		41
44	55	60		FUNHOUSE	Pink		44
45	54	62		BODY LANGUAGE	Jesse McCartney Featuring T-Pain		45
46	33	32		SHE WOLF	Shakira	●	11
47	39	35		GOOD GIRLS GO BAD	Cobra Starship Featuring Leighton Meester	■	7
48	35	33		GETTIN' YOU HOME (THE BLACK DRESS SONG)	Chris Young		33
49	62	67		FIFTEEN	Taylor Swift		49
50	36	34		ONLY YOU CAN LOVE ME THIS WAY	Keith Urban		34
51	42	51		WELCOME TO THE FUTURE	Brad Paisley		42
52	64	94		MONEY TO BLOW	Birdman Featuring Lil Wayne & Drake		52
53	56	59		HEY, SOUL SISTER	Train		53
54	38	38		DROP IT LOW	Ester Dean Featuring Chris Brown		38
55	52	53		IMMA STAR (EVERYWHERE WE ARE)	Jeremih		51
56	48	54		I'M ALIVE	Kenny Chesney With Dave Matthews		4
57	58	58		SMILE	Uncle Kracker		4
58	40	48		21 GUNS	Green Day	●	3
59	69	75		NUMBER ONE	R. Kelly Featuring Keri Hilson		8
60	46	36		SUCCESSFUL	Drake Featuring Trey Songz & Lil Wayne		
61	53	42		AMERICAN RIDE	Toby Keith		3
62	57	–		GANGSTA LUV	Snoop Dogg Featuring The Dream		8
63	67	80		CONSIDER ME GONE	Reba		8
64	60	61		DOESN'T MEAN ANYTHING	Alicia Keys		8
65	66	64		UPRISING	Muse		3
66	70	66		STARSTRUKK	3OH!3 Featuring Katy Perry	●	
67	61	–		SOUTHERN VOICE	Tim McGraw		
68	44	17		WHO SAYS	John Mayer		
69	73	81		I WANNA MAKE YOU CLOSE YOUR EYES	Dierks Bentley		
70	65	63		FACE DROP	Sean Kingston		
71	72	74		I'M GOING IN	Drake Featuring Lil Wayne & Young Jeezy		
72	75	79		RED LIGHT	David Nail		
73	70	68		BONFIRE	Craig Morgan		
74	81	87		BAD HABITS	Maxwell		
75	100	–		RUSSIAN ROULETTE	Rihanna		
76	71	73		RUNAWAY	Love And Theft		
77	77	78		I WILL NOT BOW	Breaking Benjamin		
78	91	96		REGRET	LeToya Featuring Ludacris		
79	90	–		I INVENTED SEX	Trey Songz Featuring Drake		
80	RE-ENTRY			TWO IS BETTER THAN ONE	Boys Like Girls Featuring Taylor Swift		
81	74	70		GOD IN ME	Mary Mary Featuring Kierra "KiKi" Sheard		
82	87	97		TIE ME DOWN	New Boyz Featuring Ray J		
83	59	37		BE ON YOU	Flo Rida Featuring Ne-Yo		
84	86	98		WHITE LIAR	Miranda Lambert		
85	68	85		ALL THE RIGHT MOVES	OneRepublic		
86	NEW			UNDO IT	Carrie Underwood		
87	79	72		LA LA LA	LMFAO		
88	82	52		ONE LESS LONELY GIRL	Justin Bieber		
89	78	57		HAVEN'T MET YOU YET	Michael Buble		
90	94	82		UNDER	Pleasure P		
91	83	–		AIN'T NO REST FOR THE WICKED	Cage The Elephant		
92	RE-ENTRY			IF YOU ONLY KNEW	Shinedown		
93	NEW			SPOTLIGHT	Gucci Mane Featuring Usher		
94	63	40		GOOD MORNING	Chamillionaire		
95	88	95		BREAK	Three Days Grace		
96	89	90		WHEELS	Foo Fighters		
97	RE-ENTRY			SHOTS	LMFAO Featuring Lil Jon		
98	98	–		HAPPY	Leona Lewis		
99	94	89		YOU'RE A JERK	New Boyz	●	
100	NEW			I GET IT IN	Omarion Featuring Gucci Mane		

1 The song is the label's third Hot 100 No. 1 this decade and its first since Daniel Powter's "Bad Day" in spring 2006. Madonna's "Music" led the list in September 2000.

3 The duo, which performed the song Oct. 29 prior to game two of the World Series, takes dual gainer honors. Downloads increase by 62% (11-5 on Hot Digital Songs) while airplay spikes by 18% (11-7 on Hot 100 Airplay).



33 Finally, a confirmed single from his upcoming "Before I Self Destruct" album. The track, available as part of the album's pre-order on iTunes, sells 48,000 downloads.



75 The song should soar into the top 10 next issue as download sales will factor into its ranking for the first time.



92 The band scores its 12th straight top 10 on Active Rock (11-10), which is its entire chart output. The act's last three top 10s on that list all hit No. 1.

BETWEEN THE BULLETS

SWIFT'S BONUS TRACK BOUNTY



Taylor Swift becomes the first artist in the history of the Billboard Hot 100 to debut five tracks in the top 30 in a single week as all of the new songs that appear on her "Fearless (Platinum Edition)" reissue debut. "Jump Then Fall" fares the best, opening at No. 10 with 161,000 downloads. Swift now has 11 top 30 Hot 100 debuts in her chart career, which began in 2006. Only the Beatles, with 13 such debuts between 1964 and 1996, have more. Swift's debuts join a re-entry ("Forever and Always" at No. 34, redone for the reissue) and two holdovers from last week (Nos. 14 and 49) to give her eight listings on the chart, the most by a female artist since the list launched in 1958. *—Silvio Pietroluong*

Billboard HOT 100

NOV 14 2009

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	15	**#1 5 WEEKS** DOWN — JAY SEAN FEAT LIL WAYNE (CASH MONEY/UMRG/REPUBLIC)
2	4	9	PAPARAZZI — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	5	9	SWEET DREAMS — BEYONCE (MUSIC WORLD/COLUMBIA)
4	6	11	WHATCHA SAY — JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
5	3	27	YOU BELONG WITH ME — TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	2	15	RUN THIS TOWN — JAY Z RIHANNA & KANYE WEST (ROC NATION)
7	11	6	EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS (ROC NATION)
8	7	24	USE SOMEBODY — KINGS OF LEON (RCA/RMG)
9	8	11	PARTY IN THE U.S.A. — MILEY CYRUS (HOLLYWOOD)
10	10	8	FOREVER — DRAKE (YMCMB/CASH MONEY/STREAMLINE/INTERSCOPE)
11	9	21	I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
12	14	8	ALREADY GONE — KELLY CLARKSON (RCA/RMG)
13	13	7	MEET ME HALFWAY — THE BLACK EYED PEAS (INTERSCOPE)
14	16	4	3 — BRITNEY SPEARS (JIVE/ZOMBA)
15	12	19	BREAK UP — MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
16	18	12	FALLIN' FOR YOU — COLBIE CAILLAT (UNIVERSAL REPUBLIC)
17	28	4	FIREFLIES — OWL CITY (UNIVERSAL REPUBLIC)
18	27	5	SEXY CHICK — DAVID GUETTA FEAT AKON (EMI LATIN/WEA LATIN/CAPITOL)
19	22	8	COWBOY CASANOVA — CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
20	31	4	REPLAY — IYAZ (SYCO/MONEY BELUGA HEIGHTS/REPRISE)
21	24	7	NEED YOU NOW — LADY ANTEBELLUM (CAPITOL NASHVILLE)
22	19	11	TOES — ZAC BROWN BAND (HOME GROWN/ATLANTIC/ROCKET/ATLANTIC)
23	15	18	OBSESSED — MARIAH CAREY (IDJMG)
24	17	18	THROW IT IN THE BAG — FABOLOUS FEAT THE-DREAM (DEF JAM/DEF JAM LABEL GROUP)
25	20	14	WELCOME TO THE FUTURE — BRAD PAISLEY (ARISTA NASHVILLE)
26	33	4	PAPERS — USHER (LAFACE/JLG)
27	26	12	WASTED — GUCCI MANE FEAT PLIES (MIDA/1017/ATLANTIC/WARNER BROS.)
28	21	14	ONLY YOU CAN LOVE ME THIS WAY — KEITH URBAN (CAPITOL NASHVILLE)
29	34	7	DO I — LUKE BRYAN (CAPITOL NASHVILLE)
30	36	4	I CAN TRANSFORM YA — CHRIS BROWN FEAT LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
31	23	13	GETTIN' YOU HOME (THE BLACK DRESS SONG) — CHRIS YOUNG (RCA NASHVILLE)
32	43	7	FIFTEEN — TAYLOR SWIFT (BIG MACHINE)
33	40	6	ONE TIME — JUSTIN BIEBER (ISLAND/IDJMG)
34	48	5	I INVENTED SEX — TREY SONGZ FEAT DRAKE (SONGS/BOBA/ATLANTIC)
35	29	11	LOVE DRUNK — BOYS LIKE GIRLS (COLUMBIA)
36	56	2	RUSSIAN ROULETTE — RIHANNA (DEF JAM/IDJMG)
37	39	10	I'M ALIVE — KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
38	45	7	BAD HABITS — MAXWELL (COLUMBIA)
39	41	9	EVACUATE THE DANCEFLOOR — CASCADA (EMI)
40	51	4	CONSIDER ME GONE — REBA (MCA NASHVILLE/MCA)
41	47	6	BONFIRE — CRAIG MORGAN (BNA)
42	59	6	REGRET — LETOYA FEAT LUDACRIS (CAPITOL)
43	42	19	GOD IN ME — MARY MARY FEAT KIERRA SHEARD (MY BLOCK/COLUMBIA)
44	37	19	HOTEL ROOM SERVICE — PITBULL (MR 305/POLO GROUNDS/RCA)
45	35	15	AMERICAN RIDE — TOBY KEITH (SHOW DOG/SHOW DOG NASHVILLE)
46	44	12	SAY HEY (I LOVE YOU) — MICHAEL FRANTI & SPEARHEAD (EMI GROUP/EMI MUSICAL REPUBLIC)
47	38	6	DOESN'T MEAN ANYTHING — ALICIA KEYS (MBA/J/RMG)
48	55	5	I WANNA MAKE YOU CLOSE YOUR EYES — DIERKS BENTLEY (CAPITOL NASHVILLE)
49	49	10	NUMBER ONE — R. KELLY FEAT KERI HILSON (JIVE/JLG)
50	52	11	UNDER — PLEASURE P (A1/ATLANTIC)
51	53	11	SUCCESSFUL — DRAKE FEAT TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
52	50	11	RUNAWAY — LOVE AND THEFT (CAPITOL NASHVILLE)
53	60	5	RED LIGHT — DAVID NAIL (MCA NASHVILLE)
54	-	1	BAD ROMANCE — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
55	64	3	BABY BY ME — 50 CENT FEAT NE-YO (SHADY/AFTERMATH/INTERSCOPE)
56	61	11	SOUTHERN VOICE — TIM MCGRAW (CURB)
57	58	17	GOOD GIRLS GO BAD — CEDRIC (STARSHIP FEAT LEIGHTON MEESTER) (ROADRUNNER/ATLANTIC/WARNER BROS.)
58	-	1	MONEY TO BLOW — BRISHAR FEAT LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
59	-	1	GANGSTA LUV — SNOOP DOGG FEAT THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
60	66	3	ALL I ASK FOR ANYMORE — TRACE ADKINS (CAPITOL NASHVILLE)
61	62	16	SHE WOLF — SHAKIRA (SONY MUSIC LATIN/EPIC)
62	53	15	BE ON YOU — FLO RIDA FEAT NE-YO (POE BOY/ATLANTIC)
63	69	2	HISTORY IN THE MAKING — DARIUS RUCKER (CAPITOL NASHVILLE)
64	65	10	IMMA STAR (EVERYWHERE WE ARE) — JEREMIH (MCA/THE CLUBHOUSE/UMG)
65	-	1	ESCLAVO DE SUS BESOS — DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
66	70	3	SMILE — UNCLE KRACKER (TOP DOG/ATLANTIC)
67	-	1	LOOKING FOR PARADISE — ALEJANDRO SANZ FEAT ALICIA KEYS (WARNER LATINA)
68	73	2	WHITE LIAR — MIRANDA LAMBERT (COLUMBIA NASHVILLE)
69	-	1	EVERYTHING, EVERYDAY, EVERYWHERE — FABOLOUS FEAT KERI HILSON (DEF JAM/DEF JAM LABEL GROUP)
70	75	2	WHY — RASCAL FLATTS (LYRIC STREET)
71	71	2	WHEELS — FOO FIGHTERS (ROSWELL/RCA/RMG)
72	-	1	I JUST CALL YOU MINE — MARTINA MCBRIDE (RCA NASHVILLE)
73	-	1	THE TRUTH — JASON ALDEAN (BROKEN BOW)
74	-	1	TIK TOK — KESHA (KMM/MONEY/RCA/RMG)
75	-	1	TE IRA MEJOR SIN MI — JOAN SEBASTIAN (AZTECA)

Stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	11	**#1 2 WEEKS** FIREFLIES — OWL CITY (UNIVERSAL REPUBLIC)	
2	-	1	JUMP THEN FALL — TAYLOR SWIFT (BIG MACHINE)	
3	-	1	BAD ROMANCE — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
4	4	12	WHATCHA SAY — JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
5	11	8	EMPIRE STATE OF MIND — JAY Z + ALICIA KEYS (ROC NATION)	
6	2	12	PARTY IN THE U.S.A. — MILEY CYRUS (HOLLYWOOD)	
7	5	4	3 — BRITNEY SPEARS (JIVE/ZOMBA)	
8	13	4	TIK TOK — KESHA (KMM/MONEY/RCA/RMG)	
9	-	1	UNTOUCHABLE — TAYLOR SWIFT (BIG MACHINE)	
10	6	11	REPLAY — IYAZ (SYCO/MONEY BELUGA HEIGHTS/REPRISE)	
11	7	17	DOWN — JAY SEAN FEAT LIL WAYNE (CASH MONEY/UMRG/REPUBLIC)	
12		1	OTHER SIDE OF THE DOOR — TAYLOR SWIFT (BIG MACHINE)	
13	3	6	MEET ME HALFWAY — THE BLACK EYED PEAS (INTERSCOPE)	
14	9	10	PAPARAZZI — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
15		1	SUPERSTAR — TAYLOR SWIFT (BIG MACHINE)	
16	10	12	RUN THIS TOWN — JAY Z RIHANNA & KANYE WEST (ROC NATION)	●
17	12	14	SEXY BITCH — DAVID GUETTA FEAT AKON (EMI LATIN/WEA LATIN/CAPITOL)	
18	-	1	COME IN WITH THE RAIN — TAYLOR SWIFT (BIG MACHINE)	
19	8	21	I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)	
20	45	21	THRILLER — MICHAEL JACKSON (EPIC LEGACY)	
21		3	FOREVER & ALWAYS — TAYLOR SWIFT (BIG MACHINE)	
22		1	LOVE ME — JUSTIN BIEBER (ISLAND/IDJMG)	
23	14	7	FOREVER — DRAKE (YMCMB/CASH MONEY/STREAMLINE/INTERSCOPE)	
24	19	4	I CAN TRANSFORM YA — CHRIS BROWN FEAT LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
25	15	11	NEED YOU NOW — LADY ANTEBELLUM (CAPITOL NASHVILLE)	
26	17	13	SWEET DREAMS — BEYONCE (MUSIC WORLD/COLUMBIA)	●
27	18	14	ONE TIME — JUSTIN BIEBER (ISLAND/IDJMG)	
28	-	4	MONSTER MASH — BOBBY "BORIS" PICKETT AND THE CRYPT KICKERS (PARK'N'FLY)	
29	-	1	BABY BY ME — 50 CENT FEAT NE-YO (SHADY/AFTERMATH/INTERSCOPE)	
30	22	27	YOU BELONG WITH ME — TAYLOR SWIFT (BIG MACHINE)	2
31	20	14	ALREADY GONE — KELLY CLARKSON (RCA/RMG)	
32	28	12	EVACUATE THE DANCE FLOOR — CASCADA (EMI)	
33	24	6	COWBOY CASANOVA — CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
34	26	17	OBSESSED — MARIAH CAREY (IDJMG)	
35	36	5	BODY LANGUAGE — JESSE MCCARTNEY FEAT T-PAIN (HOLLYWOOD)	
36	38	5	FUNHOUSE — P!NK (LAFACE/LGL)	
37	37	4	HEY, SOUL SISTER — TRAIN (AARDVARK/LOUD/RMG)	
38	23	14	SAY HEY (I LOVE YOU) — MICHAEL FRANTI & SPEARHEAD (EMI GROUP/EMI MUSICAL REPUBLIC)	
39	27	38	USE SOMEBODY — KINGS OF LEON (RCA/RMG)	■
40	30	18	LOVE DRUNK — BOYS LIKE GIRLS (COLUMBIA)	●
41	33	7	DROP IT LOW — ESTER DEAN FEAT CHRIS BROWN (MAGNOLIA/ATTRIBULATION/RCA/JLG)	
42	29	16	SHE WOLF — SHAKIRA (SONY MUSIC LATIN/EPIC)	●
43	40	7	FACE DROP — SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
44	32	14	TOES — ZAC BROWN BAND (HOME GROWN/ATLANTIC/ROCKET/ATLANTIC)	
45	-	2	GHOSTBUSTERS — RAY PARKER JR. (ARISTA/LEGACY)	
46	-	1	UNDO IT — CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
47	39	18	HOTEL ROOM SERVICE — PITBULL (MR 305/POLO GROUNDS/RCA/RMG)	
48	48	12	IMMA STAR (EVERYWHERE WE ARE) — JEREMIH (MCA/THE CLUBHOUSE/UMG)	
49	43	18	FALLING FOR YOU — COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
50	31	19	21 GUNS — GREEN DAY (REPRISE)	●
51	53	11	STARSTRUKK — 3OH!3 (WHITE LIMO/ATLANTIC/RRP)	●
52	59	3	MONEY TO BLOW — BRISHAR FEAT LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
53	42	22	GOOD GIRLS GO BAD — CEDRIC (STARSHIP FEAT LEIGHTON MEESTER) (ROADRUNNER/ATLANTIC/WARNER BROS.)	■
54	61	45	POKER FACE — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
55	25	2	WHO SAYS — JONAS (HOLLYWOOD)	
56	46	31	BOOM BOOM POW — THE BLACK EYED PEAS (A&M/OCTONE/INTERSCOPE)	
57	52	13	SMILE — UNCLE KRACKER (TOP DOG/ATLANTIC)	
58	51	2	ONE LESS LONELY GIRL — JUSTIN BIEBER (ISLAND/IDJMG)	
59	41	4	ALL THE RIGHT MOVES — ONEREPUBLIC (MOSLEY/INTERSCOPE)	
60	73	6	WASTED — GUCCI MANE FEAT PLIES (1017/ATLANTIC/WARNER BROS.)	
61	50	24	NEW DIVIDE — LINKIN PARK (MACHINE SHOP/WARNER BROS.)	■
62	58	8	UPRISING — MUSE (HELIUM 3/WARNER BROS.)	
63	-	3	BETCHA GON' KNOW (THE PROLOGUE) — MARIAH CAREY (ISLAND/IDJMG)	
64	35	3	GOOD MORNING — CHAMILLIONAIRE (SHAM/TAPT/UNIVERSAL REPUBLIC)	
65	64	2	AIN'T NO REST FOR THE WICKED — CAGE THE ELEPHANT (DEFJAM/IDJMG)	
66	66	7	I'M GOING IN — LIL WAYNE FEAT LIL JON, PARTY ROCK, YOUNG MONEY, YOUNG JUVENILE, BABY, MACHINE GUN KELLY (CASH MONEY/UMRG/REPUBLIC/MOTOWN)	
67	-	1	SHOTS — LMFAO FEAT LIL JON (PARTY ROCK/MACHINE/CHERRYTREE/INTERSCOPE)	
68	63	34	SINGLE LADIES (PUT A RING ON IT) — BEYONCE (MUSIC WORLD/COLUMBIA)	2
69	60	2	VANILLA TWILIGHT — OWL CITY (UNIVERSAL REPUBLIC)	
70	-	2	TWO IS BETTER THAN ONE — BOYS LIKE GIRLS FEAT TAYLOR SWIFT (COLUMBIA)	
71	34	2	PAPERS — USHER (LAFACE/JLG)	
72	67	2	GANGSTA LUV — SNOOP DOGG FEAT THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	
73	55	20	BIG GREEN TRACTOR — JASON ALDEAN (BROKEN BOW)	●
74	70	20	YOU'RE A JERK — NEW BOYZ (SHADY/AFTERMATH/WARNER BROS.)	●
75	-	6	THE WAY YOU MAKE ME FEEL — MICHAEL JACKSON (EPIC)	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER — Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE — Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓓ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓓ DualDisc available. Ⓒ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Alternative, Active Rock, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Triple A, Heritage Rock, Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

CONFIGURATIONS

● CD single available. ❶ Digital Download available. ❻ DVD single available. ● Vinyl Maxi-Single available. ❶ Vinyl single available. ❶ CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

POWER ADD — This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ▯ Certification for net shipments of 100,000 units (Oro). ▯ Certification of 200,000 units (Platino). ▯ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold).
■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level.
○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ▯ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. ▯ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. ▯ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. ▯ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

POP/ADULT/ROCK

Billboard

MAINSTREAM TOP 40

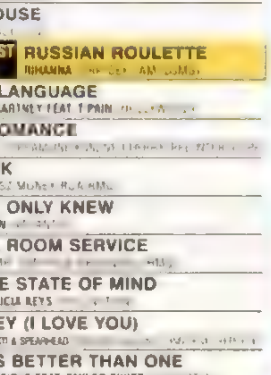
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	3	10	#1 1 WK **PAPARAZZI** LADY GAGA
2	1	13	**PARTY IN THE U.S.A.** MILEY CYRUS
3	2	15	**DOWN** JAY SEAN FEAT LIL WAYNE
4	4	12	**WHATCHA SAY** JASON DERULO
5	5	15	**SWEET DREAMS** BEYONCE
6	6	19	**USE SOMEBODY** KINGS OF LEON
7	7	21	**YOU BELONG WITH ME** TAYLOR SWIFT
8	10	11	**ALREADY GONE** KELLY CLARKSON
9	12	5	**[redacted]** BRITNEY SPEARS
10	14	8	**FIREFLIES** OWL CITY
11	8	10	**RUN THIS TOWN** JAY Z RIHANNA & KANYE WEST
12	13	7	**MEET ME HALFWAY** THE BLACK EYED PEAS
13	9	17	**LOVE DRUNK** BOYS LIKE GIRLS
14	16	7	**REPLAY** IYAZ
15	11	22	**I GOTTA FEELING** THE BLACK EYED PEAS
16	17	14	**ONE TIME** JUSTIN BIEBER
17	19	10	**FALLIN' FOR YOU** COLBIE CAILLAT
18	22	6	**SEXY CHICK** DAVID GUETTA FEAT AKON
19	18	20	**GOOD GIRLS GO BAD** CHEMICAL FEAT TAYLOR MOMSEN
20	15	14	**OBSESSED** MARIAH CAREY
21	21	10	**EVACUATE THE DANCEFLOOR** CASCADA
22	23	7	**FUNHOUSE** P!NK
23	36	2	GREATEST GAINER **RUSSIAN ROULETTE** RIHANNA
24	26	4	**BODY LANGUAGE** JESSE MCCARTNEY FEAT T PAIN
25	38	2	**BAD ROMANCE** LADY GAGA
26	35	3	**TIK TOK** KESHA
27	31	8	**IF YOU ONLY KNEW** SHINEDOWN
28	27	16	**HOTEL ROOM SERVICE** PITBULL
29	39	2	**EMPIRE STATE OF MIND** JAY Z + ALICIA KEYS
30	24	13	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD
31	RE	2	**TWO IS BETTER THAN ONE** BOYS LIKE GIRLS FEAT TAYLOR SWIFT
32	25	10	**STARSTRUKK** 3OH!3 FEAT KATY PERRY
33	30	19	**BEST I EVER HAD** DRAKE
34	33	4	**HAPPY** LEONA LEWIS
35	RE	2	**S.O.S. (LET THE MUSIC PLAY)** JORDIN SPARKS
36	34	5	**DOLLHOUSE** PRISCILLA RENEA
37	RE	2	**NEVER GONNA BE ALONE** NICKELBACK
38	RE	2	**GIVE IT UP TO ME** SHAKIRA FEAT LIL WAYNE
39	29	11	**BE ON YOU** FLO RIDA FEAT NE YO
40	RE	2	**HOW YOU LOVE ME NOW** HEY MONDAY

Lady Gaga becomes the first artist in the 17-year history of the **Mainstream Top 40** chart to notch four No. 1s from a debut album, as "Paparazzi" rises 3-1.

The singer previously led with "Just Dance," "Poker Face" and "LoveGame" from her debut release, "The Fame." The album will be rereleased in expanded form as "The Fame Monster" Nov. 23. New single "Bad Romance" bounds 38-25 on Mainstream Top 40.

Since the survey launched in October 1992, two acts prior to Lady Gaga placed three No. 1s from their debut albums: Ace of Base (1993-94) and Avril Lavigne (2002-03). Alanis Morissette also enjoyed a trio of leaders from her first U.S. album, "Jagged Little Pill" (1996).

On **Hot Dance Club Songs**, "Paparazzi" becomes Lady Gaga's third No. 1. Only "Just Dance" fell short of the summit, peaking at No. 2 in June 2008.



ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	16	#1 3 WKS **YOU BELONG WITH ME** TAYLOR SWIFT
2	3	25	**HER DIAMONDS** ROB THOMAS
3	6	13	**FALLIN' FOR YOU** COLBIE CAILLAT
4	4	38	**COME ON GET HIGHER** MATT NATHANSON
5	2	34	**THE CLIMB** MILEY CYRUS
6	5	41	**YOU FOUND ME** THE FRAY
7	8	9	GREATEST GAINER **HAVEN'T MET YOU YET** MICHAEL BUBLE
8	7	19	**PLEASE DON'T LEAVE ME** P!NK
9	9	21	**NO SURPRISE** DAUGHTRY
10	10	7	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY
11	11	11	**KISS A GIRL** KEITH URBAN
12	12	9	**CHANCES** FIVE FOR FIGHTING
13	13	16	**CLOSER TO LOVE** MAT KEARNEY
14	15	9	**USE SOMEBODY** KINGS OF LEON
15	14	13	**BEAUTIFUL WORLD (WE'RE ALL HERE)** JIM BRICKMAN & ADAM CROSSLEY
16	17	7	**BATTLEFIELD** JORDIN SPARKS
17	16	22	**SECOND CHANCE** SHINEDOWN
18	18	3	**THIS IS IT** MICHAEL JACKSON FEAT THE JACKSONS
19	20	4	**ALREADY GONE** KELLY CLARKSON
20	19	13	**THEN** BRAD PAISLEY
21	26	2	**WE WEREN'T BORN TO FOLLOW** BON JOVI
22	21	4	**WHEN IT COMES TO LOVE** FOREIGNER
23	22	5	**SMILE** UNCLE KRACKER
24	24	4	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD
25	27	5	**I GOTTA FEELING** THE BLACK EYED PEAS

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	27	#1 3 WKS **USE SOMEBODY** KINGS OF LEON
2	2	20	**YOU BELONG WITH ME** TAYLOR SWIFT
3	3	21	**FALLIN' FOR YOU** COLBIE CAILLAT
4	7	13	**ALREADY GONE** KELLY CLARKSON
5	4	26	**NO SURPRISE** DAUGHTRY
6	6	17	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD
7	5	18	**I GOTTA FEELING** THE BLACK EYED PEAS
8	8	15	**SMILE** UNCLE KRACKER
9	12	7	**SOMEDAY** ROB THOMAS
10	9	29	**PLEASE DON'T LEAVE ME** P!NK
11	10	26	**NEVER SAY NEVER** THE FRAY
12	13	11	**WE WEREN'T BORN TO FOLLOW** BON JOVI
13	11	22	**21 GUNS** GREEN DAY
14	14	11	**HEY, SOUL SISTER** TRAIN
15	15	13	**CHANCES** FIVE FOR FIGHTING
16	16	10	**PARTY IN THE U.S.A.** MILEY CYRUS
17	20	4	GREATEST GAINER **FIREFLIES** OWL CITY
18	17	6	**NEVER GONNA BE ALONE** NICKELBACK
19	18	10	**MAYBE** MICHAEL MICHAELSON FEAT [redacted]
20	19	5	**WHO SAYS** JOHN MAYER
21	21	5	**PAPARAZZI** LADY GAGA
22	22	9	**COME ON** GREEN RIVER ORDINANCE
23	27	5	**ALL THE RIGHT MOVES** ONEREPUBLIC
24	26	8	**BREAKEVEN** THE SCRIPT
25	RE	2	**HALFWAY GONE** LIFEHOUSE

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	2	6	#1 1 WK **WHEELS** FOO FIGHTERS
2	1	12	**CHECK MY BRAIN** ALICE IN CHAINS
3	3	12	**I WILL NOT BOW** BREAKING BENJAMIN
4	4	9	**BREAK** THREE DAYS GRACE
5	5	19	**JARS** CHEVELLE
6	6	13	**UPRISING** MUSE
7	7	11	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO** WEEZER
8	8	15	**THE FIXER** PEARL JAM
9	10	20	**SAVIOR** RISE AGAINST
10	9	22	**YOU'RE GOING DOWN** SICK PUPPIES
11	11	11	**OVERCOME** CREED
12	12	22	**NEW DIVIDE** LINKIN PARK
13	15	4	**KINGS AND QUEENS** 30 SECONDS TO MARS
14	13	22	**PANIC SWITCH** SILVERSUN PICKUPS
15	14	22	**USE SOMEBODY** KINGS OF LEON
16	16	8	**IF YOU ONLY KNEW** SHINEDOWN
17	17	10	**MEDICATE** AFI
18	21	7	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE
19	18	22	**SOUND OF MADNESS** SHINEDOWN
20	23	17	**1901** PHOENIX
21	22	17	**IGNORANCE** PARAMORE
22	RE	1	GREATEST GAINER **NEW FANG** THEM CROOKED VULTURES
23	25	11	**CRAWL BACK IN** DEAD BY SUNRISE
24	26	11	**BACK AGAINST THE WALL** CAGE THE ELEPHANT
25	28	10	**AGAIN** FLYLEAF
26	27	13	**HARD TO SEE** FIVE FINGER DEATH PUNCH
27	29	6	**EAST JESUS NOWHERE** GREEN DAY
28	31	3	**JUST BREATHE** PEARL JAM
29	34	8	**SPACESHIP** PUDDLE OF MUDD
30	33	8	**SKUFF** SLIPKNOT
31	32	11	**INVINCIBLE** ADELITAS WAY
32	30	10	**FUGITIVE** DAVID GRAY
33	35	7	**MONSTER** SKILLET
34	40	4	**SUBSTITUTION** SILVERSUN PICKUPS
35	41	10	**FOREVER IN YOUR HANDS** ALL THAT REMAINS
36	39	2	**BROKEN, BEAT & SCARRED** METALLICA
37	38	7	**BLOOD ON MY HANDS** THE USED
38	37	16	**I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT** U2
39	42	8	**MAYBE** MICHAEL MICHAELSON
40	46	2	**WHO SAYS** JOHN MAYER
41	44	5	**SLOW POISON** THE BRAVERY
42	36	13	**WHY I AM** DAVE MATTHEWS BAND
43	49	2	**STORM TO PASS** ATREYU
44	47	2	**CRASH** CAVO
45	50	2	**HEY, SOUL SISTER** TRAIN
46	43	12	**FIREFLIES** OWL CITY
47	45	13	**BY THE WAY** THEORY OF A DEADMAN
48	RE	1	**MESS OF ME** SWITCHFOOT
49	RE	1	**JUST SAY YES** SNOW PATROL
50	RE	1	**PERCUSSION GUN** WHITE RABBITS

Them Crooked Vultures fly onto **Rock Songs** at No. 22 with "New Fang." The act, made up of Dave Grohl—whose other band Foo Fighters rises 2-1 with "Wheels"—Josh Homme (Queens of the Stone Age) and John Paul Jones (Led Zeppelin), releases its self-titled debut album Nov. 17.



ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	12	#1 3 WKS **I WILL NOT BOW** BREAKING BENJAMIN
2	2	12	**CHECK MY BRAIN** ALICE IN CHAINS
3	5	9	**BREAK** THREE DAYS GRACE
4	3	19	**JARS** CHEVELLE
5	4	22	**YOU'RE GOING DOWN** SICK PUPPIES
6	6	11	**OVERCOME** CREED
7	8	6	**WHEELS** FOO FIGHTERS
8	[redacted]	16	**HARD TO SEE** FIVE FINGER DEATH PUNCH
9	9	20	**INVINCIBLE** ADELITAS WAY
10	11	9	**IF YOU ONLY KNEW** SHINEDOWN
11	12	15	**MONSTER** SKILLET
12	10	10	**CRAWL BACK IN** DEAD BY SUNRISE
13	13	21	**WHISKEY HANGOVER** GODSMACK
14	15	19	**FOREVER IN YOUR HANDS** ALL THAT REMAINS
15	14	10	**AGAIN** FLYLEAF
16	RE	32	**SOUND OF MADNESS** SHINEDOWN
17	22	2	**SPACESHIP** PUDDLE OF MUDD
18	18	6	**SNUFF** SLIPKNOT
19	17	29	**CHAMPAGNE** CAVO
20	19	24	**NEW DIVIDE** LINKIN PARK
21	21	4	**BROKEN, BEAT & SCARRED** METALLICA
22	24	6	**STORM TO PASS** ATREYU
23	23	10	**FOREVER** RED
24	25	5	**CRASH** CAVO
25	27	14	**WHYYAWANNABRINGMEDOWN** ARANDA

HERITAGE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	[redacted]	12	#1 2 WKS **CHECK MY BRAIN** ALICE IN CHAINS
2	2	11	**OVERCOME** CREED
3	4	6	GREATEST GAINER **WHEELS** FOO FIGHTERS
4	6	11	**I WILL NOT BOW** BREAKING BENJAMIN
5	3	21	**WHISKEY HANGOVER** GODSMACK
6	7	9	**BREAK** THREE DAYS GRACE
7	5	[redacted]	**BURN IT TO THE GROUND** NICKELBACK
8	8	24	**NEW DIVIDE** LINKIN PARK
9	9	28	**CHAMPAGNE** CAVO
10	11	9	**IF YOU ONLY KNEW** SHINEDOWN
11	13	16	**YOU'RE GOING DOWN** SICK PUPPIES
12	10	32	**SOUND OF MADNESS** SHINEDOWN
13	14	15	**THE FIXER** PEARL JAM
14	12	30	**I GET OFF** HALESTORM
15	15	18	**JARS** CHEVELLE
16	16	14	**STILL UNBROKEN** LYNYRD SKYNYRD
17	17	10	**MODERN DAY DELILAH** KISS
18	29	2	**SPACESHIP** PUDDLE OF MUDD
19	22	6	**MONSTER** SKILLET
20	[redacted]	3	**BROKEN, BEAT & SCARRED** METALLICA
21	24	10	**INVINCIBLE** ADELITAS WAY
22	18	12	**SOAP ON A ROPE** CHICKENFOOT
23	21	[redacted]	**CRAWL BACK IN** DEAD BY SUNRISE
24	26	15	**BY THE WAY** THEORY OF A DEADMAN
25	25	8	**HARD TO SEE** FIVE FINGER DEATH PUNCH

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE (PRODUCER, SONGWRITER)	Artist (IMPRINT & NUMBER, PROMOTION LABEL)	CERT	PEAK POSITION
1	1	2	19	#1 2 WKS TOES (C. BROWN, J. BROWN, B. BRISTE, J. HOPKINS, S. MULLINS)	Zac Brown Band (ATLANTIC/HOME GROWN)		1
2	2	4		WELCOME TO THE FUTURE	Brad Paisley		2
3	5	5		COWBOY CASANOVA	Carrie Underwood		3
4	6	7	18	GREATEST GAINER NEED YOU NOW (C. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAN)	Lady Antebellum (CAPITOL NASHVILLE)		4
5	3	1		ONLY YOU CAN LOVE ME THIS WAY	Keith Urban		1
6	8	8		DO I	Luke Bryan		6
7	4	3		GETTIN' YOU HOME (THE BLACK DRESS SONG)	Chris Young		1
8	9	9		I'M ALIVE	Kenny Chesney With Dave Matthews		8
9	10	11		FIFTEEN	Taylor Swift		9
10	13	13		CONSIDER ME GONE	Reba		10
11	11	12		BONFIRE	Craig Morgan		11
12	14	15		I WANNA MAKE YOU CLOSE YOUR EYES	Dierks Bentley		12
13	15	14		RED LIGHT	David Nail		13
14	16	16		SOUTHERN VOICE	Tim McGraw		14
15	17	17		ALL I ASK FOR ANYMORE	Trace Adkins		15
16	19	19		HISTORY IN THE MAKING (K. ROGERS, C. MILLS)	Darius Rucker		16
17	21	22	11	AIR POWER WHITE LIAR	Miranda Lambert		17
18	22	21	6	AIR POWER WHY (J. FLATT, A. SHAMBLIN, R. MATHES)	Rascal Flatts		18
19	20	20		I JUST CALL YOU MINE	Martina McBride		19
20	18	16		HONKY TONK STOMP	Brooks & Dunn Featuring Billy Gibbons (ARISTA NASHVILLE)		16
21	26	25		THE TRUTH (J. ALDEAN, A. MONROE)	Jason Aldean		21
22	24	30		TWANG	George Strait		22
23	23	23		EIGHT SECOND RIDE	Jake Owen		23
24	27	26		THAT'S HOW COUNTRY BOYS ROLL	Billy Currington		24
25	25	24		HURRY HOME	Jason Michael Carroll		24



Up 3.4 million impressions, the trio snares Greatest Gainer honors with this title track lead single from its second album, due Jan. 26. The act topped the July 25 chart with "I Run to You" and peaked at No. 3 with "Love Don't Live Here" in June 2008.



The single crosses the Airpower threshold in its 11th chart week, marking Lambert's quickest climb into the top 20. The new track outpaces her song "Kerosene," which cracked the top 20 in its 14th week in January 2006.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE (PRODUCER, SONGWRITER)	Artist (IMPRINT & NUMBER, PROMOTION LABEL)	CERT	PEAK POSITION
26	28	27		WHY DON'T WE JUST DANCE	Josh Turner		24
27	29	29		TODAY	Gary Allan		27
28	30	31		OUTSIDE MY WINDOW	Sarah Buxton		28
29	32	33		BEER ON THE TABLE	Josh Thompson		29
30	31	32		A LITTLE MORE COUNTRY THAN THAT	Easton Corbin		30
31	33	34		DIDN'T YOU KNOW HOW MUCH I LOVED YOU	Kellie Pickler		31
32	34	35		SARA SMILE	Jimmy Wayne Featuring Daryl Hall & John Oates		32
33	39	55		CRYIN' FOR ME (WAYMAN'S SONG)	Toby Keith		33
34	35	37		KEEP ON LOVIN' YOU	Steel Magnolia		34
35	36			LONG AFTER I'M GONE	Big Kenny		35
36	42	50		BACKWOODS	Justin Moore		36
37	38	39		EVERYWHERE I GO	Phil Vassar		37
38	45	51		HILLBILLY BONE	Blake Shelton Featuring Trace Adkins		38
39	41	42		LOVE LIKE CRAZY (J. JAMES)	Lee Brice		39
40	47	48		HELL ON THE HEART	Eric Church		40
41	48	57		GIMMIE THAT GIRL (M. WRIGHT, R. AKINS, D. DAVIDSON, B. HAYSLIP)	Joe Nichols (UNIVERSAL SOUTH)		41
42	40	41		19 AND CRAZY	Bomshel		40
43	43	44		STUCK (C. LINDSEY, B. MONTANA)	Ash Bowers		43
44	44	43		LOVE LIVES ON	Mallary Hope (MCA NASHVILLE)		43
45	46	45		HOW FAR DO YOU WANNA GO?	Gloriana		45
46	53	59		WHISTLIN' DIXIE	Randy Houser		46
47	50	47		THE CALL	Matt Kennon (EMI NASHVILLE)		47
48	52	49		SKINNY DIPPIN'	Whitney Duncan		48
49	54	56		CHASIN' GIRLS	Rodney Atkins		49
50	55	54		COUNTRY LIVIN' (GOLDEN D. GEORGE JR. J. WILLIAMS, D. GEORGE, T. OWENS)	Williams Riley		50

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST	Title	CERT	PEAK POSITION
1	2	1	61	#1 25 WKS GREATEST GAINER TAYLOR SWIFT	Fearless	5	1
2	1			TIM MCGRAW	Southern Voice		1
3	3	3		ZAC BROWN BAND	The Foundation	2	2
4	4	7		LADY ANTEBELLUM	Lady Antebellum	1	1
5	5	2		TOBY KEITH	American Ride		1
6	7	4		MIRANDA LAMBERT	Revolution		1
7	10	9		JASON ALDEAN	Wide Open		2
8	9	8		SOUNDTRACK	Hannah Montana: The Movie	1	1
9	7	6		LUKE BRYAN	Doin' My Thing		2
10	11	5		ROSANNE CASH	The List		5
11	15	13		TAYLOR SWIFT	Taylor Swift	4	1
12	14	10		BROOKS & DUNN	#1s ... And Then Some		1
13	16	15		DARIUS RUCKER	Learn To Live	1	1
14	12	11		GEORGE STRAIT	Twang		1
15	RE-ENTRY		1	JOE NICHOLS	Old Things New		15
16	13	16		REBA	Keep On Loving You		1
17	17	14		CHRIS YOUNG	The Man I Want To Be		8
18	18	12		SUGARLAND	Gold And Green		12
19	19	17		KEITH URBAN	Defying Gravity		1
20	22	19		RASCAL FLATTS	Unstoppable	1	1
21	23	22		KENNY CHESNEY	Greatest Hits II		1
22	25	20		SUGARLAND	Love On The Inside	2	1
23	21	21		RASCAL FLATTS	Greatest Hits Volume 1		2
24	8			LYLE LOVETT	Natural Forces		8
25	20	18		VARIOUS ARTISTS	NOW That's What I Call Country Vol. 2		4

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST (IMPRINT & NUMBER, DISTRIBUTING LABEL)	Title	CERT	PEAK POSITION
26	26	23		BRAD PAISLEY	American Saturday Night		1
RE	27	24		JUSTIN MOORE	Justin Moore		3
28	28	27		BILLY CURRINGTON	Little Bit Of Everything		2
29	30	28		JAMEY JOHNSON	That Lonesome Song		6
30	29	26		SUGARLAND	LIVE On The Inside		1
RE	24			BOMSHEL	Fight Like A Girl		24
32	32	32		GLORIANA	Gloriana		2
33	33	30		KELLIE PICKLER	Kellie Pickler		1
34	38	45		VARIOUS ARTISTS	NOW That's What I Call A Country Christmas		14
35	34	33		COLT FORD	Ride Through The Country		14
36	40	37		DIERKS BENTLEY	Feel That Fire		1
RE	31	25		ZAC BROWN BAND	The Foundation		25
38	39	35		TOBY KEITH	35 Biggest Hits	1	1
RE	37	34		ERIC CHURCH	Carolina		4
40	35	65		TIM MCGRAW	Greatest Hits 3		1
41	36	31		PATTY LOVELESS	Mountain Soul II		19
RE	50	46	32	PACE SETTER MARTINA MCBRIDE	Shine		1
RE	52	49		JAKE OWEN	Easy Does It		2
44	43	38		RANDY HOUSER	Anything Goes		21
45	45	29		LOVE AND THEFT	World Wide Open		16
46	48	48		KENNY CHESNEY	Lucky Old Sun		1
47	42	36		GEORGE JONES	A Collection Of My Best Recollection		17
48	46	39		WILLIE NELSON	American Classic		14
RE	47	41		BIG & RICH	Greatest Hits		27
RE				LORRIE MORGAN	A Moment In Time		50

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST (DISTRIBUTING LABEL)	Title	CERT.
1	1	5	#1 5 WKS PATTY LOVELESS	Mountain Soul II	
2	2	37	STEVE MARTIN	The Crow: New Songs For The Five String Banjo	
3	4		THE ISAACS	The Isaacs - Naturally: An Almost A Cappella Collection	
4	NEW		THE DEL MCCOURY BAND	Family Circle	
5	3	2	SAM BUSH	Circles Around Me	
6	8	62			
7	6	7	RICKY SKAGGS	Solo: Songs My Dad Loved	
8	7	53	STEVE IVEY	Ultimate Bluegrass	
9	5	4	STEEP CANYON RANGERS	Deep In The Shade	
10	9	58	OLD CROW MEDICINE SHOW	Tennessee Pusher	

BETWEEN THE BULLETS

REBA'S 57th TOP 10



Reba McEntire claims her 57th career top 10 on Hot Country Songs as "Consider Me Gone" gains 2.3 million impressions and rises 13-10, extending her record for the most top 10 singles among solo female artists. Dolly Parton is the runner-up, with 55 top 10 songs. "Gone" is McEntire's first top 10 in almost five years on which she didn't share billing with another artist. That hasn't happened since "He Gets That From Me" hit No. 7 in February 2005. On Top Country Albums, Taylor Swift's "Fearless" returns to the summit for a 26th week (see Between the Bullets, page 42)

–Wade Jessen

R&B/HIP-HOP Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE
1	100	2	#1 1 WK · MICHAEL JACKSON
2	1	8	JAY-Z — THE BLUEPRINT 3
3	NEW	1	BRIAN MCKNIGHT — EVOLUTION OF A MAN
4	2	5	BEBE & CECE WINANS — STILL
5	NEW	1	TRIPLE C'S — CUSTOM CARS & CYCLES
6	3	9	WHITNEY HOUSTON — I LOOK TO YOU
7	NEW	1	TECH N9NE — K.O.D.
8	7	9	TREY SONGZ — READY
9	8	17	MAXWELL — BLACKSUMMER'S NIGHT
10	4	8	DRAKE — SO FAR GONE
11	5	3	MARIO — D.N.A.
12	10	21	THE BLACK EYED PEAS — THE E.N.D.
13	6	6	MARIAH CAREY — MEMOIRS OF AN IMPERFECT ANGEL
14	13	13	K JON — I GET AROUND
15	11	28	CHRISETTE MICHELE — EPIPHANY
16	12	7	LIL BOOSIE — SUPERBAD: THE RETURN OF BOOSIE BAD AZZ
17	21	10	LETOYA — LADY LOVE
18	20	24	EMINEM — RELAPSE
19	NEW	1	Z-RO — COCAINE
20	16	3	KEVON EDMONDS — WHO KNEW
21	14	14	FABOLOUS — LOSO'S WAY: SOUNDTRACK
22	17	7	KID CUDI — MAN ON THE MOON: THE END OF DAY
23	9	2	JOSS STONE — COLOUR ME FREE!
24	18	8	RAEKWON — ONLY BUILT 4 CUBAN LINX... PT. II
25	23	6	VARIOUS ARTISTS — SUPER HITS: 40 NFL STAR TRIBUTES TO NFL FEATURING MARK BOSE
26	22	51	BEYONCE
27	19	11	LEDISI — TURN ME LOOSE
28	15	5	MACK 10 — SOFT WHITE
29	24	5	GHOSTFACE KILLAH — SHOWTIME AT THE APOLLO
30	27	37	CHARLIE WILSON — UNCLE CHARLIE
31	25	2	THE WHISPERS — THANKFUL
32	28	18	JEREMIH — JEREMIH
33	30	9	PITBULL — REBELUTION
34	35	54	MARY MARY — THE SOUND
35	34	33	KERI HILSON — IN A PERFECT WORLD
36	36	7	NEW BOYZ — SKINNY JEANS AND MIC
37	48	34	THE-DREAM — LOVE VS. MONEY
38	37	74	LIL WAYNE — THA CARTER III
39	32	46	ANTHONY HAMILTON — THE POINT OF IT ALL
40	57	3	PACE SETTER · JACKSON 5 — THE ULTIMATE CHRISTMAS COLLECTION
41	41	29	RICK ROSS — DEEPER THAN RAP
42	48	5	PLAYAZ CIRCLE — FLIGHT 360: THE TAKEOFF
43	44	16	TWISTA — CATEGORY F5
44	26	4	FAT JOE — JEALOUS ONE'S STILL ENVY (J.O.S.E. 2)
45	40	18	VARIOUS ARTISTS — NOW 31 (MOD VERSA, ZOMBA)
46	36	46	KEYSHIA COLE — A DIFFERENT ME
47	31	5	SOUNDTRACK — MORE THAN A GAME
48	43	2	MICHAEL JACKSON — THE REMIX SUITE
49	47	58	T.I. — PAPER TRAIL
50	33	20	LAURA IZIBOR — LET THE TRUTH BE TOLD

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	15	#1 2 WKS · WASTED
2	3	9	FOREVER — DRAKE
3	7	5	EMPIRE STATE OF MIND — JAY-Z • ALICIA KEYS
4	6	11	REGRET — LETOYA FEAT. LUDACRIS
5	10	4	GREATEST GAINER · PAPERS — USHER
6	11	9	I INVENTED SEX — TREY SONGZ FEAT. DRAKE
7	2	14	RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST
8	5	14	NUMBER ONE — R. KELLY FEAT. KERI HILSON
9	4	17	UNDER — PLEASURE P
10	8	22	BREAK UP — MARIO FEAT. GUCCI MANE & SEAN GARRETT
11	12	23	PRETTY WINGS — MAXWELL
12	13	5	I CAN TRANSFORM YA — CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ
13	9	18	SUCCESSFUL — DRAKE FEAT. TREY SONGZ & LIL WAYNE
14	17	6	MONEY TO BLOW — BIRDMAN FEAT. LIL WAYNE & DRAKE
15	21	5	BABY BY ME — 50 CENT FEAT. NE-YO
16	14	6	DOESN'T MEAN ANYTHING — ALICIA KEYS
17	22	6	BAD HABITS — MAXWELL
18	16	12	I'M GOOD — CLIPSE FEAT. PHARRELL WILLIAMS
19	18	19	5 STAR CHICK — YO GOTTI
20	19	27	GOD IN ME — MARY MARY FEAT. KIERRA "KIKI" SHEARD
21	15	14	LOL :-) — TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELL'EM
22	25	6	EVERYTHING, EVERYDAY, EVERYWHERE — FABOLOUS FEAT. KERI HILSON
23	26	3	I GET IT IN — CHAMPION FEAT. GUCCI MANE
24	28	3	IT KILLS ME — MELANIE FIONA
25	23	10	DROP IT LOW — USHER FEAT. CHRIS BROWN
26	27	4	THINKIN' ABOUT YOU — MARIO
27	24	11	SWEAT IT OUT — THE-DREAM
28	29	4	I LOOK GOOD — CHALIE BOY
29	32	7	FRESH — 6 TRE G
30	31	6	BODY — MARQUES HOUSTON
31	37	2	GANGSTA LUV — SNOOP DOGG FEAT. THE-DREAM
32	35	3	GOTTA GET IT — JUVENILE
33	33	5	VIDEO PHONE — BEYONCE
34	30	19	OBSESSED — MARIAH CAREY
35	NEW	1	SPOTLIGHT — GUCCI MANE FEAT. USHER
36	36	2	I'M GOING IN — DRAKE FEAT. LIL WAYNE & YOUNG JEEZY
37	40	2	SO GOOD — DAY26
38	NEW	1	TIE ME DOWN — NEW BOYZ FEAT. RAY J
39	39	2	HEADBOARD — MURPHICANE CHRIS FEAT. MARIO + PLIES
40	NEW	1	THIS IS IT — MICHAEL JACKSON FEAT. THE JACKSONS

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	3	12	#1 1 WK · WHATCHA SAY — JASON DERULO
2	1	14	RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST
3	2	18	DOWN — JAY SEAN FEAT. LIL WAYNE
4	5	1	GREATEST GAINER · SWEET DREAMS — BEYONCE
5	6	8	FOREVER — DRAKE
6	4	16	BREAK UP — MARIO FEAT. GUCCI MANE & SEAN GARRETT
7	8	6	EMPIRE STATE OF MIND — JAY-Z • ALICIA KEYS
8	10	7	PAPARAZZI — LADY GAGA
9	7	16	THROW IT IN THE BAG — FABOLOUS FEAT. THE-DREAM
10	13	7	SEXY CHICK — DAVID GUETTA FEAT. AKON
11	14	4	I CAN TRANSFORM YA — CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ
12	NEW	18	BE ON YOU — FLO RIDA FEAT. NE-YO
13	16	5	MEET ME HALFWAY — THE BLACK EYED PEAS
14	11	19	OBSESSED — MARIAH CAREY
15	12	18	IMMA STAR (EVERYWHERE WE ARE) — JEREMIH
16	15	22	HOTEL ROOM SERVICE — PITBULL
17	17	26	BEST I EVER HAD — DRAKE
18	19	21	I GOTTA FEELING — THE BLACK EYED PEAS
19	22	NEW	TIE ME DOWN — NEW BOYZ FEAT. RAY J
20	27	3	GANGSTA LUV — SNOOP DOGG FEAT. THE-DREAM
21	23	9	ONE TIME — JUSTIN BIEBER
22	24	6	BABY BY ME — 50 CENT FEAT. NE-YO
23	18	16	SUCCESSFUL — DRAKE FEAT. TREY SONGZ & LIL WAYNE
24	28	4	REPLAY — IYAZ
25	20	10	DROP IT LOW — USHER FEAT. CHRIS BROWN
26	25	8	WASTED — GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN
27	29	3	PAPERS — USHER
28	36	2	RUSSIAN ROULETTE — RIHANNA
29	21	6	DOESN'T MEAN ANYTHING — ALICIA KEYS
30	31	4	EVERYTHING, EVERYDAY, EVERYWHERE — FABOLOUS FEAT. KERI HILSON
31	30	5	PARTY IN THE U.S.A. — MILEY CYRUS
32	NEW	1	DO YOU REMEMBER — JAY SEAN FEAT. SEAN PAUL & LIL JON
33	33	3	3 — BRITNEY SPEARS
34	35	2	SHUT IT DOWN — PITBULL FEAT. AKON
35	32	8	YOU BELONG WITH ME — TAYLOR SWIFT
36	NEW	2	OH YEAH — JAICKO FEAT. SNOOP DOGG
37	26	9	LOL :-) — TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELL'EM
38	39	2	GOOD MORNING — CHAMILLIONAIRE
39	40	1	I'M GOING IN — DRAKE FEAT. LIL WAYNE & YOUNG JEEZY
40	NEW	1	MONEY TO BLOW — BIRDMAN FEAT. LIL WAYNE & DRAKE

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	20	#1 5 WKS · BAD HABITS — MAXWELL
2	2	27	PRETTY WINGS — MAXWELL
3	3	27	CAN'T LIVE WITHOUT YOU — CHARLIE WILSON
4	10	10	WHAT I'VE BEEN WAITING FOR — BRIAN MCKNIGHT
5	7	7	DOESN'T MEAN ANYTHING — ALICIA KEYS
6	5	25	CLOSE TO YOU — BEBE & CECE WINANS
7	8	37	ON THE OCEAN — K. JON
8	9	34	GOD IN ME — MARY MARY FEAT. KIERRA "KIKI" SHEARD
9	13	7	MILLION DOLLAR BILL — WHITNEY HOUSTON
10	11	24	BLAME IT ON ME — CHRISETTE MICHELE
11	6	32	THE POINT OF IT ALL — ANTHONY HAMILTON
12	14	3	THIS IS IT — MICHAEL JACKSON FEAT. THE JACKSONS
13	4	15	I LOOK TO YOU — WHITNEY HOUSTON
14	12	36	LAST CHANCE — DIRU WINE
15	16	4	PAPERS — USHER
16	15	12	OH — KEYON EDMONDS
17	19	6	YESTERDAY — TONI BRAXTON FEAT. TREY SONGZ
18	17	17	GOIN' THRU CHANGES — LEDISI
19	20	15	DON'T STAY — LAURA IZIBOR
20	18	7	I WANT TO KNOW WHAT LOVE IS — MARIAH CAREY
21	21	12	MY CHILD — ALL 4 ONE
22	22	14	THIS TIME — K-CON FEAT. LEE ENGLAND JR. & ALEXANDRINE ALVAREZ
23	23	3	RELIGIOUS — R. KELLY
24	25	6	CAN'T HARDLY WAIT — N'DAMBI
25	26	5	DON'T MAKE 'EM LIKE U NO MOR — RUBEN STUDDARD

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	2	10	#1 1 WK · FOREVER — DRAKE
2	NEW	8	GREATEST GAINER · EMPIRE STATE OF MIND — JAY-Z • ALICIA KEYS
3	1	15	RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST
4	4	14	WASTED — GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN
5	5	21	THROW IT IN THE BAG — FABOLOUS FEAT. THE-DREAM
6	6	19	SUCCESSFUL — DRAKE FEAT. TREY SONGZ & LIL WAYNE
7	9	7	BABY BY ME — 50 CENT FEAT. NE-YO
8	11	RE	MONEY TO BLOW — BIRDMAN FEAT. LIL WAYNE & DRAKE
9	7	28	BEST I EVER HAD — DRAKE
10	12	3	GANGSTA LUV — SNOOP DOGG FEAT. THE-DREAM
11	13	7	EVERYTHING, EVERYDAY, EVERYWHE — FABOLOUS FEAT. KERI HILSON
12	8	17	BE ON YOU — FLO RIDA FEAT. NE-YO
13	10	20	HOTEL ROOM SERVICE — PITBULL
14	14	29	ICE CREAM PAINT JOB — DORROUGH
15	18	9	I'M GOING IN — DRAKE FEAT. LIL WAYNE & YOUNG JEEZY
16	RE	5	TIE ME DOWN — NEW BOYZ FEAT. RAY J
17	16	15	5 STAR CHICK — YO GOTTI FEAT. POLO GROUNDS
18	15	10	I'M GOOD — CLIPSE FEAT. PHARRELL WILLIAMS
19	20	RE	I LOOK GOOD — CHALIE BOY
20	17	29	EVERY GIRL — YOUNG MONEY
21	35	2	SPOTLIGHT — GUCCI MANE FEAT. USHER
22	22	3	FRESH — 6 TRE G
23	NEW	1	WE BE STEADY MOBBIN' — LIL WAYNE FEAT. GUCCI MANE
24	24	4	BETTER BELIEVE IT — LIL BOOSIE FEAT. YOUNG JEEZY & WEBBIE
25	23	13	BECKY — PLIES

BETWEEN THE BULLETS

WEST NETS SEVENTH RAP NO. 1



Kanye West celebrates his seventh chart-topper as a guest on Drake's "Forever" (2-1) and enters a tie with 50 Cent for the most No. 1s on Hot Rap Songs this decade. The track replaces Jay-Z's "Run This Town" (on which West also guests), which reigned for seven weeks. Eminem, who's also featured on "Forever," notches his first No. 1 since 2000, while Drake and another "Forever" guest, Lil Wayne, score their second and fourth chart-toppers, respectively.

On Adult R&B, Whitney Houston notches her 13th top 10 as "Million Dollar Bill" rises 13-9 and enters a four-way tie with Mary J. Blige, Toni Braxton and Mariah Carey for the most top 10s by a woman. The track is her second consecutive top 10 following "I Look to You," which peaked at No. 2 in October.

—Raphael George



Brian McKnight extends his streak to eight consecutive top five debuts on Top R&B/Hip-Hop Albums (excluding his holiday albums and hits packages) as "Evolution of a Man" lands at No. 3. It's also his sixth top 20 bow on the Billboard 200 (No. 20).

HOT R&B/HIP-HOP SONGS

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK
1	1	1	27	**#1 14 WKS** **PRETTY WINGS** (DAVID MUSZE) (H DAVID MUSZE)	Maxwell / COLUMBIA		1
2	4	8		**EMPIRE STATE OF MIND** (JAY-Z) (ALICIA KEYS A HOUSE IS C CARTER A SHOCKLEE R HOWELL J KEYS A HOUSE A KEYS BABYFACE JR ELLISON)	Jay-Z + Alicia Keys / ROC NATION		2
3	2	2		**FOREVER** (DRAKE A SAMUELS A GRAHAM K WEST D CARTER M MATHERS)	Drake Featuring Kanye West, Lil Wayne & Eminem / YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN/INTERSCOPE		2
4	5	12		**PAPERS** (JAZZ GARRETT JAYTOVEN) (RAYMOND S GARRETT K DOTSON A MATHIS)	Usher / LAFACE		4
5	3	3		**WASTED** (PATRICK DOUGLAS R DAVIS A WASHINGTON)	Gucci Mane Featuring Plies Or OJ Da Juiceman / 1017/ATLANTIC/WARNER BROS		3
6	10	13		**I INVENTED SEX** (JOSEPH DAMY TRO C MCKINNEY T SCALES T NEVERSON A GRAHAM)	Trey Songz Featuring Drake / SUENO BOOK/ATLANTIC		6
7	6	9		**BAD HABITS** (H DAVID MUSZE)	Maxwell / COLUMBIA		6
8	14	14	13	**GREATEST GAINER/AIRPLAY** **REGRET** (JANICE FRANKLIN TARIUS STEPHENSON VALENTINE LUDACRIS TRONFATSR FRANKLIN SR)	LeToya Featuring Ludacris / CAPITOL		8
9	9	11		**NUMBER ONE** (R KELLY R HAMILTON R HAMILTON (R KELLY R HAMILTON R HAMILTON K HILSON)	R. Kelly Featuring Keri Hilson / JIVE		1
10	12	7		**UNDER** (TANK A DIXON J BEREAL R NEAL FRANKLIN T JONES K STEPHENS N M COOPER)	Pleasure P / ATLANTIC		5
11	7	5		**BREAK UP** (J GARRETT S CRAWFORD (S GARRETT S CRAWFORD R DAVIS)	Mario Featuring Gucci Mane & Sean Garrett / J RMG		2
12	11	6		**GOD IN ME** (W CAMPBELL K CAMPBELL E ATKINS CAMPBELL T ATKINS CAMPBELL)	Mary Mary Featuring Kierra "KiKi" Sheard / COLUMBIA		5
13	8	4		**RUN THIS TOWN** (K WESTING J D G S CARTER K WEST E WILSON B FENTY A A ATAS)	Jay-Z, Rihanna & Kanye West / ROC NATION		3
14	15	15		**DOESN'T MEAN ANYTHING** (K BROTHERS A ALEXIS A ALEXIS K BROTHERS JR)	Alicia Keys / MOBILE/RMG		14
15	19	28		**MONEY TO BLOW** (BIRDMAN BOY JE A WILLIAMS A GRAHAM D CARTER C GHOLSON)	Birdman Featuring Lil Wayne & Drake / CASH MONEY UNIVERSAL MOTOWN		15
16	16	M		**I CAN TRANSFORM YA** (SWIZZ BEATZ J BROWN J BOND K DEAN J A BEREAL D CARTER)	Chris Brown Featuring Lil Wayne & Swizz Beatz / JIVE		16
17	13	10		**SUCCESSFUL** (DRAKE A GRAHAM N SHEREE T NEVERSON D CARTER)	Drake Featuring Trey Songz & Lil Wayne / YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN		3
18	20	19		**THROW IT IN THE BAG** (T STEWART T NASH J D JACKSON C A STEWART T NASH)	Fabolous Featuring The-Dream / DEF JAM/IDJMG		4
19	27	39		**BABY BY ME** (POLITA DA DON C L JACKSON JR T JONES S SMITH)	50 Cent Featuring Ne-Yo / SHADY/AFTERMATH/INTERSCOPE		19
20	22	26		**MILLION DOLLAR BILL** (SWIZZ BEATZ A ALEXIS A ALEXIS K DEAN N HARRIS A WEEDER R TYSON)	Whitney Houston / ARISTA/RMG		20
21	21	22		**CAN'T LIVE WITHOUT YOU** (THE DREAMROOM H L MASON JR D E THOMAS J FAUNTLEROY II S L RUSSELL)	Charlie Wilson / BAD BOY/ATLANTIC		19
22	17	20		**LAST CHANCE** (B M COX (B M COX A SHROPSHIRE W WELLS)	Ginuwine / NOTIFY/ASYLUM/WARNER BROS		3
23	25	36		**THIS IS IT** (M JACKSON J MCCLAIN M WARREN (M JACKSON PANELA)	Michael Jackson Featuring The Jacksons / EPIC/COLUMBIA		23
24	18	17		**TRUST** (KEYSHIA COLE R FAIR (K M COLE F TAYLOR D L ALFORD)	Keyshia Cole Duet With Monica / IMANI GEFFEN/INTERSCOPE		5
25	28	24		**ON THE OCEAN** (K JON K JOHNSON)	K'Jon / UPSIDE DOWN TYME/UNIVERSAL REPUBLIC		12
26	24	23		**5 STAR CHICK** (HOT ROD M MIMMS III TATE JR)	Yo Gotti / POLO GROUND/EMI		19
27	26	29		**CLOSE TO YOU** (K THOMAS (B WINANS)	BeBe & CeCe Winans / B&C/MALACO		26
28	34	33		**WHAT I'VE BEEN WAITING FOR** (B MCKNIGHT (B MCKNIGHT)	Brian McKnight / HARD WORK/E1		28
29	33	35		**I GET IT IN** (WILL MAULTSBY TRAVIS HAYES K OSBORNE JR ALEXIS K DAVIS)	Omarion Featuring Gucci MAne / TRUMANSHOW/MAVERICK/INTERSCOPE		29
30	37	41		**I LOOK GOOD** (BRANDON MILLIAMS)	Chalie Boy / EPIC/SONY MUSIC ENTERTAINMENT		30
31	43	51		**EVERYTHING, EVERYDAY, EVERYWHERE** (R LESLIE JACKSON R LESLIE K L HILSON)	Fabolous Featuring Keri Hilson / DESERT STORM/DEF JAM/IDJMG		31
32	29	25		**THE POINT OF IT ALL** (A V AVILA A B R AVILA J WRIGHT (A HAMILTON T J AVILA B R AVILA J Q WRIGHT)	Anthony Hamilton / MISTER'S MUSIC/JIVE/JLG		19
33	30	27		**I'M GOOD** (THE NEPTUNES P L WILLIAMS G THORNTON T THORNTON)	Clipse Featuring Pharrell Williams / GET BACK/TRAPPED		27
34	42	50		**IT KILLS ME** (MELANIE FIONA J MARTIN (A MARTIN R LITT E JOHN JR)	Melanie Fiona / MOCA/UNIVERSAL MOTOWN		34
35	45	60		**SAY AAH** (KOMA R TAYLOR (R MEEREBEE JR T NEVERSON T SCALES S WALKER JR)	Trey Songz / ATLANTIC		35
36	32	30		**BLAME IT ON ME** (HARMONY D PAYNE C HARMON C KELLY)	Chrisette Michele / DEF JAM/IDJMG		22
37	51	66		**GANGSTA LUV** (T DASH T NASH C A STEWART C C BROADUS JR)	Snoop Dogg Featuring The-Dream / PRODUCTIVE/PRIORITY/EMI		37
38	71	–		**SPOTLIGHT** (FOLAMOUR DON B DAVIS D RAYMOND L JONES)	Gucci Mane Featuring Usher / 1017/WARNER BROS		38
39	23	18		**LOL :-)** (KEISHA KEYS PRICE T NEVERSON T TAYLOR T SCALES D WAYNE DAVIS)	Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em / SUENO BOOK/ATLANTIC		12
40	40	34		**ICE CREAM PAINT JOB** (MELODY R PROCTOR H A PROCTOR)	Dorrough / MONEY/E1		19
41	36	32		**SOBEAUTIFUL** (MARIO WINANS R L HUTSON JR (T JOHNSON L HUTSON JR)	Musiq Soulchild / ATLANTIC		8
42	38	37		**BEST I EVER HAD** (HOT 10A (A GRAHAM M SAMUELS D HAMILTON N COLEMAN D CARTER)	Drake / YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN		1
43	35	38		**DROP IT LOW** (KANDI BURRUSS JONES E DEAN C BROWN)	Ester Dean Featuring Chris Brown / HARVEY MASON JR/INTERSCOPE		33
44	41	44		**I'M GOING IN** (WEBO K TANIA GRAHAM D CARTER J W JENKINS)	Drake Featuring Lil Wayne & Young Jeezy / YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN		41
45	52	55		**FRESH** (FREDDIE KENNER (B HUGHES A D PATTON D DAVIS R WALTERS)	6 Tre G / MOONSTONE/JIVE/BATTERY		45
46	48	45		**BLAME IT** (JAMIE HENDERSON WALKER TERRANCE LAMONT KNIGHT R SWANSON T MASH)	Jamie Foxx Featuring T-Pain / J RMG		1
47	31	21		**EGO** (WILLIAM H BOYER K KNOWLES E WILLIAMS H KELLY JR B KNOWLES)	Beyonce / MUSIC WORLD/COLUMBIA		3
48	53	49		**THINKIN' ABOUT YOU** (THE RUNNERS RICO LOVE (RICO LOVE A HARR J JACKSON A DAVIDSON S DAVIDSON K RAMSEY)	Mario / J RMG		48
49	62	–		**RUSSIAN ROULETTE** (HARMONY SAMUELS E SMITH C HARMON)	Rihanna / SRP/DEF JAM/IDJMG		49
50	46	40		**OBSESSED** (MARIAH CAREY STEWART (M CAREY T NASH C A STEWART)	Mariah Carey / EPIC/COLUMBIA		12
51	55	58		**WE BE STEADY MOBBIN'** (NOT LISTED NOT LISTED)	Lil Wayne Featuring Gucci Mane / NOT LISTED		51
52	1			**AIN'T LEAVIN WITHOUT YOU** (NOT LISTED NOT LISTED)	Jaheim / DIVINE MILL/ATLANTIC		52
53	65	54		**GOIN' THRU CHANGES** (MARIO HOUSE E HUGHES E RIDEOUT)	Ledisi / VERVE/DRECA/VERVE		53
54	57	53		**VIDEO PHONE** (BEYONCE KNOWLES B ANTALES S CRAWFORD S GARRETT A BEYONCE)	Beyonce / MUSIC WORLD/COLUMBIA		51
55	58	61		**BETTER BELIEVE IT** (MOOSE ON THA TRACK T HATCH W GRADNEY JR J W JENKINS A WILLIAMS)	Lil Boosie Featuring Young Jeezy & Webbie / TRICE/ASYLUM/WARNER BROS		46



LeToya becomes the only female to score a pair of top 10s for Capitol Records since Billboard began using Nielsen SoundScan data in December 1992. Her debut single "Torn," peaked at No. 2 in 2006.

31

More than half of the track's 2 million audience spike came from WWPR (Power 105) New York, which ramped up airplay with 31 spins. The station's total contribution is roughly 25% of the song's 7.5 million impressions.



Powered by 20 new stations' airplay and 3.6 million in new listener impressions, Gucci Mane makes the chart's biggest leap and his fastest climb into the top 40.

52

The lead single from his forthcoming album, propels the New Jersey native to a career debut and the fourth best by a male artist this year.



The Ca'dorma rap duo vaults to its best weekly audience increase (up 36%) after it was announced as the opening act for Chris Brown's 18-city North American tour.

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK
56	39	31		**I LOOK TO YOU** (STEWART E KELLY K MASON JR (R KELLY)	Whitney Houston / ARISTA/RMG		19
57	47	42		**SWEAT IT OUT** (T NASH C STEWART T NASH C A STEWART)	The-Dream / RADIO KILLA DEF JAM/IDJMG		32
58	56	59		**OH** (G CURTIS SR (G G CURTIS SR K EDMONDS J METTLESBEY)	Kevon Edmonds / MAKE		58
59	63	67		**GOTTA GET IT** (JUVENILE EDWARDS)	Juvenile / TRU/ATLANTIC		59
60	72	81		**RELIGIOUS** (THE DEPUTATION (R KELLY K DAWKINS A DIXON)	R. Kelly / JIVE		60
61	75	73		**TIE ME DOWN** (JAY-NARI (E H BENJAMIN V D A THOMAS)	New Boyz Featuring Ray J / SHOTTY ASYLUM/WARNER BROS		61
62	70	68		**I GET CRAZY** (WAYNE WONDER (WAYNE WONDER D CARTER)	Nicki Minaj Featuring Lil Wayne / YOUNG MONEY		62
63	59	69		**BODY** (TANK M HOUSTON N C FISHER C STOKES)	Marques Houston / MUSICWORKS/TUG		59
64	54	53		**SWEET DREAMS** (BEYONCE KNOWLES (B KNOWLES J G SCHEFFER W WILKINS RICO LOVE)	Beyonce / MUSIC WORLD/COLUMBIA		48
65	64	65		**YESTERDAY** (FRANCIE H MASON JR FRANKS J ARMSTRONG M WHITE T BATTLE T BRAXTON)	Toni Braxton Featuring Trey Songz / ATLANTIC		64
66	61	52		**I WANT TO KNOW WHAT LOVE IS** (M CAREY L WRIGHT (M JONES)	Mariah Carey / LAFACE/RMG		40
67	66	62		**TRY IT OUT** (ZAYTOVEN (R HOLSEY K BURRUSS K DOTSON)	Big Bank Black Featuring Kandi / DUCT TAPE/IDJMG		52
68	74	71		**LOVE COME DOWN** (NOT LISTED NOT LISTED)	Dirty Money / BAD BOY/INTERSCOPE		68
69	73	70		**WHAT YOU DO** (HARMONY NEVO (C HARMON S SMITH)	Chrisette Michele Featuring Ne-Yo / DEF JAM/IDJMG		57
70	81	–		**THUG** (MOJO THOMAS WILLIAM COLLINS R WOOTEN ANTHONY ALEXIS TAMEKA ALEXIS)	Slim Thug / BOSS HOGG OUTLAWZ/RAP-A-LOT		70
71	68	63		**HEADBOARD** (THE DREAMROOM V DOLEMAN CARPENTER ELLIOTT WILLIAMS MORENO)	Hurricane Chris Featuring Mario + Plies / BIG GATES/SLIP N SLIDE/ATLANTIC		63
72	80	91		**FLEX** (NOT LISTED (NOT LISTED)	DJ Mr. Rogers Featuring The Party Boyz / DJ		72
73	69	72		**MY CHILD** (THE HEAVYWEIGHTS (D KENNEDY J JONES J PENNOCK J KNIGHT T MCCARTHY K MARTIN)	All-4-One / FEAR/RMG		58
74	96	–		**BULLETPROOF** (NOT LISTED (NOT LISTED)	Raheem DeVaughn Featuring Ludacris / JIVE		74
75	67	56		**BECKY** (WILLIAM A L WASHINGTON J ROBEM)	Plies / BIG GATES/SLIP N SLIDE/ATLANTIC		32
76	77	82		**NOVEMBER 18TH** (NOT LISTED CARTER)	Drake / YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN		58
77	78	77		**SO GOOD** (K M HOLMES A D CLARKE B M COX)	DAY26 / BAD BOY/ATLANTIC		76
78	85	–		**PRETTY BROWN** (MARIO AMORIE AMORIE A M ROBERTS F SERRANO M ANDON WADDELL SWEE AMOR LEWIS J ALLEN)	Amerie Featuring Trey Songz / EPIC/COLUMBIA		78
79	98	–		**SEX THERAPY** (KEVIN KENDRICK RHODES KEAN THE DREAMROOM AMBER WATTLEY ALEX WORLD)	Robin Thicke / MORE FOR THE PEOPLE/INTERSCOPE		79
80	RE-ENTRY			**MEDICINE** (K WASHINGTON J WASHINGTON)	Plies Featuring Keri Hilson / BIG GATES/ATLANTIC		80
81	83	84		**O LET'S DO IT** (SEAN PAUL JAMAICA)	Waka Flocka Flame / SLUMPY/ASYLUM/WARNER BROS		81
82	94	90		**CAN'T HARDLY WAIT** (E SYLVERS III (N DAMBI J R BUTLER JR R L BREAUX S M ELMEHDAOUI E SYLVERS III)	N'Dambi / COCO RED/STAX/CMG		82
83	79	83		**BIG BOI STUNTIN** (JUVENILE HENDERSON)	Young Black / JIVE/RMG		79
84	84	78		**SLOW DANCE** (KANDI BURRUSS (KANDI BURRUSS TIMBALAND JEANZ HARMON E DEAN C HARRY)	Keri Hilson / MOBILE/INTERSCOPE		49
85	76	64		**BUY YOU A ROUND (UP AND DOWN)** (J WILLIAMS JAMMAN)	Verse Simmonds / DARK CHILD/INTERSCOPE		55
86	90	87		**DON'T STAY** (JUNE LIZBOA C LIZBOA)	Laura Izibor / ATLANTIC		58
87	RE-ENTRY	79		**THIS TIME** (K JON K JOHNSON)	K'Jon Featuring Lee England Jr. & Augustine Alvarez / UPSIDE DOWN TYME/REPUBLIC		68
88	88	86		**LIL' FREAK (UGH UGH UGH)** (PRINCE LOVE J PREAKNESS ARD H LEE A W CHARNEY JR)	Three 6 Mafia Featuring Webbie / HYPNOTIZE MINDS/SMC		86
89	97	RE-ENTRY		**BEDROCK** (NOT LISTED (NOT LISTED)	Young Money / YOUNG MONEY CASH MONEY/EMI/MOTOWN		89
90	87	85		**GO** (CHRIS BELL HAMMOND JR REYNOLDS CLEMENT ZAYAZ WEBSTER FRANKLIN JAMES)	Triple C's Featuring Rick Ross & Birdman / MAYBACH/DEF JAM/IDJMG		85
91	RE-ENTRY			**HELL OF A LIFE** (ASHAD HARRIS JR T HUNTER)	TI / GRAND HUSTLE/ATLANTIC		91
92	RE-ENTRY			**FED UP** (THE RUNNERS KANDI BURRUSS HAMMOND A KENDRICK LAMAR J JACKSON J BOYD T PAIN)	DJ Khaled Featuring Usher, Drake Young Jeezy & Rick Ross / WE THE BEST		92
93	RE-ENTRY			**TRY SLEEPING WITH A BROKEN HEART** (ALICIA KEYS KERRY BRIAN A KEYS P REVIS)	Alicia Keys / RMG		93
94	RE-ENTRY			**INDEPENDENT CHICKS** (CANDI REDD DE)	Candi Redd / DEFENSE MECHANISM/ARAMBE		94
95	91	88		**RAMPING SHOP** (NOT LISTED NOT LISTED)	Vybz Kartel & Spice / VP/RMG		76
96	82	92		**OH NO** (CHICO DEBARGE THOMAS (C DEBARGE J THOMAS A BEST)	Chico DeBarge / REAL TALK/EARMARK		90
97	95	89		**WALK WIT A DIP** (KLASSIX JONES (S MORGAN I JONES)	Louisiana Ca$h / SOUTHERN BATTERY		67
98	RE-ENTRY			**ALL THE WAY TURNT UP** (NOT LISTED NOT LISTED)	Roscoe Dash Featuring Soulja Boy Tell'em / MMG		98
99	RE-ENTRY			**I CAN'T MAKE YOU LOVE ME** (K WASHINGTON J HENDRICKS M REID A SHAMBLIN)	Boyz II Men / MCA		99
100	RE-ENTRY			**FAKIN IT** (E WILLIAMS (K MICHELLE E WILLIAMS E DEAN E CRAWFORD M ELLIOTT)	K. Michelle Featuring Missy Elliott / HITZ COMMITTEE/JIVE/JLG		100

BETWEEN THE BULLETS

MAXWELL'S 'PRETTY' AMAZING FEAT



Since Billboard published its first all-encompassing R&B singles chart on Oct. 20, 1958, "Pretty Wings" by Maxwell becomes just the fifth song to spend at least 14 weeks at No. 1 on Hot R&B/Hip-Hop Songs. It's also the second to do so this year, following Jamie Foxx's "Blame It." Of the five that have done at least 14 weeks at No. 1, Mary J. Blige's "Be Without You" (2006) leads with 15 weeks.

Maxwell also becomes the first male artist to log 50 career weeks at No. 1 on Adult R&B. Currently at the summit for a fifth week with his fourth No. 1 "Bad Habits," the singer trails only Alicia Keys, who has 69 weeks.

—Raphael George

CHRISTIAN/GOSPEL

Billboard

CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	12	#1 4 WKS **CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
2	3	10	GREATEST GAINER **UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET/REUNION PLG
3	2	27	**REVELATION SONG** PHILLIPS, CRAIG & DEAN INO
4	4	23	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL PLG
5	6	24	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
6	5	17	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
7	7	30	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
8	8	24	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
9	9	49	**THE MOTIONS** MATTHEW WEST SPARROW EMI CMG
10	11	7	**WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
11	12	40	**I WILL RISE** CHRIS TOMLIN SIXSTEPS/SPARROW EMI CMG
12	10	22	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC/WORD CURB
13	13	15	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT/WORD CURB
14	16	16	**HE IS** MARK SCHULTZ WORD CURB
15	14	12	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS/SPARROW EMI CMG
16	17	20	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS/SPARROW EMI CMG
17	15	17	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
18	22	6	**LET THE WATERS RISE** MIKESCHAIR CURB
19	24	16	**I'D NEED A SAVIOR** AMONG THE THIRSTY REV
20	19	13	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
21	18	20	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
22	25	9	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW EMI CMG
23	20	12	**GLORIOUS** NEWSBOYS INPOP
24	21	13	**HE IS WITH YOU** MANDISA SPARROW EMI CMG
25	29	6	**SALVATION IS HERE** LINCOLN BREWSTER INTEGRITY
26	26		**TO GOD ALONE** AARON SHUST BRASH
27	23	7	**FORGIVEN** SANCTUS REAL SPARROW EMI CMG
28	27	6	**SAFE** PHIL WICKHAM FEAT. BART MILLARD INO
29	28	14	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT/WORD CURB
30	30	4	**THERE IS A WAY** NEWWORLDSON INPOP
31	32	13	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
32	33	5	**HEALER** KARI JOBE INTEGRITY
33	35	4	**ON AND ON** CHASEN INO
34	38	3	**HEARTBEAT** REMEDY DRIVE WORD CURB
35	39	11	**GOD-SHAPED HOLE (2010)** PLUMB INO
36	36	11	**GLORY TO GOD FOREVER** FEE INO
37	37		**THE MEANING OF LIFE** HAWK NELSON BEC TOOTH & NAIL
38	HOT SHOT DEBUT		**YOUR HANDS** JJ HELLER STONE TABLE
39	41	3	**ALIVE** POCKET FULL OF ROCKS MYRRH/WORD CURB
40	34	6	**FOR THE FIRST TIME AGAIN** JASON GRAY CENTRICITY
41	40	12	**SING** JOSH WILSON SPARROW EMI CMG
42	45	2	**FORGET AND NOT SLOW DOWN** RELIENT K MONO VS STEREO GOTEE
43	42	18	**HOSANNA** SELAH CURB
44	43	5	**ONE REASON** CHYNNA & VAUGHAN REUNION PLG
45	46	2	**I AM LOVED** ABOVE THE GOLDEN STATE SPARROW EMI CMG
46	44	5	**FORWARD MOTION** THOUSAND FOOT KRUTCH TOOTH & NAIL
47	47	2	**AGAIN** FLYLEAF A&M/OCTONE/INTERSCOPE
48	NEW		**DON'T YOU KNOW YOU'RE BEAUTIFUL** SEABIRD CREDENTIAL EMI CMG
49	48	2	**WE WANT THE WORLD TO HEAR** BIG DADDY WEAVE FERVENT/WORD-CURB
50	NEW		**ADORATION** BRENTON BROWN KINGSWAY

TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	4	#1 3 WKS **VARIOUS ARTISTS** WOW HITS 2010 WORD-CURB/PROVIDENT-INTEGRITY 48574 EMI CMG	
2	3	10	**SKILLET** AWAKE ATLANTIC 2554 PROVIDENT-INTEGRITY	
3	5	4	GREATEST GAINER **CHRIS TOMLIN** GLORY IN THE HIGHEST SIXSTEPS/SPARROW 33518 EMI CMG	
4	2	2	**KUTLESS** IT IS WELL BEC 71174 EMI CMG	
5	4	6	**DAVID CROWDER BAND** CHURCH MUSIC SIXSTEPS/SPARROW 6515 EMI CMG	
6			**RELIENT K** FORGET AND NOT SLOW DOWN MONO VS STEREO 530686 WORD CURB	
7	8	4	**VARIOUS ARTISTS** SONGS 4 WORSHIP 50 INTEGRITY 24702 TIME LIFE	
8	7	66	**THIRD DAY** REVELATION ESSENTIAL 10853 PROVIDENT INTEGRITY	
9	9	54	**MARY MARY** THE SOUND [illegible] COLUMBIA 1037* PROVIDENT-INTEGRITY *	
10	19	76	**TENTH AVENUE NORTH** OVER AND UNDERNEATH [illegible] PROVIDENT-INTEGRITY	
11	11	10	**NEEDTOBREATHE** THE OUTSIDERS ATLANTIC 519702 WORD CURB	
12	23	53	**MICHAEL W. SMITH** A NEW HALLELUJAH REUNION 10133 PROVIDENT INTEGRITY	
13	13	61	**CHRIS TOMLIN** HELLO LOVE SIXSTEPS/SPARROW 2359 EMI CMG	
14	15		**BARLOWGIRL** LOVE & WAR FERVENT 887861 WORD CURB	
15	20	10	**SELAH** YOU DELIVER ME CURB 79138 WORD CURB	
16	18	56	**VARIOUS ARTISTS** WOW HITS 2009 [illegible] PROVIDENT-INTEGRITY 88742 WORD-CURB	
17	12	55	**FRANCESCA BATTISTELLI** MY PAPER HEART FERVENT 887378 WORD-CURB	
18		13	**PHILLIPS, CRAIG & DEAN** FEARLESS INO 4506 PROVIDENT-INTEGRITY	
19	16	8	**THOUSAND FOOT KRUTCH** WELCOME TO THE MASQUERADE TOOTH & NAIL 478 EMI CMG	
20	21	12	**BRITT NICOLE** THE LOST GET FOUND SPARROW 2358 EMI CMG	
21	33	38	**KARI JOBE** KARI JOBE INTEGRITY 4550 PROVIDENT INTEGRITY	
22	29	10	**MARK SCHULTZ** COME ALIVE WORD CURB 887394	
23		24	**MAT KEARNEY** CITY OF BLACK & WHITE AWAKE COLUMBIA INPOP 1466 EMI CMG	
24	25	6	**HAWK NELSON** LIVE LIFE LOUD! BEC TOOTH & NAIL 7306 EMI CMG	
25	42	4	**TODD AGNEW** NEED ARDENT INO 2955 PROVIDENT INTEGRITY	
26	17	30	**MERCYME** 10 INO PROVIDENT INTEGRITY +	
27	34	8	**GAITHER VOCAL BAND** REUNITED GAITHER MUSIC GROUP 6044	
28	26	10	**LEELAND** LOVE IS ON THE MOVE ESSENTIAL 10905 PROVIDENT INTEGRITY	
29	27	6	**PILLAR** CONFESSIONS ESSENTIAL 10904 PROVIDENT INTEGRITY	
30	41	38	**RED** INNOCENCE & DISTINCT ESSENTIAL 10853 PROVIDENT-INTEGRITY +	
31	39		**JEREMY CAMP** SPEAKING LOUDER THAN BEFORE BEC 6780 EMI CMG +	
32	RE-ENTRY		**DECYFER DOWN** CRASH INO 4483 PROVIDENT-INTEGRITY	
33	37	8	**SIDEWALK PROPHETS** THESE SIMPLE TRUTHS FERVENT 887900 EX/WORD-CURB	
34	31		**HILLSONG** FAITH + HOPE + LOVE LIVE [illegible] INTEGRITY 4480 PROVIDENT-INTEGRITY	
35	30	63	**BRANDON HEATH** WHAT IF WE [illegible] PROVIDENT-INTEGRITY	
36	HOT SHOT DEBUT		KOREN "BEBE/CECE" DOPSON AT "TRIPLE SQUARE WITH BRIAN STOKES MITCHELL, MUSIC/G RING CHRISTMAS BELLS MT. MORIAH TABERNACLE CHOIR 50723	
37	22		**MATTHEW WEST** SOMETHING TO SAY SPARROW 4520 EMI CMG	
38	RE-ENTRY		**MATT MAHER** ALIVE AGAIN ESSENTIAL 10906 PROVIDENT INTEGRITY	
39	NEW		**DEAS VAIL** BIRD & CAGES 17/20 VS STEREO/GOTEE DIGITAL EX/WARNER BROS	
40	43	23	**HILLSONG** UNITED I CROSS THE EARTH TEAR, [illegible] INTEGRITY [illegible] PROVIDENT-INTEGRITY	
41	38	6	**DIAMOND RIO** THE REASON WORD-CURB 887395	
42	40	37	**LINCOLN BREWSTER** TODAY IS THE DAY INTEGRITY 41581 PROVIDENT-INTEGRITY +	
43	50	55	**ANBERLIN** NEW SURRENDER UNIVERSAL REPUBLIC 011710* EMI CMG	
44	RE-ENTRY		**THE ISAACS** THE ISAACS NO NAME A CAPPELLA COLLECTION [illegible]	
45	28	32	**ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY 45514 PROVIDENT-INTEGRITY	
46	RE-ENTRY		**ERNIE HAASE & SIGNATURE SOUND** EVERY LIGHT THAT SHINES AT CHRISTMAS [illegible]	
47	RE-ENTRY		**JASON CRABB** JASON CRABB GAITHER MUSIC GROUP 1143 EMI CMG	
48		25	**THE DEVIL WEARS PRADA** WITH ROOTS ABOVE AND BRANCHES BELOW [illegible]	
49		11	**TERCER CIELO** SEXTO CIELO SUENOS [illegible]	
50	RE-ENTRY		**YOLANDA ADAMS** PLAYLIST: THE VERY BEST OF YOLANDA ADAMS [illegible]	

HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	27	#1 17 WKS **REVELATION SONG** PHILLIPS, CRAIG & DEAN INO
2	2	11	**CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
3	4	10	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET/REUNION PLG
4	3	15	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT/WORD CURB
5	5	24	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
6	6	23	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL PLG
7	9		**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC/WORD CURB
8	8	24	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
9	7	32	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
10	10	15	**HE IS** MARK SCHULTZ WORD CURB
11	12	12	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS/SPARROW EMI CMG
12	13	14	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT/WORD-CURB
13	11	50	**THE MOTIONS** MATTHEW WEST SPARROW EMI CMG
14	15	6	**WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
15	14	12	**GLORIOUS** NEWSBOYS INPOP
16	17		**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
17	19	10	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
18	20	14	GREATEST GAINER **HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS/SPARROW EMI CMG
19	18	13	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
20	21	6	**HE IS WITH YOU** MANDISA SPARROW EMI CMG
21	22	16	**WHAT DO I KNOW OF HOLY** ADDISON ROAD INO
22	24		**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW EMI CMG
23	23	13	**GLORY TO GOD FOREVER** FEE INO
24	25	5	**SAFE** PHIL WICKHAM FEAT. BART MILLARD INO
25	28	4	**LET THE WATERS RISE** MIKESCHAIR CURB

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	5	#1 4 WKS **BEBE & CECE WINANS** STILL B&C 11105 MALACO
2	2	6	**FRED HAMMOND** LOVE UNSTOPPABLE FRED HAMMOND/VERITY 43341 JLG
3	HOT SHOT DEBUT		**BYRON CAGE** FAITHFUL TO BELIEVE GOSPO CENTRIC/VERITY 43343 JLG
4	4	55	**MARY MARY** THE SOUND MY BLOCK COLUMBIA 28087* SONY MUSIC +
5	3	2	**THE WHISPERS** THANKFUL [illegible] 11081
6	12	10	GREATEST GAINER **VICKIE WINANS** HOW I GOT OVER DESTINY JOY 8120
7	6	52	**HEZEKIAH WALKER & LFC** SOULED OUT VERITY 23487 JLG
8	7	40	**VARIOUS ARTISTS** WOW GOSPEL 2009 WORD-CURB/EMI CMG/VERITY 41675 JLG
9	9	10	**J MOSS** JUST JAMES [illegible] 37910 JLG
10	10	22	**BRIAN COURTNEY WILSON** JUST LOVE SPIRIT RISING 066 MUSIC WORLD
11	5	2	**THE ANOINTED PACE SISTERS** ACCESS GRANTED TYSCOT 984183 TASEIS
12	15	13	**VARIOUS ARTISTS** GOSPEL'S BEST MEN/WOMEN/CHOIRS FAITH GOSPEL 96807 EX
13	11	2	**ALVIN DARLING & CELEBRATION** YOU CAN MAKE IT EMTRO GOSPEL 931523 TASEIS
14	13	4	**THE CAJO FAMILY** [illegible]
15	8	32	**ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY COLUMBIA 42584 SONY MUSIC
16	16	122	**MARVIN SAPP** THIRSTY VERITY 09413 JLG
17	18	9	**YOUTHFUL PRAISE FEATURING J.J. HAIRSTON** RESTING ON HIS PROMISE LIFEWAVE GOSPEL 72131 LIGHT
18	17	8	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL? 7 [illegible] GOSPO CENTRIC/VERITY 53271 JLG
19	20	30	**SMOKIE NORFUL** LIVE TREMAYLES 128152 EMI GOSPEL
20	23	56	**YOLANDA ADAMS** [illegible] LEGACY 71405 SONY MUSIC
21	19	32	**DONNIE MCCLURKIN** WE ALL ARE ONE (LIVE IN DETROIT) VERITY 36105 JLG
22	22	57	**LECRAE** REBEL REACH 98070 INFINITY
23	27	14	**LEE WILLIAMS AND THE SPIRITUAL QCS** FALL ON ME MCG 7065
24	NEW		**RIZEN** FREE VERITY 46254 JLG
25	26	39	**DONALD LAWRENCE & CO.** THE LAW OF CONFESSION PART I [illegible]

CHRISTIAN CHR

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	12	#1 5 WKS **CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
2	2	24	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
3	7	8	GREATEST GAINER **WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
4	3	14	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT WORD CURB
5	6	11	**HEARTBEAT** REMEDY DRIVE WORD CURB
6	5	13	**THE MEANING OF LIFE** HAWK NELSON BEC TOOTH & NAIL
7		8	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET REUNION PLG
8	8	16	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD CURB
9	10	8	**FORGIVEN** SANCTUS REAL SPARROW EMI CMG
10	4	22	**HERO** SKILLET ARDENT INO
11	15	6	**ON AND ON** CHASEN INO
12	13	20	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
13	14	21	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
14	11	23	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC/WORD CURB
15	12	15	**FORWARD MOTION** THOUSAND FOOT KRUTCH TOOTH & NAIL
16	16	5	**FORGET AND NOT SLOW DOWN** RELIENT K MONO VS STEREO GOTEE
17	18	16	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS/SPARROW EMI CMG
18	19	4	**OUR TIME** GROUP 1 CREW FERVENT WORD CURB
19	20	7	**HEAVEN** JARS OF CLAY GRAY MATTERS ESSENTIAL PLG
20	17	20	**MY SWEET ESCAPE** RUN KID RUN TOOTH & NAIL
21	21	3	**LET THE WATERS RISE** MIKESCHAIR CURB
22	29	5	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
23	28	2	**DON'T YOU KNOW YOU'RE BEAUTIFUL** SEABIRD CREDENTIAL EMI CMG
24	26	3	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
25	24		**BEST OF ME** THE LETTER BLACK TOOTH & NAIL

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	25	#1 8 WKS **CLOSE TO YOU** BEBE & CECE WINANS B&C MALACO
2	2	20	**THEY THAT WAIT** FRED HAMMOND FEAT. JOHN P. KEE FRED HAMMOND/VERITY
3	3	29	**I WOULDN'T KNOW YOU** JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & KIMBERLA FOX BLACKSMOKE/WO
4	4	40	**GOD IN ME** MARY MARY FEAT. KIERRA "KIKI" SHEARD MY BLOCK/COLUM
5	6	38	**JUSTIFIED** SMOKIE NORFUL TREMAYLES EMI GOSPEL
6	5	34	**WAIT ON THE LORD** DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD VERITY JLG
7	7	47	**PRAISE HIM IN ADVANCE** MARVIN SAPP VERITY JLG
8	9	14	**GOD FAVORED ME** HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS VERITY
9		18	**RESTORED** J MOSS PAJAM GOSPO CENTRIC JLG
10	11	30	**ALL I NEED** BRIAN COURTNEY WILSON SPIRIT RISING MUSIC WOR
11	12	17	**RAIN ON US** EARNEST PUGH EPM BLACKSMOKE/WORLDWIDE
12	17	13	**HOW I GOT OVER** VICKIE WINANS FEAT. TIM BOWMAN, JR. DESTINY JOY
13	13	23	**EVERYBODY DANCE** JAMES ROBERSON JDI
14	14	50	**BACK II EDEN** DONALD LAWRENCE & CO. QUIET WATER/VERITY JLG
15	18	10	**I LOOK TO YOU** WHITNEY HOUSTON ARISTA RMG
16	15	16	**BROKEN VESSEL** JEFF MAJORS FEAT. LASHELL GRIFFIN MUSIC ONE
17	19	11	**ALREADY HERE** BRIAN COURTNEY WILSON SPIRIT RISING MUSIC WOR
18	16	7	**FAITHFUL TO BELIEVE** BYRON CAGE GOSPO CENTRIC/VERITY JLG
19	21	14	**HELP ME BELIEVE** KIRK FRANKLIN TO YO SOUL GOSPO CENTRIC JLG
20	20	16	**AWESOME GOD** THE BROWN SISTERS KINGDOM
21	22	3	**EVERY PRAYER** ISRAEL HOUGHTON FEAURING MARY MARY INTEGRITY/COLLI
22	27	7	**LORD DO IT FOR ME** ALVIN DARLING EMTRO GOSPEL
23	23		**THIS JOY** BISHOP DAVID E. EVANS PRESENTS AUTOMATIC PRAISE FEAT. TRACY SIM
24	24	5	**NOBODY BUT JESUS** SHIRLEY CAESAR FEAT. J MOSS SHU BEL LIGHT
25	26	2	**GOOD NEWS** VANESSA BELL ARMSTRONG EMI GOSPEL



With 363 plays at 31 stations monitored for the chart, Kirk Franklin advances on Hot Gospel Songs with "Help Me Believe" (21-19), the third single from "The Fight of My Life." The lead track, "Declaration (This Is It)," spent the last of seven weeks at the summit on the April 19, 2008, chart.



Fifth-season "American Idol" finalist Mandisa cracks the top 20 on Hot Christian AC Songs, as "He Is With You" advances 21-20. The single is Mandisa's ninth chart appearance, a history that includes collaborations with Matthew West, Michael W. Smith, tobyMac and Kirk Franklin.

Billboard DANCE

HOT DANCE CLUB SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	7	**#1 1 WK** PAPARAZZI — LADY GAGA / STREAMLINE, KONLIVE, CHERRYTREE, INTERSCOPE
2	3		DID YOU SEE ME COMING? — PET SHOP BOYS / ASTRALWERKS, CAPITOL
3	4	6	F*CK YOU — LILY ALLEN / CAPITOL
4	5	9	S.O.S. (LET THE MUSIC PLAY) — JORDIN SPARKS / JIVE
5	1	7	MILLION DOLLAR BILL — WHITNEY HOUSTON / ARISTA RMG
6	6	9	DO WHAT U LIKE — BAD BOY BILL FEATURING ALYSSA PALMER / NETTWERK
7	7	11	SEXY BITCH — DAVID GUETTA FEATURING AKON / GUM, ASTRALWERKS, CAPITOL
8	9	10	LOVE SONGS — ANJULIE / STAR RMG
9	6	11	RELEASE ME — AGNES / KING ... AND ROCKY STAR, NEM
10	19	6	WE ARE GOLDEN — MIKA / CASA... AND A / UNIVERSAL MOTOWN
11	13	8	SAD SONG — BLAKE LEWIS / TOMMY BOY
12	26	5	HANG ON — PLUMB / DUB
13	21	7	TURN IT OUT — ALTAR FEATURING JEANIE TRACY / MAMAHOUSE
14	30	3	I WANT TO KNOW WHAT LOVE IS — MARIAH CAREY / ISLAND IDJMG
15	25	7	SMOKE — JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI / MODA
16	24	7	BODY LANGUAGE — JESSE MCCARTNEY FEATURING T-PAIN / HOLLYWOOD
17	23	7	WAKE UP — SLIMMY / PERFECTIOUS / WARNER BROS.
18	31	4	PERFECT — DEPECHE MODE / MUTE / VIRGIN, CAPITOL
19	27	6	FIGHT FOR YOU — MORGAN PAGE / NETTWERK
20	RE	10	THIS TIME BABY — EDDIE X PRESENTS NIKKI HARRIS / JMP
21	29	6	SEXY PEOPLE — LOLENE / CAPITOL
22	20	8	BRAND NEW DAY — GEORGIE PORGIE / MUSIC PLANT
23	17	11	FINE PRINT — NADIA ALI / ... IN BED
24	12	10	LOSING MY MIND — ALI KING / JELLYBEAN
25	15	9	SUPERSTAR — DAVID MAY FEATURING MOISES MODESTO / ABACO
26	18	8	STRAIGHT THROUGH MY HEART — BACKSTREET BOYS / JIVE/LG
27	35	4	OUTTA HERE — ESMEE DENTERS / TENNMAN, INTERSCOPE
28	36	5	MISS YOU — RON PERKOV / ARPEE
29	34	5	BAD HABITS — MAXWELL / ... MHIA
30	32	10	FAME 2009 — NATURI NAUGHTON / LAKESHORE
31	11	13	EVERYBODY SHAKE IT — RALPH ROSARIO FEATURING SHAWN CHRISTOPHER / BLUEPLATE
32	38	4	WISH U LOVE — CHAD JACK & TIM LETTEER VS. FAWN / HADES
33	39	3	POWER PICK — PUSH N PULL — NOFERINI & MARINI VS SYLVIA TOSUN / LOVERUSHSEA TO SUN
34	14		WOULD'VE BEEN THE ONE — SOLANGE / MUSIC WORLD / GEFFEN, INTERSCOPE
35	16	15	KEEP IT GOIN' LOUDER — MAJOR LAZER FEATURING NINA SKY & RICKY BLAZE / MAD DECENT / DOWNTOWN
36	33	13	SHE WOLF — SHAKIRA / ... MY MUSIC LATIN, EPIC SONY MUSIC
37	43	2	MISTAKE — MOBY / ... T / IDIOT, MUTE
38	41	3	MANOS AL AIRE — NELLY FURTADO / NE...STAR, UNIVERSAL MUSIC LATINO
39	45		YOU USED TO KNOW — ANDREA CARNELL / JERVY
40	37		I DIDN'T KNOW MY OWN STRENGTH — WHITNEY HOUSTON / ARISTA RMG
41	28	14	RIGHT HERE — CARMEN REECE / REAL MF
42	22	12	THE REAL THING — VANESSA WILLIAMS / CONCORD CMG
43	46		ANGEL ON THE DANCEFLOOR — DAVE MATTHIAS FEATURING NATALIA FLORES CARRILLO
44	42	3	AIN'T NO STOPPIN' US NOW — TABORAH & DARRYL D'BONNEAU / ...
45			DRAMA QUEEN (TEXTING U) — SIMONE DENNY + BARRY HARRIS / BARRY HARRIS
46	40	4	TONIGHT — CAZWELL / PEACE & SQUIT
47			WORKIN' GIRL — KELLY KING / TRES KNEEHOWS
48			HEAVY CROSS — THE GOSSIP / CO... MBIA
49	50	2	LOVE & HAPPINESS 2009 — RIVER OCEAN FEATURING INDIA / STRICTLY RHYTHM
50			MAKE ME — JANET / ... M...

TOP DANCE/ ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	16	**#1 2 WKS** OWL CITY — OCEAN EYES / UNIVERSAL REPUBLIC 013141* / UMRG	
2	2	53	LADY GAGA — THE FAME / ...REAMLINE, KONLIVE, CHERRYTREE, INTERSCOPE 01*406* / IGA	
3	3	6	VARIOUS ARTISTS — HOW THAT'S WHAT I CALL CLUB HITS EXX / UNIVERSAL 56256 / SONY MUSIC	
4	4	17	LMFAO — PARTY ROCK PARTY ROCK / WILL.AM / CHERRYTREE, INTERSCOPE 012502 / IGA	
5	5		3OH!3 — WANT / PHOTO FINISH 511181	
6	6	4	TIESTO — KALEIDOSCOPE / MUSICAL FREEDOM 2082 / ULTRA	
7	RE		DAVID GUETTA — ONE LOVE / GUM 86847* / ASTRALWERKS	
8	7	10	IMOGEN HEAP — ELLIPSE / MEGAPHONIC / RCA 50605 / RMG	
9	10		BEYONCE — ... / ... / ...	
10	9	2	FUCK BUTTONS — TAROT SPORT / ATP 35*	
11	13	6	LA ROUX — LA ROUX / ...LE / ...LYDOR, CHERRYTREE, INTERSCOPE 0*3389* / IGA	
12	12		SOUNDTRACK — SLUMDOG MILLIONAIRE / INTERSCOPE 012502 / IGA	
13	11	4	AIR — LOVE 2 / AIRCHEOLOGY 66396 / ASTRALWERKS	
14	17	15	DJ SKRIBBLE — TOTAL CLUB HITS 3 / THRIVEDANCE, THRIVEMDI 90814 / THRIVE	
15	14	6	LUIS MIGUEL — NO CULPES A LA NOCHE: CLUB REMIXES / WARNER LATINA 521318	
16	19	11	CASCADA — EVACUATE THE DANCEFLOOR / ROBBINS 75084	
17	RE	6	DEADMAU5 — FOR LACK OF A BETTER NAME / MAUSTRAP 2174 / ULTRA	
18	21	8	BASSHUNTER — BASS GENERATION / ULTRA 2176	
19	18	3	NEON INDIAN — PSYCHIC CHASMS / ... FESE 001	
20	[RE-ENTRY]		TONY OKUNGBOWA — TOTAL DANCE 2009 / THRIVEDANCE 90807 / THRIVE	
21	RE	4	FAMILY FORCE 5 — FAMILY FORCE 5'S CHRISTMAS PAGEANT / TMG 97937 / TOOTH & NAIL	
22	22	5	ZERO 7 — YEAH GHOST / ATLANTIC 520260 / AG	
23	25	11	BREATHE CAROLINA — HELLO FASCINATION / FEARLESS 30127	
24	[RE-ENTRY]		BASEMENT JAXX — SCARS / X... 2175 / ULTRA	
25	[RE-ENTRY]		MOBY — WAIT FOR ME / LITTLE IDIOT 94164* / MUTE	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	10	**#1 3 WKS** SEXY CHICK — DAVID GUETTA FEATURING AKON / GUM, ASTRALWERKS, CAPITOL
2		8	I WILL BE HERE — TIESTO & SNEAKY SOUND SYSTEM / ULTRA
3	6	17	THE SOUND OF MISSING YOU — AMEERAH / ROBBINS
4	7	7	RELEASE ME — AGNES / KING ... AND ROCKY STAR, NEM
5	3	12	SWEET DREAMS — BEYONCE / MUSIC WORLD, COLUMBIA
6	5	16	EVACUATE THE DANCEFLOOR — CASCADA / ROBBINS
7	4	8	PAPARAZZI — LADY GAGA / STREAMLINE, KONLIVE, CHERRYTREE, INTERSCOPE
8		18	I REMEMBER — DEADMAU5 + KASKADE / MAUSTRAP AND PRESS / ULTRA
9	14	3	PARTY IN THE U.S.A. — MILEY CYRUS / HOLLYWOOD
10	9	6	KISS ME BACK — KIM SOZZI / ULTRA
11	12	19	I GOTTA FEELING — THE BLACK EYED PEAS / INTERSCOPE
12	13	7	RIGHT HERE — CARMEN REECE / REAL MF
13	15	10	I BELIEVE — CYBERSUTRA FEATURING JULIE THOMPSON / RED STICK / STRICTLY RHYTHM
14	25		EVERY MORNING — BASSHUNTER / ULTRA
15			READY FOR THE WEEKEND — CALVIN HARRIS / ... TRA
16			WHATCHA SAY — JASON DERULO / BELUGA HEIGHTS / WARNER BROS.
17	24	3	REPLAY — IYAZ / ... ME IS MONEY / BELUGA HEIGHTS, REPRISE
18	17	4	FIGHT FOR YOU — MORGAN PAGE / NETTWERK
19	11	3	HANG ON — PLUMB / ... BB
20	19	2	EMPIRE STATE OF MIND — JAY Z + ALICIA KEYS / ROC NATION
21			SEXY PEOPLE — LOLENE / ... APITOL
22	23	2	GHOSTS 'N STUFF — DEADMAU5 FEATURING ROB SWIRE / MAUSTRAP, ULTRA
23	18	13	SHAME ON ME — ALEX SAYZ FEATURING LAWRENCE ALEXANDER / PAGER/NEXT PLATEAU
24	20	5	SAD SONG — BLAKE LEWIS / TOMMY BOY
25	16	10	DOWN — JAY SEAN FEATURING LIL WAYNE / CASH MONEY/UNIVERSAL REPUBLIC

JAZZ/ CLASSICAL/ WORLD

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	4	**#1 4 WKS** MICHAEL BUBLE — CRAZY LOVE / 143 / REPRISE 520733 / WARNER BROS. +	
2	2	3	BARBRA STREISAND — LOVE IS THE ANSWER / COLUMBIA 43354 / SONY MUSIC	
3	[NEW]		PINK MARTINI — SPLENDOR IN THE GRASS / HEINZ 6*	
4	3	7	HARRY CONNICK, JR. — YOUR SONGS / COLUMBIA 4*226* / SONY MUSIC	
5	7	32	DIANA KRALL — QUIET NIGHTS / VERVE 012433 / VG +	
6	6	3	NELLIE MCKAY — NORMAL AS BLUEBERRY PIE: A TRIBUTE TO DORIS DAY / VERVE 012918 /	
7	5	3	THE BRIAN SETZER ORCHESTRA — SONGS FROM LONELY AVENUE / SURFDOG 521223*	
8	9	20	MICHAEL BUBLE — MICHAEL BUBLE MEETS MADISON SQUARE GARDEN / REPRISE / ...SYNAPSE 850 +	
9	8	27	MELODY GARDOT — MY ONE AND ONLY THRILL / VERVE 012563* / VG	
10	10	2	WYNTON MARSALIS — CHRISTMAS JAZZ JAM / ANYC / ...MPASS 49003 / EX,SOMERSET	
11	12	3	JOHN COLTRANE — SIDE STEPS / PRESTIGE 31345 / CONCORD	
12	4	47	NATALIE COLE — STILL UNFORGETTABLE / ...MLATCO 512320* / RHINO	
13	14	25	FRANK SINATRA — LIVE AT THE MEADOWLANDS / F... SINATRA COLLECTION / CONCORD	
14	11	4	FRANK SINATRA — COLLECTOR'S EDITION: FRANK SINATRA / ARMED FORCES PROJECT / SEPIA/CAP	
15	15	4	VINCE GUARALDI — THE DEFINITIVE VINCE GUARALDI / FANTASY 1148*2 / CONCORD	

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	[NEW]		**#1 1 WK** CECILIA BARTOLI — SACRIFICIUM / DECCA 13412 / UNIVERSAL CLASSICS GROUP	
2	2	7	RENEE FLEMING — VERISMO / DECCA 013279 / UNIVERSAL CLASSICS GROUP	
3	1	2	GUSTAVO DUDAMEL, LOS ANGELES PHILHARMONIC — MAHLER SYMPHONY NO. 1 FROM THE RAVINIA CONCERT / DG ... / UMRG	
4	4	50	THE PRIESTS — THE PRIESTS / R... A VICTOR 11969 / SONY MUSIC	
5	5	34	PLACIDO DOMINGO — AMORE INFINITO SONGS INSPIRED ... / ... / MARSA, BLANC 2012	
6	3	10	BELA FLECK, ZAKIR HUSSAIN, EDGAR MEYER — THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TRIO / ET 2014	
7	23	4	SARAH CHANG — BRUCH, BRAHMS: VIOLIN CONCERTOS / EMI CLASSICS 67004 BLG	
8	8	4	JOYCE DIDONATO — ROSSINI: COLBRAN, THE MUSE / ...HOEN CLASSICS 945.79 BLG	
9	6	2	LANG LANG, VADIM REPIN, MISCHA MAISKY — TCHAIKOVSKY: RACHMANINOV: PIANO TRIOS / ... / ...	
10	[NEW]		PAAVO JARVI, CINCINNATI SYMPHONY ORCH. — HOLST: THE PLANETS, BRITTEN: THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA / ...	
11	7	6	JOSHUA BELL — THE BEST OF JOSHUA BELL: THE DECCA YEARS / DECCA / UNIVERSAL CLASSICS GROUP	
12	11	61	JOSHUA BELL — VIVALDI: THE FOUR SEASONS / ...N CLASSICS, 1101 / SONY MASTERWORKS	
13	14	51	LUCIANO PAVAROTTI — THE DUETS / ... / UNIVERSAL CLASSICS GROUP	
14	15	73	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ — CHANT: MUSIC FOR THE SOUL / ... / MARSA, ... CLASSICS GROUP	
15	20	28	STILE ANTICO — SONG OF SONGS / HARMONIA MUNDI / ...	

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	32	**#1 23 WKS** CHRIS BOTTI — CHRIS BOTTI IN BOSTON / COLUMBIA 36735 / SONY MUSIC +	
2	[NEW]		EUGE GROOVE — SUNDAY MORNING / SHANACHIE 5178	
3	2	10	GEORGE BENSON — SONGS AND STORIES / MONSTER 30364 / CONCORD +	
4	3	8	PETER WHITE — GOOD DAY / PEAK 31306 / CONCORD	
5	5	10	NAJEE — MIND OVER MATTER / HEADS UP 3156	
6	4	39	BONEY JAMES — SEND ONE YOUR LOVE / CONCORD 30815 +	
7	[RE-ENTRY]		BRIAN BROMBERG — IT IS WHAT IT IS / MACK AVENUE 7019 / ARTISTRY	
8	6	6	KENNY G — SUPER HITS / SONY MUSIC CUSTOM MARKETING GROUP 46252	
9	[NEW]		EVERETTE HARP — FIRST LOVE / SHANACHIE 5179	
10	12	9	IMPROMPZ — IT IS WHAT IT IS / ...OS 91209 / ORPHEUS	
11	11	29	BERNIE WILLIAMS — MOVING FORWARD / REFORM 61217 / ROCK RIDGE	
12	8	22	VANESSA WILLIAMS — THE REAL THING / ...NCORD 30816	
13	19	24	RICHARD ELLIOT — ROCK STEADY / MACK AVENUE 7018 / ARTISTRY	
14	[RE-ENTRY]		MARION MEADOWS — SECRETS / HEADS UP 3150 / CONCORD	
15	9	5	AL JARREAU — THE VERY BEST OF AN EVE...DIC ADVENTURE / RHINO / WARNER BROS. / ...SHIP	

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	[NEW]		**#1 1 WK** STING — ... FOR ANGELS / ... / DEUTSCHE GRAMMOPHON, CLASSICS GROUP +	
2	2	51	IL DIVO — THE PROMISE / SYCO / COLUMBIA 39968 / SONY MUSIC +	
3	1	5	JOSHUA BELL — AT HOME WITH FRIENDS / ...N CLASSICS, 1116 / SONY MASTERWORKS	
4	5	11	MORMON TABERNACLE CHOIR — RING CHRISTMAS BELLS / M...A / TABERNACLE CHOIR 5023330	
5	3	22	DAVID GARRETT — DAVID GARRETT / DG / ...A 12672 / UNIVERSAL CLASSICS GROUP	
6	4		ANDREA BOCELLI — INCANTO / SUGAR 012161 / DECCA +	
7	6	4	CHARLIE BAGGETT — I ONLY DREAM OF YOU / BRG 1288	
8	[NEW]		THE CANADIAN TENORS — THE CANADIAN TENORS / DECCA 013509	
9	16	42	GREGORIAN — MASTERS OF CHANT / CURB 79015 / EX	
10	7	34	SARAH BRIGHTMAN — SYMPHONY: LIVE IN VIENNA / MANHATTAN 21681 / BLG +	
11	8	27	PAUL POTTS — PASSIONE / ...CO / COLUMBIA 47439 / SONY MUSIC	
12	9		MORMON TABERNACLE CHOIR — COME, THOU FOUNT OF EVERY BLESSING / MORMON TABERNACLE CHOIR / ...	
13	11		ESCALA — ESCALA / ...C / COLUMBIA 47423 / SONY MUSIC	
14	14	78	JOSH GROBAN — AWAKE LIVE / 143 / REPRISE 412668 / WARNER BROS. +	
15	15	4	A JOYFUL NOISE — HANDEL'S MESSIAH / ROCKS ... / ... / ...	

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	15	**#1 3 WKS** BRIGHT — PETER WHITE / PEAK, CMG
2	3	26	TALK OF THE TOWN — DARREN RAHN / ... GROOVE
3	2	17	TROPICAL RAIN — JESSY J / PEAK, CMG
4	5	17	BURNIN — PAUL TAYLOR / PEAK, CMG
5	4	17	LIVING IN HIGH DEFINITION — GEORGE BENSON / ...NCORD, CMG
6	7	27	WHO WILL COMFORT ME — MELODY GARDOT / VERVE
7	6	29	GO FOR IT — BERNIE WILLIAMS / REFORM ROCK RIDGE
8	9	18	SONGBIRD — CRAIG CHAQUICO / SHANACHIE
9	8	22	TIJUANA DANCE — RICK BRAUN / MA... / AVENUE ARTISTRY
10	12	13	SWEET SUMMER NIGHTS — NAJEE / HEADS UP
11	16	3	GREATEST GAINER — CHASING PIRATES — NORAH JONES / BLUE NOTE, CAPITOL
12	11	42	STEADY AS SHE GOES — WALTER BEASLEY / HEADS UP
13	10	38	MOVE ON UP — RICHARD ELLIOT / ARTISTRY
14	13	15	TOUCH — BONEY JAMES / CONCORD, CMG
15	14	21	JUST FRIENDS — VANESSA WILLIAMS / ...NCORD, CMG

TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	8	**#1 2 WKS** RODRIGO Y GABRIELA — 11:11 / RUBYWORKS 0080* / ATO +	
2	3	16	CELTIC THUNDER — TAKE ME HOME / CELTIC THUNDER 013087 / DECCA	
3	4	27	VARIOUS ARTISTS — PLAYING FOR CHANGE: SONGS AROUND THE WORLD / HEAR 31130 +	
4		2	LOREENA MCKENNITT — A MEDITERRANEAN ODYSSEY / JUNLAN ROAD / VERVE 043405 / VG	
5	5	53	CELTIC WOMAN — THE GREATEST JOURNEY: ESSENTIAL COLLECTION / MANHATTAN 34124 / BLG	
6	7	59	CELTIC THUNDER — ACT TWO / ... / ... / DECCA	
7	8	5	THE VERY BEST — WARM HEART OF AFRICA / GREEN OWL 007	
8	9	5	BEBEL GILBERTO — ALL IN ONE / VERVE 013353 / VG	
9	6		DANIEL O'DONNELL — PEACE IN THE VALLEY / BROCKWELL 61 / DPTV MEDIA	
10	[RE-ENTRY]		THE IRISH TENORS — CHRISTMAS / RAZOR & TIE 83054	
11	11	48	RODRIGO Y GABRIELA — LIVE IN JAPAN / ATO 21638 +	
12	10	5	JESSE COOK — THE RUMBA FOUNDATION / COACH HOUSE 2002 / E1	
13	[NEW]		RUPA & THE APRIL FISHES — ESTE MUNDO / ...MBANCHA 15	
14	12	5	KOLOHE KAI — THIS IS THE LIFE / GO ALOHA 1011	
15	13	3	TINARIWEN — ... / ... / ... / ...	

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 3 WKS ESCLAVO DE SUS BESOS — DAVID BISBAL (VALE / UNIVERSAL MUSIC LATINO)
2	3	6	GREATEST GAINER LOOKING FOR PARADISE — ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINO)
3	2	16	TE IRA MEJOR SIN MI — JOAN SEBASTIAN (MUSART BALBOA)
4	4		LOBA — SHAKIRA (EPIC SONY MUSIC LATIN)
5	11	4	HAY OJITOS — INTOCABLE (EMI SONY MUSIC LATIN)
6	5	14	SU VENENO — AVENTURA (PREMIUM LATIN)
7	6	28	LO INTENTAMOS — ESPINOZA PAZ (DISA ASL)
8	7	16	MANOS AL AIRE — NELLY FURTADO (NEL STAR UNIVERSAL MUSIC LATINO)
9	9	17	TE VES FATAL — EL TRONO DE MEXICO (FONOVISA MUSIVISA)
10	8	13	MI CAMA HUELE A TI — TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
11	10		SUFRE — LOS DAREYES DE LA SIERRA (DISA)
12	14	10	GRACIAS A TI — WISIN & YANDEL (WY MACHETE)
13	13		YA ES MUY TARDE — LA ARROLLADORA BANDA EL LIMON (DISA EDIMONSA)
14	12	17	RECUERDAME — LA QUINTA ESTACION (SONY MUSIC LATIN)
15	28	2	ME GUSTA TODO DE TI — BANDA EL RECODO (FONOVISA)
16	15	8	FELIZ — KANY GARCIA (SONY MUSIC LATIN)
17		6	DERECHO DE ANTIGUEDAD — LA ORIGINAL BANDA EL LIMON (FONOVISA)
18	16	38	EL AMOR — TITO "EL BAMBINO" (SIENTE)
19	19	12	MI COMPLEMENTO — LOS HURACANES DEL NORTE (DISA)
20	23		NI ROSAS NI JUGUETES — PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
21	27		LA CALABAZA — LA ARROLLADORA BANDA EL LIMON (DISA)
22	17	14	ADIOS — JESSE & JOY (WARNER LATINA)
23	25	11	CELOS — FANNY LU (UNIVERSAL MUSIC LATINO)
24	21	12	EL BORRACHO — GRUPO MONTEZ DE DURANGO (DISA)
25	24	8	ERES TODO TODO — JULION ALVAREZ Y SU NORTENO BANDA (ASL)
26	22	7	COMO VOLVER A SER FELIZ — LUIS ENRIQUE (TOP STOP)
27	26	12	TU DEFECTO — LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
28	29		I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
29	32	7	ENCONTRE — CONJUNTO ATARDECER (DISA ASL)
30		20	ME GUSTA MI GUSTA — LOS BUITRES DE CULIACAN SINALOA (LATIN MUSIC/UNIVERSAL MUSIC LATINO)
31	30	13	DEJAME ENTRAR — MAKANO (PANAMA MACHETE)
32		3	NI CON OTRO CORAZON — PEDRO FERNANDEZ (FONOVISA)
33	37	7	LLUEVE POR DENTRO — LUIS FONSI (UNIVERSAL MUSIC LATINO)
34	38	3	CAMINOS DIFERENTES — ROBERTO TAPIA (FONOVISA MUSIVISA)
35	36		SENTIMIENTOS DE CARTON — DUELO (FONOVISA)
36	HOT SHOT DEBUT		ESTUVE — ALEJANDRO FERNANDEZ (FONOVISA)
37	33	6	HOTEL ROOM SERVICE — PITBULL (MR. 305 POLO GROUNDS / RMG)
38	43	2	TE AMO — CUMBRE NORTENA (SONY MUSIC LATIN)
39	44	4	CIAO BELLA — DON OMAR (MACHETE)
40	40	6	CELEBRATION — MADONNA (WARNER BROS.)
41	45	2	SE ME VA LA VOZ — ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)
42	NEW		ROMPIENDO CADENAS — ANA BARBARA (FONOVISA)
43	NEW		MI MUJER — YOMO (BLACK PEARL)
44	NEW		GRITO MUNDIAL — DADDY YANKEE (EL CARTEL)
45	35	8	AL DIABLO CON TU AMISTAD — EL CHAPO DE SINALOA (DISA)
46	NEW		SOY TODO TUYO — LOS TUCANES DE TIJUANA (FONOVISA)
47	47	14	MARIPOSA MIA — VIVANATIVA (VIVA PISPIKING MUSIC)
48	48	3	TENGO UNA AMANTE — VICENTE FERNANDEZ (SONY MUSIC LATIN)
49	46	6	LOS PRIMOS — LOS MORROS DEL NORTE (DISA/ASL)
50	49	12	FIRE BURNING — SEAN KINGSTON (BELUGA HEIGHTS/EPIC)

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	HOT SHOT DEBUT		#1 1 WK EDNITA NAZARIO — SOY (SONY MUSIC LATIN 55934)	
2	2	21	AVENTURA — THE LAST (PREMIUM LATIN 20800 SONY MUSIC LATIN)	2
3	1	2	DAVID BISBAL — SIN MIRAR ATRAS (VALE / UNIVERSAL MUSIC LATINO/UMLE) ✦	
4	4	8	LOS TIGRES DEL NORTE — LA GRANJA (FONOVISA 354192 UMLE) ✦	
5	3	23	WISIN & YANDEL — LA REVOLUCION (WY/MACHETE 012967 UMLE) ✦	
6	7	4	VARIOUS ARTISTS — RADIO EXITOS: EL DISCO DEL ANO 2009 (DISA 724187/UMLE)	
7	5	31	LARRY HERNANDEZ — 16 NARCO CORRIDOS (MENUDITA/FONOVISA 570037/UMLE)	
8	15	6	PACE SETTER DON CHETO — EL KTIME DE USTEDES (PLATINO 8832)	
9	9	2	VARIOUS ARTISTS — SUPER #1 CON LA MUSICA DE MEXICO (FONOVISA 354153/UMLE)	
10		34	TITO "EL BAMBINO" — EL PATRON (SIENTE 455883/UMLE)	
11	6	2	EL COMPA CHUY — GENTE PELIGROSA (SONY MUSIC LATIN 54719)	
12	11	51	EL TRONO DE MEXICO — ALMAS GEMELAS (FONOVISA 353804 UMLE)	
13	12		ESPINOZA PAZ — YO NO CANTO, PERO LO INTENTAMOS (ASL/DISA 730251/UMLE)	
14	10	4	JUAN GABRIEL — MIS CANCIONES, MIS AMIGOS (RCA 88697 56677/SONY MUSIC LATIN)	
15	18	20	EL TRONO DE MEXICO — DESDE LA PATRIA: EN VIVO (FONOVISA 354088/UMLE) ✦	
16	13	7	NELLY FURTADO — MI PLAN (NEL STAR/UNIVERSAL MUSIC LATINO 013018/UMLE)	
17	19		GRUPO MONTEZ DE DURANGO — EL BORRACHO (DISA 721389/UMLE)	
18	16	6	LUIS MIGUEL — NO CULPES A LA NOCHE: CLUB REMIXES (WARNER LATINA 521318)	
19	21	62	LUIS FONSI — PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO/UMLE) ✦	
20	17	17	VICENTE FERNANDEZ — NECESITO DE TI (SONY MUSIC LATIN 53282)	
21	20	32	MARISELA — 20 EXITOS INMORTALES (IM 6614)	
22	14		YURIDIA — NADA ES DE COLOR ROSA (SONY MUSIC LATIN 57417)	
23	29	23	HECTOR ACOSTA — SIMPLEMENTE: EL TORITO (FONOVISA/UNIVERSAL MUSIC LATINO/UMLE)	
24	22	13	TERCER CIELO — GENTE COMUN, SUENO (FONOVISA/UNIVERSAL MUSIC LATINO/UMLE)	
25	27	17	TIERRA CALI — SI TU TE VAS (FONOVISA/UNIVERSAL MUSIC LATINO 653100/UMLE)	
26	25	19	LAURA PAUSINI — PRIMAVERA ANTICIPADA (WARNER LATINA 516627)	
27	NEW		LOS BUITRES DE CULIACAN SINALOA — NO TENGAS MIEDO (LATINO FONOVISA 354128/UMLE)	
28	31	64	DADDY YANKEE — TALENTO DE BARRIO (SOUNDTRACK) (EL CARTEL/MACHETE/INTERSCOPE)	2
29		50	MAKANO — TE AMO (PANAMA MACHETE 460031 UMLE)	
30	43		LA QUINTA ESTACION — SIN FRENOS (SONY MUSIC LATIN 44947)	
31	24	11	CONJUNTO ATARDECER — CONTIGO PARA SIEMPRE (DISA 721307/UMLE)	
32	23	8	VARIOUS ARTISTS — LOS SUPER UNO'S (DISA 724181/UMLE)	
33	41	7	KANY GARCIA — BOLETO DE ENTRADA (SONY MUSIC LATIN 47340)	
34	28	16	CONJUNTO PRIMAVERA — 20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS (FONOVISA 354119/UMLE)	
35	37	9	VARIOUS ARTISTS — DURANGUENSE #1'S 2009 (DISA 721301/UMLE)	
36	46	3	NOEL SCHAJRIS — UNO NO ES UNO (SONY MUSIC LATIN 58390)	
37	51	38	MARIACHI HERMANOS BARGIAS — CANTOS Y ALABANZAS (EL CID/EARBAJA/FONOVISA) ✦	
38	30		LOS PRIMOS DE DURANGO — SOLO PARA FANS: 15 HITS (ASL/DISA 730267/UMLE)	
39		24	LUIS ENRIQUE — CICLOS (TOP STOP 8910) ✦	
40	39	79	MANA — ARDE EL CIELO (WARNER LATINA 481788) ✦	2
41	32	2	PEDRO FERNANDEZ — AMANTE A LA ANTIGUA (FONOVISA 354085/UMLE)	
42	38	50	RICARDO ARJONA — 5TO PISO (WARNER LATINA 516669)	
43	33	14	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ — AVANZANDO EN LA VIDA (UNIDOS/DISA 721282/UMLE)	
44	NEW		PATRULLA 81 — SERIE DIAMANTE: 30 SUPER EXITOS (DISA 721355 EX/UMLE)	
45	34	57	PANCHO BARRAZA — LAS ROMANTICAS DE PANCHO BARRAZA VOL. II (MUSART 7629/BALBOA)	
46	NEW		BANDA LAMENTO SHOW DE DURANGO — EN VIVO! DESDE TIERRA (PLATINO 8841)	
47		3	GRUPO MANIA — SE PEGO LA MANIA (MANIA MUSICA/ZMG 33002/SONY MUSIC LATIN)	
48	36		LOS MORROS DEL NORTE — ALLA NOS JUNTAMOS (ASL/DISA 730249/UMLE)	
49	42	45	LOS INQUIETOS DEL NORTE — LA BORRACHERA (ALEJANDRO/FONTANA/UNIVERSAL MUSIC LATINO 653664/UMLE) ✦	
50	45	9	VARIOUS ARTISTS — BANDA #1'S 2009 (DISA 721302/UMLE)	

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	4	4	#1 1 WK GREATEST GAINER HAY OJITOS — INTOCABLE (EMI/SONY MUSIC LATIN)
2	1	16	TE IRA MEJOR SIN MI — JOAN SEBASTIAN (MUSART BALBOA)
3	2	29	LO INTENTAMOS — ESPINOZA PAZ (DISA ASL)
4	3	21	TE VES FATAL — EL TRONO DE MEXICO (FONOVISA MUSIVISA)
5	5	25	SUFRE — LOS DAREYES DE LA SIERRA (DISA)
6	6	37	YA ES MUY TARDE — LA ARROLLADORA BANDA EL LIMON (DISA EDIMONSA)
7	15		ME GUSTA TODO DE TI — BANDA EL RECODO (FONOVISA)
8		18	MI COMPLEMENTO — LOS HURACANES DEL NORTE (DISA)
9	7	11	DERECHO DE ANTIGUEDAD — LA ORIGINAL BANDA EL LIMON (FONOVISA)
10	13	7	LA CALABAZA — LA ARROLLADORA BANDA EL LIMON (DISA)
11	10	12	EL BORRACHO — GRUPO MONTEZ DE DURANGO (DISA)
12	9	32	NO ME DEJES DE AMAR — LA APUESTA (SERCA)
13	11		ERES TODO TODO — JULION ALVAREZ Y SU NORTENO BANDA (ASL)
14	14	30	COMPRENDEME — GERMAN MONTERO (FONOVISA MUSIVISA)
15	12	15	TU DEFECTO — LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
16	16	31	COMO UN TATUAJE — K PAZ DE LA SIERRA (DISA EDIMONSA)
17		10	ENCONTRE — CONJUNTO ATARDECER (DISA ASL)
18	17	4	NI CON OTRO CORAZON — PEDRO FERNANDEZ (FONOVISA)
19	19		FUE SU AMOR — ALACRANES MUSICAL (AGUILA/FONOVISA)
20	22	5	CAMINOS DIFERENTES — ROBERTO TAPIA (FONOVISA MUSIVISA)

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	3		#1 1 WK GREATEST GAINER LOOKING FOR PARADISE — ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER)
2	1		ESCLAVO DE SUS BESOS — DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
3	2	18	LOBA — SHAKIRA (EPIC/SONY MUSIC LATIN)
4		16	MANOS AL AIRE — NELLY FURTADO (NEL STAR/UNIVERSAL MUSIC LATINO)
5	6	13	FELIZ — KANY GARCIA (SONY MUSIC LATIN)
6	5	19	RECUERDAME — LA QUINTA ESTACION (SONY MUSIC LATIN)
7	8		SU VENENO — AVENTURA (PREMIUM LATIN)
8	7	15	ADIOS — JESSE & JOY (WARNER LATINA)
9	10	10	GRACIAS A TI — WISIN & YANDEL (WY/MACHETE)
10	9	11	NI ROSAS NI JUGUETES — PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
11	12	14	CELOS — FANNY LU (UNIVERSAL MUSIC LATINO)
12	11		EL AMOR — TITO "EL BAMBINO" (SIENTE)
13	15	12	MI CAMA HUELE A TI — TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
14	19	12	LLUEVE POR DENTRO — LUIS FONSI (UNIVERSAL MUSIC LATINO)
15	14	7	COMO VOLVER A SER FELIZ — LUIS ENRIQUE (TOP STOP)
16	18	10	CELEBRATION — MADONNA (WARNER BROS.)
17	13	42	AQUI ESTOY YO — LUIS FONSI (UNIVERSAL MUSIC LATINO)
18	16	30	CAUSA Y EFECTO — PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
19	17	17	I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
20	21		SE ME VA LA VOZ — ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1		6	#1 1 WK GREATEST GAINER LOOKING FOR PARADISE — ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
2	2	5	ESCLAVO DE SUS BESOS — DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
3	3		MI CAMA HUELE A TI — TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
4	1	12	SU VENENO — AVENTURA (PREMIUM LATIN)
5	4	25	ABUSADORA — WISIN & YANDEL (WY/MACHETE)
6	7	15	ADICTO A TU PIEL/HOLDING ON TO LOVE — FRANKIE NEGRON (AIRGO)
7	8	8	COMO VOLVER A SER FELIZ — LUIS ENRIQUE (TOP STOP)
8	9	21	TU PRIMERA VEZ — HECTOR ACOSTA (D.A.M./VENEMUSIC)
9	5	17	SI TE VAS/QUE TENGO QUE HACER — OMEGA (PLANET)
10	11		LOBA — SHAKIRA (EPIC/SONY MUSIC LATIN)
11	13	7	COMO SERIA — INDIO (TRIBE)
12	14	14	DEJAME ENTRAR — MAKANO (PANAMA/MACHETE)
13	20	7	CARITA LINDA — GRUPO MANIA FEATURING OLGA TANON (MANIA/SONY MUSIC LATIN)
14	15	21	HAGAMOSLO AUNQUE DUELA — MARLON (MACHETE)
15	6	6	PEPE — DOBLE T Y EL CROK (LOS PEPE) (MVR)
16	19	13	RECUERDAME — LA QUINTA ESTACION (SONY MUSIC LATIN)
17	23	10	DILE AL AMOR — AVENTURA (PREMIUM LATIN)
18	26		CIAO BELLA — DON OMAR (MACHETE)
19	17	5	SABES BIEN QUE TE QUIERO — GRUPO RUSH (M.P./JVN/J & N)
20		11	CHINITA — MARIO ORTIZ & ALL STAR BAND FEATURING GILBERTO SANTA ROSA (MARIO ORTIZ MUSIC LATIN)

LATIN RHYTHM AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	4	4	#1 1 WK ESCLAVO DE SUS BESOS — DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
2	1	16	MI CAMA HUELE A TI — TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
3			LOOKING FOR PARADISE — ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
4	2	8	GRACIAS A TI — WISIN & YANDEL (WY/MACHETE)
5	3	12	SU VENENO — AVENTURA (PREMIUM LATIN)
6	6	17	DEJAME ENTRAR — MAKANO (PANAMA/MACHETE)
7	33	2	NADIE TE AMARA COMO YO — DYLAND Y LENNY (SONY MUSIC LATIN)
8	40	2	GREATEST GAINER GRITO MUNDIAL — DADDY YANKEE (EL CARTEL)
9	9	6	WATAGATAPITUSBERRY — SENSATO DEL PATIO FEATURING BLACK POINT (TIBURON)
10	12	13	DOWN — JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REP)
11	11	4	EL DOCTORADO — TONY DIZE (PINA)
12	29	2	MI MUJER — YOMO (BLACK PEARL)
13	8	8	BARTENDER — ALEXIS & FIDO (SONY MUSIC LATIN)
14	25	2	WHATCHA SAY — JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
15	10	11	CIAO BELLA — DON OMAR (MACHETE)
16	17	38	EL AMOR — TITO "EL BAMBINO" (SIENTE)
17	NEW		FOREVER — (FEATURING LIL WAYNE & DRAKE) (CASH MONEY/UNIVERSAL/TAB/REPUBLIC)
18	21		HOTEL ROOM SERVICE — PITBULL (MR. 305 POLO GROUNDS/J RMG)
19	19	4	MOMENTO QUE TE VI — DE LA GHETTO (FIGHT KLUB NATION/PREMIUM LATIN)
20	13	14	MANOS AL AIRE — NELLY FURTADO (NEL STAR/UNIVERSAL MUSIC LATINO)

With "Hay Ojitos" jumping 4-1 on Regional Mexican Airplay (10.5 million listener impressions, up 38%) in its fourth week on the chart, Intocable is enjoying the fastest rise to No. 1 this year. The group was also responsible for the quickest ascension to the top in 2008 when as "Tu Adios No Mata" debuted at No. 1 in the May 10, 2008, issue.



Alejandro Sanz continues to dominate the Latin charts as "Looking for Paradise" jumps 3-1 on Latin Pop Airplay (9.8 million listener impressions, up 22%) and catapults 10-1 on Tropical Airplay (3.6 million, up 237%). The song's six-week climb to the summit on the former chart ties Shakira's "Loba" for fastest this year.



BETWEEN THE BULLETS

NAZARIO IS THE LEADING LADY



Legendary Puerto Rican singer Ednita Nazario finds herself atop the charts once again with the release of "Soy." Selling more than 16,000 copies, it's the biggest Latin debut for a female this year, passing Nelly Furtado's "Mi Plan" (13,000). Nazario's sales land her at No. 1 on Top Latin Albums and Top Latin Pop Albums for a third time. Her albums "Por Ti" and "Real" bowed at the summit of both charts in the Dec. 6, 2003, and Dec. 29, 2007, issues, respectively. —*Rauly Ramirez*

Billboard HITS OF THE WORLD

NOV 14 2009

JAPAN

ALBUMS

THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) NOVEMBER 2, 2009	
	NEW	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT (DELUXE EDITION) MJJ/EPIC
	NEW	THE GOSPELLERS	LOVE NOTES 2 (ALBUM+DVD) KIOON
3		AYAKA	AYAKA HISTORY 2005-2009 WARNER
NEW		JAY'ED	MUSICATION TOY'S FACTORY
NEW		THE CROMAGNONS	MONDO ROCCIA (BLU-SPEC) BMG
8		AQUA TIMEZ	THE BEST OF AQUA TIMEZ EPIC
13		ARASHI	ALL THE BEST! 1999-2009 J-STORM
5		GLAY	THE GREAT VACATION VOL. 2- SUPER BEST C EMI
NEW		MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ EPIC
NEW		JUNICHI INAGAKI	OTOKO TO ONNA 2 UNIVERSAL

UNITED KINGDOM

ALBUMS

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 1, 2009	
1	NEW	CHERYL COLE	3 WORDS POLYDOR
2	2	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE
3	NEW	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
4	NEW	SOLDIERS	COMING HOME RHINO
5	1	ALEXANDRA BURKE	OVERCOME SYCO
6	NEW	KATHERINE JENKINS	BELIEVE WARNER BROS
7	3	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
8	NEW	DANIEL O'DONNELL	PEACE IN THE VALLEY ROSETTE
9	5	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC
10	6	FLEETWOOD MAC	THE VERY BEST OF REPRISE

GERMANY

ALBUMS

THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 3, 2009	
1	1	RAMMSTEIN	LIEBE IST FUR ALLE DA MOTOR UNIVERSAL
2	NEW	WESTERNHAGEN	WILLIAMSBURG WARNER
3	2	XAVIER NAIDOO	ALLES KANN BESSER WERDEN NAIDOO
4	NEW	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ EPIC
5	NEW	STING	IF ON A WINTER'S NIGHT CHERRYTREE/DG
6	48	PINK	FUNHOUSE LAFACE/JLG
7	4	HELENE FISCHER	SO WIE ICH BIN CAPITOL
8	5	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE
9	13	MICHAEL JACKSON	KING OF POP EPIC/LEGACY
10	3	SOUNDTRACK	THE TWILIGHT SAGA NEW MOON SUMMIT/DOPE/ATLANTIC

EUROPEAN HOT 100 SINGLES

THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) NOVEMBER 4, 2009	
1	2	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
2	1	BODIES	ROBBIE WILLIAMS CHRYSALIS/VIRGIN
3	3	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	4	FIGHT FOR THIS LOVE	CHERYL COLE POLYDOR
5	6	J'AIMERAIS TELLEMENT	JENA LEE MERCURY
6	18	HEAVY CROSS	THE GOSSIP COLUMBIA
7	NEW	WHAT ABOUT NOW	WESTLIFE SYCO
8	9	LADY MELODY	TOM FRAGER/GWAYAV AZ
9	NEW	DOWN	JAY SEAN FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
10	11	EVACUATE THE DANCEFLOOR	CASCADA ZOOLAND/ZEBRALATION/AATW
11	5	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
12	21	HAVEN'T MET YOU YET	MICHAEL BUBLE 143/REPRISE
13	7	BAD BOYS	ALEXANDRA BURKE FT. FLO RIDA SYCO
14	8	CELEBRATION	MADONNA WARNER BROS
15	14	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE AATW
16	NEW	HELLO (TURN YOUR RADIO ON)	QUEENSBERRY STARWATCH CHEYENEE
17	10	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
18	31	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE
19	23	HUSH HUSH	THE PUSSYCAT DOLLS INTERSCOPE
20	20	HOTEL ROOM SERVICE	PITBULL MR 305/AVPOLO GROUND

EURO DIGITAL SONGS

nielsen

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 14, 2009	
1	1	FIGHT FOR THIS LOVE	CHERYL COLE POLYDOR
2	16	DOWN	JAY SEAN FT LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
3	2	BAD BOYS	ALEXANDRA BURKE FT. FLO RIDA SYCO
4	8	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE
5	19	WHAT ABOUT NOW	WESTLIFE S
6	9	HAVEN'T MET YOU YET	MICHAEL BUBLE 143/REPRISE
7	4	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
8	3	BODIES	ROBBIE WILLIAMS CHRYSALIS/VIRGIN
9	5	SEXY BITCH	DAVID GUETTA FT. AKON GUM/VIRGIN
10	NEW	EVERYBODY IN LOVE	JLS
11	NEW	PARTY IN THE U.S.A.	MILEY CYRUS HOLLYWOOD
12	6	MILLION DOLLAR BILL	WHITNEY HOUSTON ARISTA
13	NEW	BAD ROMANCE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
14	7	OOPSY DAISY	CHIPMUNK JIVE
15	10	SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC

FRANCE

ALBUMS

THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) NOVEMBER 3, 2009	
	NEW	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ EPIC
2	9	DAVID GUETTA	ONE LOVE GUM/VIRGIN
	NEW	AUFRAY HUGUES	NEW YORKER MERCURY
1	1	RENAN LUCE	LE CLAN DES MIROS BARCLAY
4	4	MUSE	THE RESISTANCE A&E HELIUM 3 WARNER
3	3	BENJAMIN BIOLAY	LA SUPERBE WAGRAM
2	2	RAMMSTEIN	LIEBE IST FUR ALLE DA MOTOR UNIVERSAL
	NEW	STING	IF ON A WINTER'S NIGHT CHERRYTREE/DG
6	6	MIKA	THE BOY WHO KNEW TOO MUCH CASABLANCA/ISLAND
5	5	DANY BRILLANT	PUERTO RICO WARNER

CANADA

ALBUMS

THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) NOVEMBER 14, 2009	
1	NEW	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/SONY MUSIC
2	1	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE WARNER
3	NEW	ROD STEWART	SOULBOOK SONY MUSIC
4	NEW	TEGAN AND SARA	SAINTHOOD WARNER/SIRE WARNER
5	14	TAYLOR SWIFT	FEARLESS BIG MACHINE/OPEN ROAD/UNIVERSAL
6		THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE/UNIVERSAL
7	2	SOUNDTRACK	THE TWILIGHT SAGA NEW MOON SUMMIT/DOPE/ATLANTIC/WARNER
8	NEW	CREED	FULL CIRCLE WIND-UP/WARNER
9	NEW	JACK JOHNSON	EN CONCERT BRUSHFIRE/UNIVERSAL
10		MARC HERVIEUX	APRES NOUS ZONE 3

AUSTRALIA

ALBUMS

THIS WEEK	LAST WEEK	(ARIA) NOVEMBER 1, 2009	
1	1	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE
2	NEW	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
3	NEW	WOLFMOTHER	COSMIC EGG MODULAR/ISLAND
4	2	SOUNDTRACK	THE TWILIGHT SAGA NEW MOON SUMMIT/DOPE/ATLANTIC
5	3	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
6	RE	GUY SEBASTIAN	LIKE IT LIKE THAT SONY MUSIC
7	4	MUMFORD & SONS	SIGH NO MORE DEW ISLAND
8	NEW	MATT TILLEY	THE GOTCHA CALL THE FINAL CALLS LIBERTY
9	NEW	RAMMSTEIN	LIEBE IST FUR ALLE DA MOTOR UNIVERSAL
10	6	BEYONCE	I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA

EURO DIGITAL SONGS SPOTLIGHT

SWEDEN

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 14, 2009	
1	1	VIVA LA VIDA	DAIDEN EPIC
2	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	NEW	BAD ROMANCE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	3	SEXY BITCH	DAVID GUETTA FT. AKON GUM/VIRGIN
5	4	3	BRITNEY SPEARS JIVE/JLG
6	5	TONTARNA	KENT RCA
7	NEW	TIK TOK	KESHA KASZ MONEY/RCA
8	9	HAPPYLAND	AMANDA JENSSEN EPIC
9	6	BODIES	ROBBIE WILLIAMS CHRYSALIS/VIRGIN
10	7	S.O.S. (LET THE MUSIC PLAY)	JORDIN SPARKS 19 JIVE/JLG

EUROPEAN ALBUMS

THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) NOVEMBER 4, 2009	
1	NEW	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ EPIC
2	1	RAMMSTEIN	LIEBE IST FUR ALLE DA MOTOR UNIVERSAL
3	2	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE
4	NEW	STING	IF ON A WINTER'S NIGHT CHERRYTREE/DG
5	3	MADONNA	CELEBRATION WARNER BROS
6	5	MUSE	THE RESISTANCE A&E HELIUM 3 WARNER
7	NEW	CHERYL COLE	3 WORDS POLYDOR
8	13	DAVID GUETTA	ONE LOVE GUM/VIRGIN
9	4	WHITNEY HOUSTON	I LOOK TO YOU ARISTA
10	RE	XAVIER NAIDOO	ALLES KANN BESSER WERDEN NAIDOO
11	11	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
12	NEW	WESTERNHAGEN	WILLIAMSBURG WARNER
13	8	SHAKIRA	SHE WOLF SONY MUSIC LATIN/EPIC
14	52	PINK	FUNHOUSE LAFACE/JLG
15	NEW	SOLDIERS	COMING HOME RHINO

ITALY

ALBUMS

THIS WEEK	LAST WEEK	(FIMI/NIELSEN) OCTOBER 2, 2009	
3		MICHAEL BUBLE	CRAZY LOVE 143/REPRISE
1		ALESSANDRA AMOROSO	SENZA NUVOLE EPIC
2		MADONNA	CELEBRATION WARNER BROS
4		VALERIO SCANU	VALERIO SCANU CAPITOL
6		NOEMI	SULLA MIA PELLE COLUMBIA
NEW		STING	IF ON A WINTER'S NIGHT CHERRYTREE/DG
7		GIGI D'AGOSTINO	6 COME SEI RCA
10		EROS RAMAZZOTTI	ALI E RADICI RCA
11		TIZIANO FERRO	ALLA MIA ETA' CAPITOL
5		SHAKIRA	SHE WOLF EPIC

SPAIN

ALBUMS

THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) NOVEMBER 4, 2009	
1	NEW	EL BARRIO	QUERMEVELA SENADOR
2	1	DAVID BISBAL	SIN MIRAR ATRAS VALE
3	NEW	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
4	2	FITO & FITIPALDIS	ANTES DE QUE CUENTE DIEZ D R O
5	NEW	QUIQUE GONZALES	DAIQUIRI BLUES SONY MUSIC
6	NEW	MILEY CYRUS	THE TIME OF OUR LIVES HOLLYWOOD
7	4	SHAKIRA	LOBA EPIC SONY MUSIC LATIN
8	3	LA OREJA DE VAN GOGH	NUESTRA CASA A LA IZQUIERDA DEL TIEMPO SONY MUSIC
9	6	LUZ CASAL	LA PASION EMI
10	NEW	ROD STEWART	THE GREAT AMERICAN SOULBOOK J

PORTUGAL

ALBUMS

THIS WEEK	LAST WEEK	(FIM) NOVEMBER 3, 2009	
1	1	HOJE	AMALIA HOJE LA FOLIE
2	NEW	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
3	3	AMALIA	AMALIA IPLAY
4	2	ANA MOURA	LEVA-ME AOS FADOS MERCURY
5	5	MICHAEL BUBLE	CRAZY LOVE 143/REPRISE
6	17	MARIZA	TERRA EMI
7	8	PANDA VAI A ESCOLA	PANDA VAI A ESCOLA 2 POLYDOR
8	6	SOUNDTRACK	HANNAH MONTANA 3 WALT DISNEY
9	9	PAULO GONZO	PERFIL COLUMBIA
10	4	RAMMSTEIN	LIEBE IST FUR ALLE DA MOTOR UNIVERSAL



The popular rock artist Westernhagen debuts at No. 2 on the Germany Albums chart, earning his seventh top three set.

EUROPEAN AIRPLAY

THIS WEEK	LAST WEEK	NOVEMBER 4, 2009	
1	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
2	2	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
3	3	BODIES	ROBBIE WILLIAMS CHRYSALIS/VIRGIN
4	6	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	4	HOTEL ROOM SERVICE	PITBULL MR 305/AVPOLO GROUND/J
6	13	EVACUTE THE DANCEFLOOR	CASCADA ZOOLAND ZEBRALATION/AATW
7	11	EMPIRE STATE OF MIND	JAY-Z + ALICIA KEYS ROC NATION
8	7	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW
9	5	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
10	8	FUNHOUSE	PINK LAFACE/JLG
11	10	SWEET DREAMS	BEYONCE MUSIC WORLD COLUMBIA
12	15	AYO TECHNOLOGY	MILOW HOMERUN M. NICH
13	21	MEET ME HALFWAY	THE BLACK EYED PEAS INTERSCOPE
14	12	SHE WOLF	SHAKIRA SONY MUSIC LATIN EPIC
15	20	J'AIMERAIS TELLEMENT	JENA LEE MERCURY

NETHERLANDS

SINGLES

THIS WEEK	LAST WEEK	(MEGA CHARTS BV) OCTOBER 30, 2009	
1		MAMASE!	K3 STUDIO 100
2		KON IK MAAR EVEN BIJ JE ZJIN	THOMAS BERGE STUDIO 100
3		MI ROWSU (TUINTJE IN MIJN HART)	DAMARU TOP NOTCH
NEW		NO GOOD FOR ME	LISA LOIS SONY MUSIC
5		STEREO LOVE	EDWARD MAYA FT. VIKA JIGULINA SPINNIN'

ALBUMS

THIS WEEK	LAST WEEK		
NEW		MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
2		MICHAEL BUBLE	CRAZY LOVE 143/REPRISE
4		ANOUK	FOR BITTER OR WORSE DINO
3		FRANS BAUER	VOOR ELKE DAG ROCKET FRANS BAUER
NEW		WENDE	NO 9 FLOW

AUSTRIA

SINGLES

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/ AUSTRIA TOP 40) NOVEMBER 2, 2009	
1	1	THE SPELL	ALPHABEAT COPENHAGEN
2	2	GLAD IGEN	RASMUS SEEBACH ARTPEOPLE
3	5	100 DAGE	THOMAS HELMIG FT. MEDINA GENLYD/SONY MUSIC
4	4	MY WAY	& G. PULA-AND REMIX&FRIENDS UNIVERSAL
5	3	ENGEL	RASMUS SEEBACH ARTPEOPLE

ALBUMS

THIS WEEK	LAST WEEK		
1	1	RASMUS SEEBACH	RASMUS SEEBACH ARTPEOPLE
2	NEW	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
3	3	DIVERSE	M:G:P 2009 UNIVERSAL
4	NEW	VARIOUS ARTISTS	EN HYLDEST TIL SEBASTIAN CRUNCHY FROG MBO
5	2	RAMMSTEIN	LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL

NORWAY

SINGLES

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) NOVEMBER 3, 2009	
1	1	SOMETIMES	DONKEYBOY WARNER
2	2	AMBITIONS	DONKEYBOY WARNER
3	NEW	SUNN MORING	ALESUND ALLSTARS PHONOFILE
4	11	TIK TOK	KESHA KASZ MONEY/RCA
5	4	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK		
1	1	DONKEYBOY	CAUGHT IN A LIFE WARNER
2	2	BJORN EIDSVAG	DE BESTE PETROLEUM
3	NEW	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ EPIC
4		SIVERT HOYEM	MOON LANDING HECTOR
5	5	JONAS FJELD & HENNING KVITNE	DEN GAMLE VEIEN SONY MUSIC

DENMARK

SINGLES

THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) NOVEMBER 3, 2009	
1	1	BODIES	ROBBIE WILLIAMS CHRYSALIS VIRGIN
2	2	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN
3	3	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	NEW	SECRETS	ONEREPUBLIC MOSLEY/INTERSCOPE
5	9	HEAVY CROSS	THE GOSSIP COLUMBIA

ALBUMS

THIS WEEK	LAST WEEK		
1	1	RAMMSTEIN	LIEBE IST FUR ALLE DA MOTOR UNIVERSAL
2	NEW	MICHAEL JACKSON	MICHAEL JACKSON'S THIS IS IT MJJ EPIC
3	2	UDO JURGENS	THE BEST OF UDO JURGENS SONY MUSIC
4	3	HELENE FISCHER	SO WIE ICH BIN CAPITOL
5	9	MILEY CYRUS	THE TIME OF OUR LIVES HOLLYWOOD

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CONSIDER ME GONE (Tell And Shine's Music, ASCAP/Twenty Seven Copyrights, BMI/Warner-Tamerlane Publishing Corp, BMI) WBM, CS 10, HL100 63
COUNTRY LOVIN' (Whitney Girl, BMI/Big Spaces Music, BMI/Lux El Ventas Music, ASCAP/Pedal Down Music, ASCAP/Conejo, ASCAP/Bughouse, ASCAP) CS 50
COWBOY CASANOVA (Carrie Underwood Music, BMI/EMI April Music Inc. ASCAP/Ringtone Ave Music Publishing, ASCAP/Stage Three Songs, ASCAP/Brett James Corporation Music, ASCAP) HL/WBM, CS 3, HL100 26
CRYIN' OUT ME (WAYMAN'S SONG) (Dalee Tunes, BMI) CS 63

D

DAYS YOU LIVE FOR (Hayes Street Music Publishing, SESAC/Nelly Music, ASCAP/Three Songs Of Sea Gayle Music, BMI/Tennyson Garden Music, BMI) CS 17
DEJAME ENTRAR (Universal Music - MGB Songs, ASCAP) HL 11
DERECHO DE ANTIGUEDAD (Universal-Musica Unica Publishing, BMI) HL 11
DIDN'T YOU KNOW HOW MUCH I LOVED YOU (Universal Music - Music Songs, ASCAP/Magic Farming Music, ASCAP/Universal Music - Careers, BMI/Swerkess Music Publishing, BMI/Songs Of Universal, Inc., BMI/Songs From The Engine Room, BMI) HL/WBM, CS 33
DOESN'T MEAN ANYTHING (Lellow Productions, ASCAP/EMI April Music, Inc. ASCAP/Book Of Daniel Music, ASCAP) HL, HL100 64, RBH 14
DO IT (Flower Frame Music, BMI/Mutual Cooperation Group, BMI/Bug Music Inc, BMI/Warner-Tamerlane Publishing Corp, BMI/RADIOBILLETES Publishing, BMI/DWHaywood Music, BMI) WBM, CS 31, HL100 43
DON'T STAY (Imagem Music, Limited, MRO/Universal Music - Songs, BMI) HL/WBM, RBH 86
DOWN (Black Lion Music Group, LLC, ASCAP/Lloyd Platz Music, BMI/Orange Factory Music, ASCAP/Cotter Pin Publishing, ASCAP/Young Money Publishing Inc, BMI/Warner-Tamerlane Publishing Corp, BMI) WBM, HL100 4
DROP IT LOW (My Diet Starts Tomorrow Inc., BMI/Songs Of Universal Inc, BMI/Dat Damn Dean Music, BMI/Future Beyond Experience Publishing, BMI) HL/WBM, HL100 54, RBH 45

E

EGO (Famous Music, BMI/EMI Blackwood Music, Inc, BMI, Music Sales Music, BMI/EMI April Music, Inc. ASCAP/Sony ATV Songs LLC, ASCAP) HL, RBH 47
EIGHT SECOND RIDE (Cinema Music Careers, BMI/Smoke Mud Publishing, BMI/Drive It Home Music Publishing Inc, MRC/FSMO, RMRO/State One Music, America Inc, BMI/WBM, CS 21
EMPIRE STATE OF MIND (EMI April Music Inc. ASCAP/Gutsy Boys Music, ASCAP/A Shuckdrugh, PRS/Sylvia Talent, PRS/EMI Full'a Music, Inc, SESAC/Mayan Publishing, Inc, SESAC/Sewell Publishing, ASCAP/Letrow Productions, ASCAP/Twenty Nine Black Music, BMI/Sambi Music, BMI) HL, HL100 3, RBH 2
ENCONTRE (Nuevo Ideal Music, BMI) LT 29
ERES TODO TODO (Maremo Agume Music Publishing, ASCAP) LT 25
ESCLAVO DE SUS BESOS (Universal Musica Inc. ASCAP/Leber Music, SCI) LT 41
ESTUVE (Kondor, ASCAP/Juanita Musical ASCAP/Edonisa, ASCAP) LT 36
EVACUATE THE DANCEFLOOR (Rodis, ASCAP/Songs-Kitchen Music Publishing, BUMA/Samma, BUMA) HL100 31
EVERYTHING, EVERYDAY, EVERYWHERE (EMI April Music Inc. ASCAP/Disaco Music, ASCAP/NeoSeeko Production Publishing, ASCAP/Kingsley Music, ASCAP/No Question Entertainment, ASCAP/Universal Music Corporation, ASCAP) HL/WBM, RBH 31
EVERYWHERE I GO (Pantestein Music, Inc. ASCAP/Letters Eleele Music, BMI/BE, Administration, BMI) CS 37

F

FACE DROP (Hayes Street, BMI/Sony ATV Tunes LLC, ASCAP/Sad Songs Publishing, ASCAP) HL, HL100 70
FAKIN IT (K. Michelle, BMI/No Limit Music LLC, BMI/Tres Leches Music, BMI/EMI Blackwood Music, Inc, BMI/Miguel Jontiloff Music, SESAC/Sewell Publishing, ASCAP/Celine Productions, ASCAP/Twenty Nine Black Music, BMI/Sambi Music, BMI) HL, HL100 3, RBH 2
FALLIN' FOR YOU (Colgrose Music, BMI/EMI April Music Inc. ASCAP/8 Rated Music, ASCAP) HL, HL100 29
FED UP (DJ Khaled Publishing, BMI/Nothing Hill Music Inc, BMI/EMI April Music Inc. ASCAP/Young Jeezy Music Inc, BMI/Trill N Good Publishing, BMI/Sony ATV Songs LLC, BMI/Trill Publishing Designee Of Aubrey Graham, BMI/Tre N Field Entertainment LLC, ASCAP/Nothing Else Songs Inc, ASCAP/Poo B.Z Publishing Inc, ASCAP/Young Money Publishing Inc, BMI/Warner-Tamerlane Publishing Corp, BMI/Shaam Shady Music, BMI/Songs Of Universal, Inc, BMI) HL/WBM, HL100 16, RBH 5
FOREVER & ALWAYS (Sony ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI) HL, HL100 34
FRESH (Nonstop Music, ASCAP/Multi Publishing, ASCAP/Ken Pitt Publishing, BMI/Entertaining Music, BMI/Shick Rick Music Corp, BMI) RBH 45
FUNHOUSE (EMI Blackwood Music, Inc. BMI/Pink Inside Publishing, BMI/Pirate Ship Music, ASCAP/Whompamusica, ASCAP/EMI April Music Inc. ASCAP) HL, HL100 44

G

GANGSTA LUV (Music Publishing, ASCAP/WB Music Corp, ASCAP/Rich Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Own Child Music, BMI/EMI Blackwood Music Inc, BMI) HL/WBM, HL100 82, RBH 8
GETTIN' YOU HOME (THE BLACK DRESS SONG) (Rhonda Behind Publishing, ASCAP/EMI April Music, Inc. ASCAP/I Want To Hold Your Songs, BMI) HL, CS 7, HL100 48
GIMMIE THAT GIRL (EMI Blackwood Music, Inc. BMI/Northern Music, BMI/Sting Stretcher Music, BMI/WP Music Inc, ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP) HL/WBM, CS 4
GO (Cherry Control/Kathleen Music Publishing, BMI/Trill N Good Publishing, BMI/Sony ATV Songs LLC, BMI/Money Mack Music, BMI/GBO Publishing, ASCAP/Warner Tamerlane Publishing Corp, BMI) HL/WBM, RBH 90
GOD IN ME (EMI April Music, Inc. ASCAP/Wet Ink Red Music, BMI/Sony ATV Timber Songs, ASCAP/It's Tea Time, ASCAP) HL100 81, RBH 1
GOIN' THRU CHANGES (Blue Toes, ASCAP/Uncle Buddie's Music, ASCAP/Nothing Else Songs Inc, ASCAP/Universal Music Corporation, ASCAP) HL/WBM, CS 5
GOOD GIRLS DO BAD (Blast Beast Music, ASCAP/EMI April Music Inc. ASCAP/Lion Axe Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Sunshine Terrace, BMI/Songs Of Pulse, BMI, Kasher Publishing, ASCAP) HL/WBM, HL100 47
GOOD MORNING (Charm Hillary Camp Music, ASCAP/Money Music Corporation, ASCAP/J. Franks Publishing, ASCAP/Stone Jabo Music, ASCAP/Wrap Music Publishing Inc, ASCAP/EMI April Music Inc. ASCAP/Young Money Music Inc, ASCAP/Peahors Music, ASCAP) HL/WBM, HL100 94
GOTTA BE SOMEBODY (Warner Tamerlane Publishing Corp., BMI/Arm Your Dino Publishing, Inc, SOCAN/Zero-G Music Inc, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN/Mix Music Productions, SOCAN) WBM, CS 54
GOTTA GET IT (Bella Music, BMI/EMI Blackwood Music, Inc, BMI) HL, RBH 59
GRACIAS A TI (Universal Musica Inc. ASCAP/MY Publishing, BMI) LT
GRITO MUNDIAL (Not Listed) LT 44

H

HAPPY (Artist Music, ASCAP, Kobalt Music Publishing America Inc, ASCAP/Peermusic Latin, ASCAP/Kobalt Music Publishing Heights Music, BMI/Sony ATV Songs LLC, BMI/Lewis Music Publishing, BMI) HL100 98
HAVEN'T MET YOU YET (Trill The Last Man Standing, SOCAN/That Calm Music, BMI/Mr. Doe Music, BMI/Warner-Tamerlane Publishing Corp, BMI/WB Music Corp, ASCAP) RBH 41, HL 89
HAY CUITOS (EMI Blackwood Music, Inc. BMI/Universal Music - Z Tunes LLC, ASCAP/Clever Music Publishing, SESAC) LT 31
HEADBOARD (Christopher Bodey Publishing, EMI/Anthrat Music, BMI/Cloomerscalar Music, BMI/Vanderaven Music, BMI/Building 7 Music, BMI/Soundmedicine LLC, SESAC/Monotreme Music, BMI/Mokinac, ASCAP/YMP Music Publishing, BMI/Warner-Tamerlane Publishing Corp, BMI/Pest N' Gold Publishing, BMI) WBM, RBH 21
HELL OF A LIFE (Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp, BMI/Danshandz Muzik, SESAC, WBM) RBH 91
HELL ON THE HEART (Sony ATV Tree Publishing Company, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP/Thou Shalt Music, BMI/Mutt Publishing Music Publishing, BMI) HL/WBM, CS 40
HEY, SOUL SISTER (Blue Lamp, ASCAP/EMI April Music Inc. ASCAP/Stellar Songs Ltd BMI) HL, HL100 53
HILLBILLY BONE (Big Loud Shirt Industries, ASCAP/Universal Music - Z Songs, BMI/High Powered Machine Music, BMI) HL/WBM, CS 35
HIP TO MY HEART (Hamstermilk Music, BMI/Rio Bravo Music Inc, BMI/Headsplitter Publishing, BMI/When I Go To The Moon Music, BMI/PRYNO, RMRO/Chestnut Barn Music, BMI/Stuff Like Music America, BMI) CS 52
HISTORY IN THE MAKING (Cadow Publishing, ASCAP/New Era Gala Music, ASCAP/EMI April Music, Inc. ASCAP/MIC Music, ASCAP/Shit Weaning For The Avenue, ASCAP/Trilla Alliance Music, ASCAP) CS 16
HONKY TONK STORY (Sony ATV Tree Publishing Company, BMI/Shrewsbury Music, BMI/Turn Me On Music, BMI/Ostrom Music, LLC, BMI/EverGreen Copyrights, BMI/Music Of Stage Three, BMI/Maddy's Song And Sail Music, BMI) CS 20
HOTEL ROOM SERVICE (Pitbull's Legacy Publishing, BMI/Songs Of Universal, Inc, BMI/Songs, ASCAP, Jimpub, BMI/EMI Blackwood Music Inc, BMI/Sony ATV Songs LLC, BMI/Warner Tamerlane Publishing Corp, BMI/Bernard's Other Music, BMI/Music Of Ever Hip-Hop, BMI/EMI Virgin Music, Inc. ASCAP/Chrysalis Music Ltd., PRS) HL/WBM, HL100 42
HOW FAR DO YOU WANNA GO? (MeMusic, Inc. ASCAP/Primary Wave Emblem, ASCAP/Jeffrey Steele Music, BMI/Soulfidae Music, BMI/BMG Administration, BMI) HL 45
HURRY HOME (Year Of The Dog Music, ASCAP/Words & Music, ASCAP) WBM, CS 25

I

I CAN'T MAKE IT RAIN (Songs Publishing, BMI/Shining Stretcher Music, BMI/EMI Blackwood Music, Inc, BMI/WB Music Corp, ASCAP/Get A Load Of This Music, ASCAP/Melissa's Money Music Publishing, ASCAP) HL/WBM, CS 33
I CAN'T MAKE YOU LOVE ME (Atmo Music Corp, ASCAP/Sino Blues Music, ASCAP/105 Alliance Music, ASCAP/Universal Music - MGB Songs, ASCAP) HL/WBM, RBH 99
I CAN TRANSFORM YA (Songs Of Universal Inc, BMI/Culture Beyond Experience Publishing, BMI/Poo B.Z Publishing Inc, ASCAP/Hitco South, ASCAP/Swizz Beatz Publishing, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc, SESAC/Monza Penza, SESAC/Nothing Else Songs Inc, ASCAP/Lamusinte Hit, ASCAP/Mack Music, ASCAP/Young Money Publishing Inc, BMI/Warner-Tamerlane Publishing Corp, BMI) HL/WBM, HL100 24, RBH 16
ICE CREAM PAINT JOB (Dorrough Music Publishing Company, ASCAP/Ultra Tunes, ASCAP/Minister Music (USA), ASCAP) RBH 43
IF YOU ONLY KNEW (Driven By Music, BMI/EMI Blackwood Music Inc, BMI) HL, HL100 92
I GET CRAZY (Mutt Music, SESAC/Young Money Publishing Inc, BMI/Warner-Tamerlane Publishing Corp, BMI/Nutbag Hill Music Inc, BMI/Breac Music, BMI/Songs Of Universal, Inc, BMI) HL, HL/WBM, RBH 62
I GET IT IN (Sing 11 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April Music Inc, ASCAP/Johnnie Jive Music, BMI/Sony ATV Melody, BMI/Songs/Antonio Dowsland 301 Music, ASCAP/Mr. Grandberry 0's Music, SESAC/EMI Foray Music, Inc, SESAC) HL, HL100 100, RBH 17
I GOTTA FEELING (will.i.am Music, BMI/Jeepney Music Inc, BMI/Tab Magnetic, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc, ASCAP/Square Rivoli Publishing, ASCAP/Square Rivoli Music, ASCAP/Shapiro Bernstein & Co. Inc, ASCAP/Peter Editions, SACEM) CLN/HL, HL100 15, LT 28
I (WANNITED BOO) (Mystic Music, BMI/Sony ATV Songs LLC, BMI/Chet Vocalbox Publishing Inc, BMI/April Skys Music, BMI/Warner-Tamerlane Publishing Corp, BMI/Love Write LLC, BMI/EMI Blackwood Music Inc, BMI/Tre N Field Publishing Designee Of Aubrey Graham, BMI) HL/WBM, HL100 73, RBH 6
I JUST CALL YOU MINE (Right Bank Music Inc, ASCAP/Tim Music Publishing, ASCAP/Hater Corp, ASCAP/EMI April Music Inc, ASCAP/5 Me A River Music, ASCAP/Nunes Music, ASCAP/Notwit Music Publishing, ASCAP) HL, HL/WBM, RBH 56
I LOCK GOOD (Istanbul Music, BMI) RBH 30
I LOOK TO YOU (Trill N Good Publishing, Inc, BMI/Universal Music - Songs, BMI) HL/WBM, RBH 56
I'M ALIVE (Sony ATV, Milene Music, ASCAP/Islandsoul Music, LLC, ASCAP/Sony ATV Acuff Rose Music, BMI/Universal Music - Brentwood Benson Publ, Music, ASCAP/Big Loud Bucks, BMI) HL, CS 8, HL100 56
I'M GOING IN (The Publishing Designee Of Aubrey Graham, BMI/Tre N Field Publishing, BMI/Young Money Inc, BMI/Warner-Tamerlane Publishing Corp, BMI/Young Jeezy Music Inc, BMI/EMI Blackwood Music, Inc, BMI/Unapologetic Corporation, ASCAP/Dry Rain Publishing, ASCAP) HL/WBM, HL100 - RBH 44
I'M GOOD (More Water From Nazareth Publishing, ASCAP/EMI April Music Inc. ASCAP/EMI Blackwood Music Inc, BMI/Thomson Trust Publishing, BMI/Neighborhood Publishing, BMI) HL, RBH 33
IMMA BE (**EVERYWHERE WE ARE**) (Jeremy Felton Publishing Designee, ASCAP/Peer Music Publishing Designee, BMI/Songs Of Universal, Inc, BMI/Mick Schultz Publishing, BMI/Universal Music Corporation, ASCAP/Songs Of Peer, Ltd, ASCAP) HL, HL/WBM, RBH 10
IN LOVE WITH A GIRL (Jamie Hemingway Music, ASCAP/Songs Of Universal Inc, BMI/Julian Jones Music, ASCAP/Universal Music - Songs, BMI) HL/WBM, HL100 69, RBH 9
INDEPENDENT CHICKS (Nameless Rhodes Publishing Designee, BMI) RBH 84
IT DID (Warner Tamerlane Publishing Corp, BMI/Sugarmore Garson Music, BMI/Hope-N-Cal Music, BMI/Songs Of Universal, Inc, BMI) WBM, CS 54
IT KILLS ME (Gods Own Publishing, ASCAP/Sony ATV Tunes, LLC, ASCAP/Nitro Publishing, SESAC/Music Sales Corporation, ASCAP) HL, RBH 54
I WANNA MAKE YOU CLOSE YOUR EYES (Home With The Armadillo Music, BMI/Sony ATV Cross Keys Music Publishing, ASCAP/Universal Sounds Publishing, ASCAP/Chestnut Barn Music, BMI) HL, CS 17, HL100 69
I WANT TO KNOW WHAT LOVE IS (Somerset Songs Publishing, Inc, ASCAP) RBH 66
I WILL NOT BOW (Sony ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI) HL, HL100 77

J

JUMP THEN FALL (Sony ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI) HL, CS 59, HL100 13

K

KEEP ON LOVIN' YOU (House Of Gaga Lane Music, ASCAP/New Son Of A Miner Songs, ASCAP/Nappy Cable Music, ASCAP/Calhoun Enterprises, SESAC) CS 34

L

LA CALABAZA (Arpa Musical, Inc.) BMI, LT 21
LA LUZ (Sony Music Latin, ASCAP) HL100 87
LAST CHANCE (MB Music Corp, ASCAP/Songs In The Key Of E Full Inc, SESAC/Moontime South, SESAC/EMI Foray Music, Inc, SESAC/Jupiter Adonis Music Publishing, SESAC/Christian Camilo Publishing, SESAC/Artist Tracks, ASCAP) HL/WBM, RBH
LIL' FREAK (LOH UGH UGH) (Hitmeyer Publishing, BMI/Big Music, Inc, BMI/Swagger Productions LLC, ASCAP/Wet Music, Inc, ASCAP) WBM, RBH 88
A LITTLE MORE COUNTRY THAN THAT (Universal Music - MGB Songs, ASCAP/Don Hollyhead Songs, ASCAP/EMI/U MPG 3 Song And A Prayer Music, ASCAP/Slam Pre Music America, BMI/Warner Tamerlane Publishing Corp, BMI/Sony ATV Melody, BMI/Chrysalis Songs, BMI/WB Music Corp, ASCAP) HL/WBM, LT 4
LLEVAME POR DESTINO (Sony ATV Discos Music Publishing LLC, ASCAP/Fonts Music Publishing, ASCAP) LT 20
LORA (The Caramel House Music, BMI/Modernism Music, ASCAP/EMI April Music Inc. ASCAP/Edgones Music-Gelato Clippers, S.L., Warner Chappell Music Spain S.A SGAE/Amalfi Coast Music, BMI/Sony ATV Melody, BMI/Chrysalis Songs, BMI/WB Music Corp, ASCAP) HL/WBM, LT 4
LO INTENTAMOS (Agua Musical, LLC, BMI) LT 7
LOL (I Am Sony Boy Music, BMI/Warner-Tamerlane Publishing Corp, BMI/No Quinnoverse Music Publishing, BMI/Chet Vocalbox Publishing Inc, BMI/Chrise Boy Music, BMI/Mr. Doe Music, BMI/Young Money Inc, BMI/Can I Get Of Business, BMI/Nutbo Slays Music, Group, ASCAP/EMI Blackwood Music Inc, BMI) HL/WBM, RBH 39
LONG AFTER (Mike Curb Music, ASCAP/Songs Of Universal, Inc, BMI/Big Loud Bucks, ASCAP/Universal Music - Careers, BMI/Songs Of Peer, Ltd, ASCAP/Campanopoogee Music, BMI) CS 23
LOOKING FOR PARADISE (Gaval, ASCAP/Warner Chappell Music Spain S.A., SGAE/Lellow Productions, ASCAP/EMI April Music Inc. ASCAP/Edgones Music-Gelato Clippers, S.L., Warner Chappell Music Spain S.A SGAE/Amalfi Coast Music, BMI/Sony ATV Melody, BMI/Chrysalis Songs, BMI/WB Music Corp, ASCAP) HL/WBM, LT 2
LOVE COME DOWN (Not Listed) RBH 68
LOVE DRUNK (Martin Johnson Music, ASCAP/EMI April Music Inc. ASCAP/Mordax Maximo Music, ASCAP/State One Songs, ASCAP/Kobalt Music, ASCAP/EMI Blackwood Music Inc, BMI/Perpetrian Music, BMI) HL/WBM, HL100 36
LOVE LIKE CRAZY (Mike Curb Music, BMI/Sweet Radical Music, BMI/Warner Tamerlane Publishing Corp, BMI/Rest Music, BMI, WBM CS 39
LOVE LIVES ON (Sony ATV Cross Keys Music Publishing, ASCAP/My Good Girl Music, ASCAP/Dora Songs, LLC, ASCAP/Hannah Ray Songs, BMI/Matthew West Publishing Company, BMI) HL/WBM, CS 44
LOVE ME (Universal Songs Of PolyGram International, BMI) HL, WBM, HL100 87

M

MANOS AL AIRE (MeMix Music, SOCAN/Sony ATV Canada, SOCAN/Nestar Publishing, SOCAN/EMI April Music Inc, ASCAP) HL, LT 8
MANIFIESTA MIA (Neanderthal Musical, BMI/WB Music Corp, ASCAP/Samamp Music Publishing, BMI/Kristian Sue Publishing, ASCAP) LT 47
MEDICINE (Fund N' Good Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Warner Chappell BMI) WBM, RBH 80
MEET ME HALFWAY (will.i.am Music, BMI/Jeepney Music Inc, BMI/Tab Magnetic, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April Music Inc, ASCAP/Brooke Spose And Gone Publishing, ASCAP/Stay The Night Music, ASCAP/E-Z Songs, ASCAP/Cherry 315 Music, ASCAP/Bad Guys, ASCAP) CLN/HL, HL100 21
ME GUSTA ME GUSTA (Not Listed) LT 30
ME GUSTA TODO DE TI (LGA Music Publishing, BMI/Casa Musical, SAIF) LT 15
MI CAMA HUELE A TI (Not Listed) LT 10
MI COMPLEMENTO (Universal Music - MGB Songs, ASCAP/Siamese Music, BMI) LT 19
MILLION DOLLAR BILL (Lellow Productions, ASCAP/EMI April Music Inc. ASCAP/Monica Penza, SESAC/Universal Tunes, SESAC/Songs Of Universal Inc, SESAC/Sate One Music, America, BMI/SMG, BMI/Poppy Tree Music Publishing, BMI) HL/WBM, RBH 20
MR MILLER (Not Listed) LT 43
MONEY TO BLOW (Money Mack Music, BMI/Young Money Publishing Inc, BMI/Warner-Tamerlane Publishing Corp, BMI/Young Drumma, ASCAP/WB Music Corp, ASCAP/Love Write LLC, BMI/EMI Blackwood Music Inc, BMI) HL, HL/WBM, HL100 52, RBH 14
MY CHILD (Thought Music, BMI, 4 T Music, BMI/JRP Music, BMI/EMI Blackwood Music Inc, BMI/Dove Music, ASCAP/EMI April Music Inc, ASCAP/Lead To Dance Publishing, ASCAP/Nellie Inda Publishing, BMI) HL, RBH 13

N

NEED YOU NOW (Island Def Jam Music Publishing, BMI/TWP Named Music, BMI/Kobalt Music Publishing, BMI/Hillary Beech Songs, SESAC/EMI Foray Music, Inc, SESAC/Year Of The Dog Music, ASCAP/Darth Buddha Music, ASCAP/Twenty Nine Black Music, BMI) HL/WBM, CS 4, HL100 23
NI CON OTRO CORAZON (Universal Music - MGB Songs, ASCAP/Sony ATV Publishing, S.A. de C.V./KCP Publishing, BMI) LT 35
NI ROSAS NI JUGUETES (Nana Musica Music, SESAC/Songs Of Peer, Ltd, SESAC/Dreksha Publishing, SESAC/Papirito Music Publishing, ASCAP/Sony ATV Discos Music Publishing) LT 42
NOVEMBER 18TH (Warner-Tamerlane Publishing Corp, BMI/Young Money Publishing Inc, BMI, WBM, RBH 76
NUMBER ONE (Sony ATV Tree Publishing Company, BMI/Songs, BMI/Nastdic Music, BMI/Hit District II, BMI/Songs Of Universal, Inc, BMI/Universal Music Corporation, ASCAP/Henckley Music, ASCAP) HL/WBM, HL100 59, RBH 9

O

OBSESSED (Hot Songs, BMI/Songs Of Universal, Inc, BMI, Sony ATV Songs LLC, BMI/Universal Music - Z Songs, BMI/Universal Music Corporation, ASCAP) HL/WBM - HL100 36, RBH 50
OH (Sony ATV Tree Publishing Company, BMI/Universal Tunes, SESAC/Songs Of Universal, Inc, SESAC/Novelt Music, BMI/Musica Demi Arma, BMI) HL/WBM, RBH 58
OH NO (Loosest I Dream, SESAC/563 Music Publishing, ASCAP/Still Dogon Music, ASCAP/Universal Music - MGB Songs, ASCAP/Essential Music, ASCAP/Z Tunes LLC, ASCAP) HL/WBM, RBH 96
O LET'S DO IT (Sooley Publishing, ASCAP) RBH 81
ONE LESS LONELY GIRL (Justin Hermitzpoal Music, BMI/Songs

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: **Sony Music Australia** promotes **Mark Flynn** to GM of promotions, publicity and business enterprises. He was senior director.

Virgin Group names **Peter Norris** nonexecutive chairman of the board. He was CEO of the merchant bank **Quayle Munro**.



PUBLISHING: **EMI Music Publishing** names **Barbara Sedun** head of Canadian operations. She was manager of music programs at **Manitoba Film & Music**.

BMI promotes **Beth Mason** to director of writer/publisher relations and names **Jessica Roffe** director of writer/publisher relations for Latin. Mason was associate director, and Roffe was manager of music and talent for **MTV Tr3s** in Miami Beach.

DIGITAL: **TouchTunes Interactive Networks** appoints **Pamela Schoenfeld** VP/general counsel and names **John McMenamin** senior VP/GM of **Barfly**. Schoenfeld was counsel for Google, and McMenamin was CEO at **Ripple TV Networks**.

RELATED FIELDS: **Graphite Media** names **Matt Glover** brand director. He was commercial manager at **AEG Europe**.

The Italian collecting society **SIAE** appoints **Gaetano Blandini** director-general. He was director of cinema at the **Ministry of Cultural Heritage and Activities**.

—Edited by Mitchell Peters

GOOD WORKS

BEGGARS GROUP ASSISTS AIDS FIGHT

The Red Hot Organization, a group dedicated to fighting AIDS through pop culture, marked its 20th anniversary earlier this year by teaming with Beggars Group to release a compilation album featuring some of today's most popular indie-rock acts. "Dark Was the Night," released Feb. 17 on 4AD, is the 20th release in the Red Hot album series. The double-disc set includes exclusive songs (many of which are collaborations) by the Decemberists, Dirty Projectors and David Byrne, Feist and Ben Gibbard, Sufjan Stevens, Grizzly Bear, the National, Arcade Fire, My Morning Jacket, the New Pornographers and Conor Oberst and Gillian Welch.

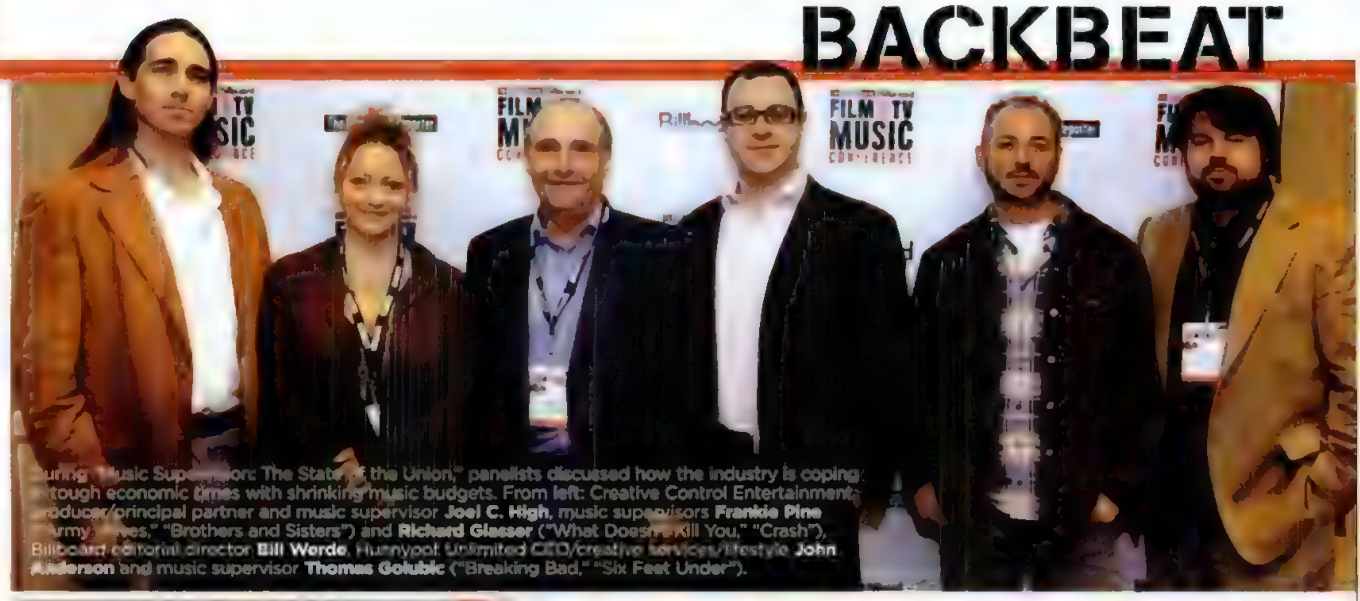
The National's Aaron and Bryce Dessner produced the album, which has sold 72,000 copies in the United States, according to Nielsen SoundScan. In September, Beggars Group chairman Martin Mills presented a check to the organization for more than $691,000. The amount represents the album's sales for the first half of 2009 and will benefit AIDS organizations worldwide.

"It exceeded our expectations, to be honest," Beggars Group CEO Matt Harmon says. "We had a first-week scan of 13,000 and we were pretty ecstatic about that."

Harmon says that a number of magazines and Web sites offered to discount or waive their advertising fees to help promote the album. "We were able to reach out to a lot of media outlets and a get a lot of support that way for not very much money," he says, noting that artists on the set also chipped in by donating their songs.

In the month prior to the album's release, 4AD set up a special "Dark Was the Night" MySpace page to stream some of the songs. The album was also promoted during a May fund-raising concert at New York's Radio City Music Hall that featured acts on the set, including the National, Feist, Byrne and Bon Iver.

—Mitchell Peters



During "Music Supervisors: The State of the Union," panelists discussed how the industry is coping through tough economic times with shrinking music budgets. From left: Creative Control Entertainment producer/principal partner and music supervisor **Joel C. High**, music supervisors **Frankie Pine** ("Army Wives," "Brothers and Sisters") and **Richard Glasser** ("What Doesn't Kill You," "Crash"), Billboard editorial director **Bill Werde**, Hunnypot Unlimited CEO/creative services/lifestyle **John Anderson** and music supervisor **Thomas Golubic** ("Breaking Bad," "Six Feet Under").



Mary J. Blige discussed her career and contributions to film and TV music, including a preview of the song she wrote for Lionsgate's "Precious: Based on the Novel 'Push' by Sapphire," in a special keynote panel.

BILLBOARD/THE HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE

The Billboard/Hollywood Reporter Film and TV Music conference was held Oct. 29-30 at the Beverly Hilton in Los Angeles. Now in its eighth year, the conference offers attendees the unique opportunity to learn from, network and share their music directly with the top music supervisors, composers, directors, songwriters and producers in the business. Among the highlights were a keynote panel with Mary J. Blige that included her co-writer Raphael Saadiq; a keynote interview with actor Sacha Baron Cohen and his brother, composer Erran Baron Cohen; and panels that focused on the music behind "Fame," "Glee," "The Twilight Saga: New Moon" and "True Blood." The two-day event was sponsored by founding sponsor ASCAP, podcast sponsor APM Music, SESAC, BMI and 615 Music. PHOTOS: COURTESY OF LUIS GARZA/JOWDY PHOTOGRAPHY

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In "TV As the New Radio," Disney ABC executives shared how they're using TV programming to showcase music from "Hannah Montana," "Grey's Anatomy," "One Life to Live" and "Greek." From left: Disney-ABC Television Group senior VP of business and legal affairs music **Peter DiCecco**, ABC Entertainment Group VP of TV music **Dawn Soler**, "One Life to Live" executive producer **Frank Valentini**, ABC Family executive VP of original programming and development **Kate Juergens**, Disney ABC Networks Group VP of music and soundtracks **Steven Vincent** and Billboard senior editor **Ann Donahue**.



Attendees received a behind-the-scenes look at how "Glee" uses music for onscreen synchs and its soundtrack in "Backbeat: The Anatomy of a TV Show—Fox's 'Glee.'" From left: Fox Television VP of music **Ward Hake**, Columbia Records soundtrack consultant **Glen Brunman**, "Glee" cast member **Lea Michele**, 20th Century Fox Television head of music **Geoff Bywater**, "Glee" music producer **Adam Anders**, Fox Broadcasting senior VP of marketing **Laurel Bernard** and music supervisor **P.J. Bloom**, who moderated.



APM Music was on site conducting podcast interviews with conference speakers. Pictured is singer/songwriter **Jace Everett**, whose song "Bad Things" is the theme to the HBO show "True Blood."



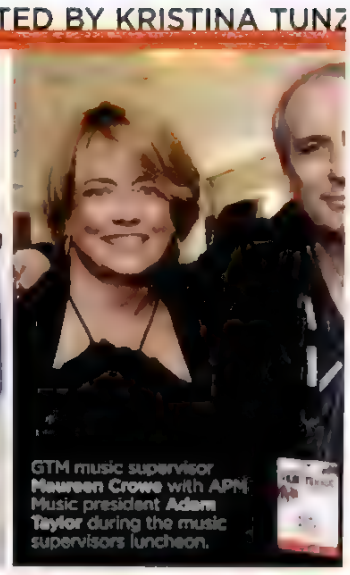
In "Master Class: The Creatives," sponsored by Killer Tracks, composers and songwriters shared their tips on breaking into the industry. From left: Fox Music president and panel moderator **Robert Kraft**, composer **Brian Tyler**, songwriters **Teddy Shapiro**, **Lamont Dozier** and **Ali Dee**, and songwriter/producer **Xandy Barry**.



Pearl Jam's Oct. 31 performance at the Wachovia Spectrum in Philadelphia was the final concert to be held at the storied venue before its scheduled demolition early next year. Gathered backstage before the final show were (from left) the band's **Matt Cameron** and **Jeff Ament**, Comcast-Spectacor president **Peter Luukko**, former Philadelphia Flyers player **Bernie Parent**, the band's **Eddie Vedder**, Live Nation Mid-Atlantic president **Geoff Gordon**, ex-Flyers player **Dave Schultz**, Global Spectrum regional VP **Tim Murphy** and the band's **Mike McCready**.



Actor **Sacha Baron Cohen** and his brother, composer **Erran Baron Cohen**, discussed their collaborations on "Da Ali G Show," "Borat" and "Brüno" in a keynote interview, presented by founding sponsor ASCAP. From left: Author/journalist and panel moderator **Dan Kimpel**, Erran and Sacha Baron Cohen, and ASCAP senior director of film and TV music **Michael Todd**.



GTM music supervisor **Maureen Crowe** with APM Music president **Adam Taylor** during the music supervisors luncheon.



Academy Award nominee/Emmy Award-winning composer **Mark Isham** (left) and "Fame" director **Kevin Tancharoen** talked about the original score for "Fame" during the "Fame: The Anatomy of a Film Score" panel, presented by ASCAP and moderated by ASCAP senior director of film and TV music Michael Todd (not pictured).



During the music supervisors meet-and-greet, conference attendees had the opportunity to network with their selection of music supervisors.

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FILM & TV MUSIC CONFERENCE

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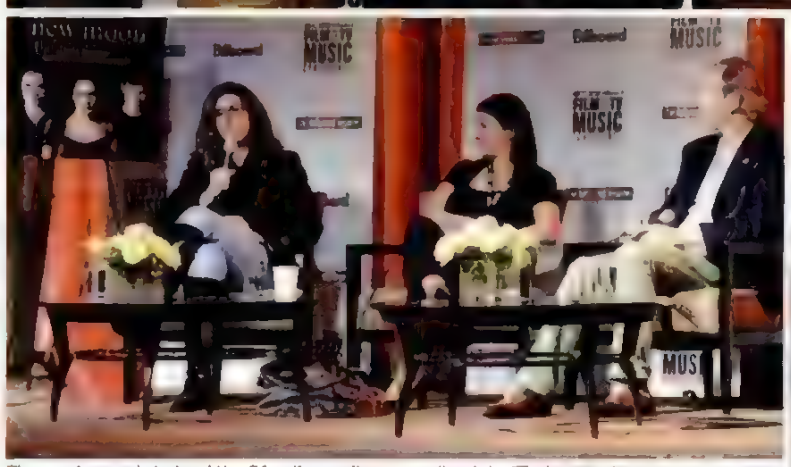
On the "Secrets Behind Video Game Music" panel, composers shared secrets and strategies for integrating and composing music for video games. From left: Music4-Games founder and panel moderator **Greg O'Connor-Read**, composer **Cris Velasco**, Visceral Games/Electronic Arts audio director **Don Veca**, ASCAP membership representative for film and TV/new media **Jennifer Harmon**, composer **James Dooley** and ASCAP membership coordinator for film and TV **Alisha Davis**.



From left: Billboard senior correspondent **Gail Mitchell**, **Raphael Saadiq**, **Mary J. Blige** and Lionsgate Entertainment president of music and publishing **Jay Faires** before Blige's keynote panel. Saadiq is co-producer/co-writer of the end-title track "I Can See in Color" for the upcoming film "Precious."



On the BMI-sponsored panel "A Conversation With a Director & Composer: Chris Weitz and Alexandre Desplat," Academy Award nominees composer **Alexandre Desplat** and director **Chris Weitz** discussed the melding of image and music in creating the score for Summit Entertainment's "The Twilight Saga: New Moon." From left: Weitz, Desplat and BMI VP of film/TV relations **Doreen Ringer Ross**.



The masterminds behind the 2.1 million-selling soundtrack to "Twilight" talked about how they selected the bands and songs to appear on the soundtrack to the film's sequel, "The Twilight Saga: New Moon." From left: Chop Shop Music Supervision owner **Alexandra Patsavas**, Atlantic Records GM/executive VP of marketing and creative media **Livia Tortella** and eyeZear Music founder/CEO and Summit Entertainment music consultant **Paul Katz**.



Composer **Bear McCreary**—who talked about the inspirations for the four season of music for SyFy's "Battlestar Galactica" and current project "Caprica," the "Battlestar Galactica" prequel—with Billboard senior editor **Ann Donahue**.

INSIDE TRACK

LOVE RENEWAL MACHINE

The Cult has been spending the year on the road celebrating its 25th anniversary and playing the 1985 "Love" album in its entirety. But vocalist Ian Astbury and guitarist Billy Duffy have also made time for songwriting, with an eye toward making a new album in 2010.

"We did two songwriting sessions," Duffy says, "so we've basically got about eight raw materials. The stuff we did is decent. I'm not one for overpuffing, but we have some good basic ideas for new songs. Me and Ian in a room together can come up with new music. It's just a question of what each of us feels is quality, what we really want to try and say with that new music. We certainly don't want to write 'Fire Woman' again."



Duffy says he and Astbury are planning to convene for more writing in December, and they're starting to consider producers. They're also debating how to release the new music, which will follow "Born Into This," the currently unsigned Cult's 2008 release.

"Ian's a little reluctant to do the full-album format," Duffy says. "He's really excited about viral and portals and all that stuff. He's very happy to make new music—he just wants to do it in an interesting way to him. I'm not bothered as long as it gets out there. I don't care if it comes in a doggy bag. That's why we're a good little team. I'm into it, but I allow him to get really passionate about it."

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Bobby's Song and Salvage
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Gary Rossington
Uncle Kracker
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Warren Zevon
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Gaje Music, Inc.
Robert James Kilcble Music
Songs of Universal, Inc.
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Zevon Music

ALREADY GONE
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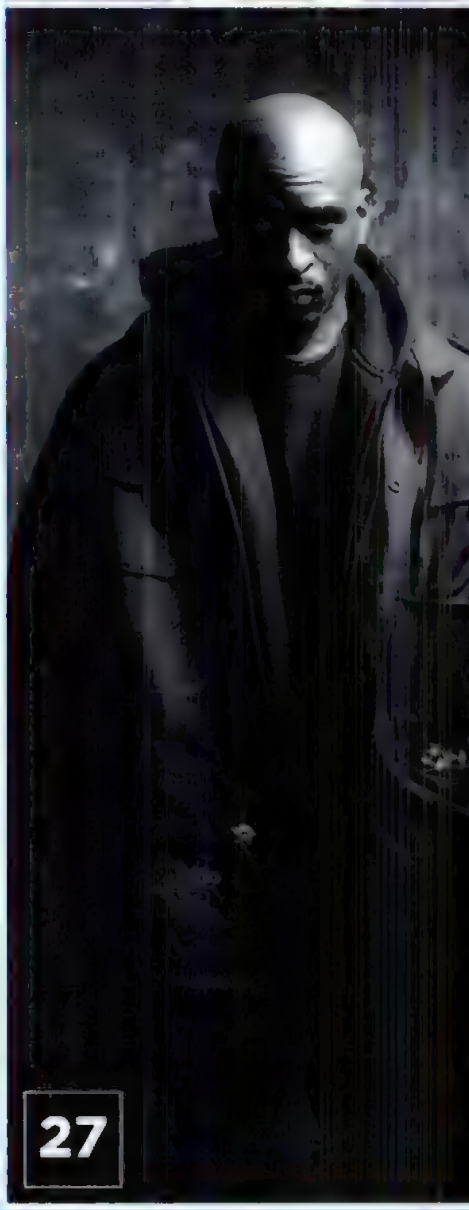
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ON THE COVER: Rivers Cuomo and Jermaine Dupri photographed for Billboard by Erin Patrice O'Brien. GROOMING BY CHRISTINE HERBECK/KILLERDOOS.COM

360 DEGREES OF BILLBOARD

HOME FRONT

Online

NEW BILLBOARD.COM

Check out the new exclusive content on Billboard.com, including behind-the-scenes video from the Billboard cover shoot with Weezer's Rivers Cuomo and Jermaine Dupri. Plus, John Mayer talks about his new album and tour.

PHOTO GALLERY

Take a look at Billboard's online photo gallery for shots of **Monsters of Folk** performing live in New York, with M. Ward, Mike Mogis, My Morning Jacket's Jim James and Bright Eyes' Conor Oberst showing off their acoustic moves.



Events

MUSIC AND MONEY

Join members of the music, legal and financial communities March 4, 2010, at the St. Regis in New York to explore challenges and key opportunities shaping the future of the music business. More: billboard musicandmoney.com.

The Deals Of The Future

360 Contracts Could Point The Way Forward— But The Business Needs To Do More

BY AL BRANCH



As a result of the significant decline in album sales, record labels are exploring new and drastically different business models. The model du jour is called a 360 deal, which allows labels to get income from live performances, merchandise sales and other revenue streams. Although none of my clients are signed to such a deal, this model could help revolutionize the label as we know it by giving it a way to make up for the loss of revenue from sales of recorded music.

Some industry executives believe these deals go too far. But it's also possible they don't go far enough—that ultimately labels will need to evolve into full-service entertainment firms that use music as an entry point—and sometimes a foundation—to an artist's career. On the surface, this might sound like the work of a well-connected manager. But the majority of managers wouldn't be able to provide the same level of finances or staff. In contrast, one of these full-service entertainment firms could work like a well-oiled machine to discover, shape, nurture and position artists into superstars while maximizing their earning potential—and turning a profit at the same time.

It's no secret that labels have plenty of qualified, passionate, influential executives. Many of them can see an artist's potential before others. Most can also develop an artist's sound, voice and image.

So what happens then? These days, once an artist develops a rabid fan base—and fans can't get enough of his sound and style—his management works with agents to find lucrative, fulfilling opportunities. If the system works, they make deals with major companies to sponsor existing products—or make new ones—in a way that makes the artist money and brings in new fans at the same time. Meanwhile, the label is stuck with a recorded-music project that doesn't have the same kind of revenue potential.

This isn't a cry-me-a-river story. If labels had stepped in with their own staff to fund and create these opportunities, they would reap the benefits and get the chance to cash in on their multimillion-dollar investments.

Now more than ever, artists are brands waiting to be discovered and defined. Superstars can go on to sell movies, clothing and just about anything else, often while the label waits at the door. Often, these outside endeavors are funded by other entities that haven't made similar sacrifices in terms of time and dollars.

Superstars can go on to sell movies, clothing and just about anything else, often while the label waits at the door.

The full-service entertainment firm of the future will not only bankroll the ideas of superstars, it will hire qualified executives to maximize the resulting profits. Labels can no longer sit by and operate in uncertainty. They must convince artists and managers that they see them as partners and are willing to put their money where their mouth is.

This is certainly possible. Already, managers and other organizations realize that artists can sell jeans and other consumer products. Recent research from PricewaterhouseCoopers shows that consumers have a propensity to buy products endorsed by musicians more than other celebrities. Labels have always known that, but they haven't been able to take advantage of it. They should focus more on triple-threat artists who are talented at performing (whether that's singing or rapping), creating (whether that's writing or producing) and acting. Labels that sign these types of talents won't have to depend solely on record sales to make a profit. Instead, they can guide the careers of artists in the ways that will matter most to their bottom lines.

Artists are more viable now than ever. Whether it's Facebook, MySpace or Twitter, people can't leave home without their music. From Barbra Streisand and Madonna to Will Smith and Jay-Z, music has always been the gateway to larger careers—a way to create superstars. These days, these talents aren't always evident from album sales. So it's up to labels—or, rather, the full-service entertainment firms of the future they will evolve into—to harness their brands and use them to create new businesses. ...

Al Branch is GM for the management firm Hip Hop Since 1978, whose roster includes Kanye West, Lil Wayne, Drake, Young Jeezy and the producers Noah "40" Shebib and Just Blaze.

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>>>VINYL, DIGITAL SALES HIT NEW HIGHS

Vinyl and single track download sales set new records, according to data from Nielsen SoundScan. As of Nov. 8, four acts broke Rihanna's single-year digital tracks sales record of 9 million tracks: Michael Jackson (11.3 million tracks year to date), Lady Gaga (11.1 million), the Black Eyed Peas (10.3 million) and Taylor Swift (9.9 million). Year-to-date vinyl sales topped 2 million copies last week, breaking the previous record of 1.9 million set last year.

>>UMG REVENUE DROPS 12%

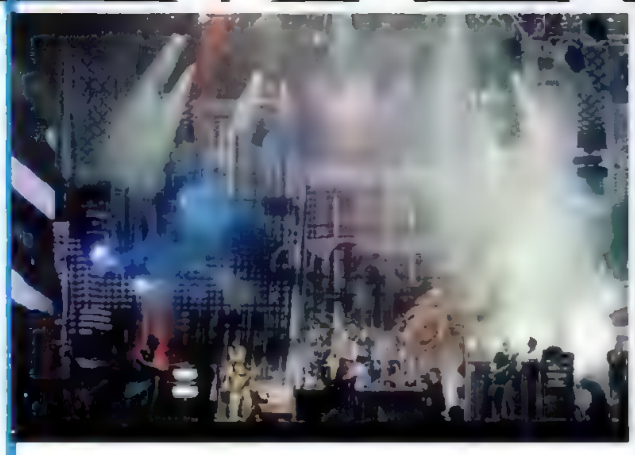
Universal Music Group revenue fell nearly 12% (14% at constant currency) in the third quarter and dipped 5% (8.4% at constant currency) through the first three quarters of 2009. Revenue was €969 million ($1.4 billion) in the third quarter and €3 billion ($4.4 billion) through the first three quarters. UMG's revenue through the three quarters was 12% lower than the same period in 2008 and 8.8% lower than the same period in 2007.

>>COWELL S TOP MALE TV EARNER

"American Idol" judge Simon Cowell, who is also creator of "America's Got Talent" and a record producer, is the top earning male on prime-time U.S. TV with an estimated haul of $75 million, according to Forbes .com. Cowell beat out "The Apprentice" host Donald Trump ($50 million) and "Idol" presenter Ryan Seacrest ($38 million), based on estimated pretax earnings from June 1, 2008, to June 1, 2009.

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UPFRONT







Love you live: Stills from new concert films featuring (from left) DAVE MATTHEWS BAND, KENNY CHESNEY and THIRD EYE BLIND.

FILM BY AYALA BEN-YEHUDA

COMING ATTRACTIONS

A New Crop Of Concert Films Is Headed To U.S. Cinemas

After playing a handful of supporting roles in movies like "Because of Winn-Dixie" and "You Don't Mess With the Zohan," Dave Matthews will soon appear on the big screen in a starring role as himself.

Coming to a movie theater near you: the Dave Matthews Band in concert, brought to you by AEG.

The film is part of a new crop of concert movies featuring Kenny Chesney, Creed and other acts that are headed to U.S. cinemas, fueled by demand from theater owners looking to fill seats and artists, managers and promoters seeking new ways to reach fans and monetize their touring business.

AEG's Network Live division has teamed with Action 3D to shoot artist performances at its own festivals, such as All Points West, and some it doesn't promote, like C3's Lollapalooza and Austin City Limits. With 56 performances so far in its library, AEG will release the first of its feature-length movies in theaters Dec. 11-17. The movie compiles performance footage from Dave Matthews Band, Ben Harper & Relentless7 and Gogol Bordello on 300-400 screens.

Network Live president John Rubey—whose division was already shooting 2-D footage for webcasting, mobile video, cinema and on-demand TV release—says the company got onboard with 3-D when Action 3D's technology brought the cost down significantly. Also, "the owners of C3, AEG Live and Goldenvoice bought into the strategy that the only way to scale this is to put it all in one bucket." Until now, 3-D concert films have been "a one-off business."

With the exception of the Hannah Montana/Miley Cyrus "Best of Both Worlds Concert Tour" movie, which grossed $70.6 million worldwide, according to Box Office Mojo, theatrically released 3-D concert movies have yet to show a consistent track record of success. The Jonas Brothers' "3D Concert Experience," released in February, pulled in $23 million worldwide, while last year's "U2 3D" grossed $16.6 million. Both were considered relative box-office disappointments.

AEG/Action 3D's concert films will have more limited runs and lower production costs than those movies, or other major releases like the Rolling Stones' 2008 IMAX film "Shine a Light," which was directed by Martin Scorsese, or the recent Michael Jackson documentary "This Is It."

"We are many, many times smaller than the production budget for U2," Action 3D chairman Jeff Lewis says, noting that the footage comes from single performances—without cobbling together different dates by the artist or adding special effects in the studio.

Fueling demand for more 3-D content are movie studios and theater owners, who are looking to fill seats midweek or during non-summer months when there aren't as many blockbusters to draw people in, Exhibitor Relations analyst Jeff Bock says. Theater owners also want to offset declining attendance by charging a few dollars more per ticket for a 3-D experience that DVDs can't offer.

Sony Worldwide Distribution president Rory Bruer expects high per-screen averages for Chesney's limited-engagement concert movie, "Summer in 3D," filmed during the artist's Sun City Carnival tour. Bruer expects the film to be shown on at least 750 screens in April, with seven or eight showings per screen.

Chesney's is the first artist concert film released by Hot Ticket, the Sony division created to release theater, sports and other live entertainment at multiplexes. In a completely separate initiative, Sony Electronics has launched a "Sony Club Dates" series of high-definition concert films, which debuted in theaters last month with Third Eye Blind. Creed is next in line for the series, with a one-night-only showing on about 50 screens in early December of a recent concert in Houston.

Mike Fidler, senior VP of digital cinema solutions and services for Sony Electronics, said there would be six "Club Dates" by March in the program's initial pilot run. The idea is for each release to also be available for a limited window as an exclusive on-demand product on Sony's Bravia Internet video platform for Blu-ray players and Bravia TVs.

Sweetening the deal for participating artists on concert films is the ability to release them on DVD, as Creed plans to do. Creed manager Paul Geary says the band received a $250,000 advance for "Creed Live" against royalties for sales and licenses associated with DVD sales. "The theater [run] was a by-product of the initial idea" for a concert DVD, Geary says.

"[Creed] can make more in one concert date than they can from producing and releasing a film like this," Geary says, adding, however, that "only a small fraction of the people who will ever hear your music or buy your album will see you live. This is a way to get out there far beyond the reach the band will ever have." ••••

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>>>JONAS BROTHERS BACK TO DISNEY

The Disney Channel ordered a second season of the Jonas Brothers' comedy series "Jonas." Production on season two is slated to begin in February for a midyear premiere. It will follow Kevin, Joe and Nick Jonas as they set out on a summer vacation in Los Angeles that leads to them landing gigs in show business. In real life, the brothers are in Italy as part of the European leg of a world concert tour.

>>>IBIZA ROCKS EXPANDS INTO MALLORCA

Ibiza Rocks, an annual music event on the island of Ibiza, will expand to the Spanish island of Mallorca in 2010 with the opening of the 330-room Mallorca Rocks Hotel in Magaluf. It will be based on the same model as the Ibiza Rocks Hotel, which launched in 2008 to offer accommodations and live music in one location as part of a travel package. Formerly known as Club Paraiso, the hotel was reopened as Ibiza Rocks Hotel in May 2008 with an open-air stage at the center of the building.

>>>BEST BUY CLEARS SPACE FOR DR. DRE

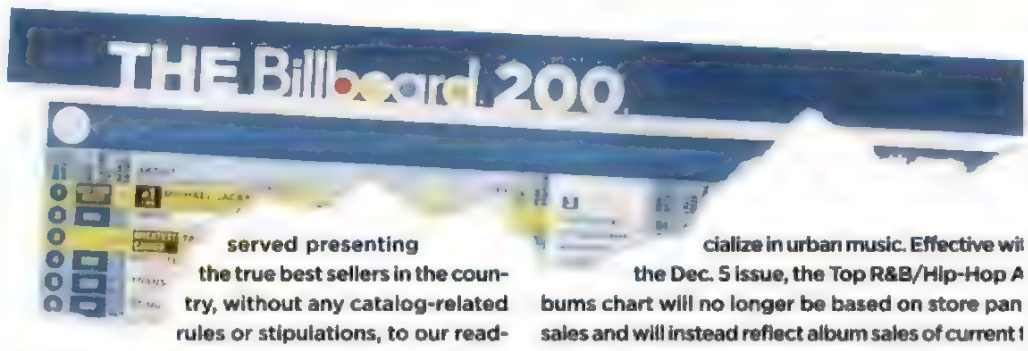
Best Buy partnered with Monster Cable and Beats by Dr. Dre headphones to launch its new in-store "Club Beats" area. The retailer is creating a new section in all its stores where consumers can sample the latest audio, music, entertainment and technology products including DJ equipment, mixing software, turntables, headphones and laptops. To help promote Club Beats, Best Buy will host a series of events featuring appearances from artists like Dr. Dre, Lady Gaga and Will.i.am.

Compiled by Chris M. Walsh. Reporting by Nellie Andreeva, Ayala Ben-Yehuda, Alex Palmer, Glenn Peoples, Mike Shields and Reuters.

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Rank And File

Billboard 200, Top R&B/Hip-Hop Albums Charts To Implement Changes



Starting next month, the Billboard 200 will shift from a ranking of the top-selling current albums in the United States to an all-inclusive list of the top-selling albums in the country, regardless of release date. The change will take effect with the 2010 chart year, which starts with the Dec. 5 issue.

The Billboard 200 will be based on Nielsen SoundScan sales data that has been used to compile the Top Comprehensive Albums chart, which has appeared in the magazine periodically this year and has been available on billboard.biz for the past three years.

Replacing the Top Comprehensive Albums chart online will be Top Current Albums, which will use the same current/catalog criteria applied to the Billboard 200 since 1991. Under those criteria, the chart excludes any album that ranks below No. 100 on the chart, is more than 18 months old and doesn't have a current charting single at radio. While those rules will no longer apply to the Billboard 200, they will remain in effect for all other current-based album charts.

"The events of 2009 and the continuing creativity in the repackaging of catalog titles have led us to conclude that the Billboard 200 would be best-served presenting the true best sellers in the country, without any catalog-related rules or stipulations, to our readers, the media and music fans," says Billboard director of charts Silvio Pietroluongo. "The ability of consumers to impulsively purchase new or catalog titles electronically has changed music sales behavior. There is a more immediate cause and effect between artist exposure and album sales in this day and age, and the Billboard 200 should reflect this activity, regardless of an album's release date."

If last week's Billboard 200 had been based on overall sales, catalog titles would have accounted for 11 entries in the top 100 and 35 on the entire chart.

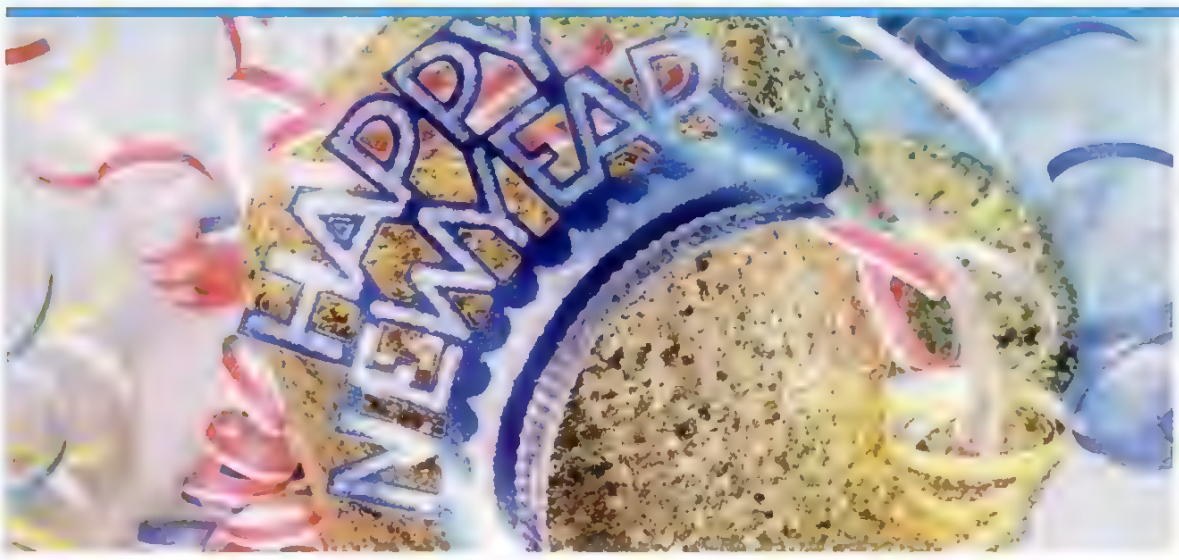
"The comprehensive chart that Billboard is publishing provides an extensive overview of all sales and popular taste and culture," says Nielsen Entertainment president Eric Weinberg. "Nielsen Music and SoundScan remain committed to developing methodologies that accurately reflect our industry and its ongoing changes and evolution to the benefit of our clients."

Billboard is also implementing changes in charts that have been based on sales data from the R&B Core Store Panel, a select group of retailers that specialize in urban music. Effective wit the Dec. 5 issue, the Top R&B/Hip-Hop A bums chart will no longer be based on store pan sales and will instead reflect album sales of current t tles at all U.S. retailers. As a result, the chart will b compiled in the same manner as Billboard's countr Latin and jazz album charts. Other charts that hav been based on R&B Core Store Panel sales—inclu ing Rap Albums, R&B/Hip-Hop Catalog Albums ar R&B/Hip-Hop Singles Sales—will also be ranke based on sales at all retailers.

Lastly, Billboard is launching a new Folk Albun chart that will track SoundScan sales data for ne releases from acts like Joan Baez, Ani DiFranco ar Monsters of Folk, as well as appropriate titles b acoustic-based singer/songwriters like Carly Simo Rosanne Cash and Joshua Radin. The 15-positic chart, which will be managed by Gary Trust, will n periodically in print and appear weekly on billboa .biz and billboard.com.

"The Folk Albums chart will reflect retail activity a niche genre with a rich history," Trust says. "Fo artists are among the most insightful songwrite and intimate storytellers in music and we're prou to offer a chart highlighting their sales achievement

Trust can be reached at gtrust@billboard.com.



BILLBOARD PARTNERS WITH FOX FOR NEW YEAR'S EVE SPECIAL

Billboard and Fox will ring in 2010 with "Billboard's New Year's Eve Live," a special broadcast of musical performances from the Las Vegas Strip by hot acts on the Billboard charts. The live 90-minute broadcast will air at 11 p.m. ET (and on tape delay in other time zones) and include archival footage of the most memorable performances from the Billboard Music Awards, as well as a top 10 countdown of the year in music, movies and TV. The special will also broadcast from New York, where it will cover the ball drop in Times Square.

Hosts and musical guests will be announced shortly. The broadcast will be executive-produced by Bob Bain, produced by Paul Flattery and directed by Michael Dempsey.

BILLBOARD'S LEILA COBO PUBLISHES DEBUT NOVEL

Leila Cobo, Billboard's executive director of content and programming for Latin music and entertainment, recently published her first novel, "Tell Me Something True." Published by the Grand Central imprint of Hachette Book Group, the novel explores the experience of a young Colombian woman named Gabriella who discovers the diary of her deceased mother and learns that she had been secretly involved in a passionate love affair. As Gabriella's own romance with an alluring mobster heats up, she seeks the truth about the night her mother died: Was she planning to end the affair or leave her family forever?



The novel has been praised by Booklist, Publisher's Weekly and Examiner.com and was named a New Voices Pick in October by the book distributor Ingram Book Group. To promote the book, Cobo recently took part in a panel at the 24th annual Hispanic Women's Conference in Phoenix and will be signing books Nov. 15 at the Miami Boo Fair International.

"Tell Me Something True" is availab at bookstores everywhere, includir Amazon and BN.com. For more infc mation, go to leilacobo.com.

BILLBOARD TO LAUNCH JAPAN MUSIC AWARDS

The first Billboard Japan Music Awar will be held Jan. 31 in Tokyo and broa cast live on Next Fuji, a cable channel Fuji Television.

The inaugural event will hon Japan's top recording artists in 20(based on the Billboard Japan char and votes from music fans. The char include the Billboard Japan Hot 10 which ranks songs based on retail ar airplay data. The chart was launche by Japan-based Hanshin Contents Li (HCL) and Billboard in 2008.

Chart-based awards will be pr sented in a variety of categories, i cluding Hot 100 song, Billboard 2(album and new artist of the ye Awards to be determined by fan vot include best artist of the year and se arate honors for the best artists in pc classical, jazz and indies.

The Billboard Japan Music Awar and the Billboard Japan charts are pa of a master licensing agreement th Billboard publisher Nielsen Busine Media and HCL entered in 2006.



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COUNTRY | BY KEN TUCKER

Country Comfort

The CMA Awards Honor Taylor Swift Amid Strong Overall Country Sales

Taylor Swift wasn't the only country artist with something to celebrate at the the 43rd annual Country Music Assn. (CMA) Awards.

While Swift went home with the biggest awards haul, including entertainer of the year honors (billboard.biz, Nov. 11), country music executives had good reason to pause and give thanks for what has been a remarkably stable year in terms of sales.

Year to date, country album sales in the United States have totaled 35.2 million, down just 0.9% from the same period last year, according to Nielsen SoundScan. That compares with a 13.2% year-to-date plunge in overall album sales.

Country sales have been buoyed not only by the blockbuster success of Swift's "Fearless," which has sold 4.2 million copies in the States since its November 2008 release, but also by hit albums from the Zac Brown Band, Lady Antebellum, Jason Aldean, Sugarland and other acts.

Weekly sales are now poised to experience their customary post-CMAs boost, although it's highly unlikely the gain will approach the 47% surge that country album sales enjoyed during the week of last year's CMAs, which coincided with the release of "Fearless."

By becoming the CMA's youngest winner of its entertainer of the year award, the 19-year-old Swift further cemented her status as a mainstream media star who transcends her genre.

After serving as an opening act in 2008 for most of her fellow entertainer of the year nominees, Swift stepped up to arena headliner status this year. She raked in nearly $23.7 million in grosses from attendance of 501,999 to 43 shows reported to Billboard Boxscore, and Swift was a finalist for the breakthrough act honor at the 2009 Billboard Touring Awards, along with Kings of Leon, Lil Wayne and winner Il Divo.

Swift's tour, produced by Chesney promoter Louis Messina, president of TMG/AEG Live, sparked a box-office frenzy and robust secondary-market sales, and included sellouts at the Staples Center in Los Angeles and New York's Madison Square Garden. Swift is booked by William Morris Endeavor Entertainment.

The entertainer of the year award was as much a tribute to her success as an album and ticket seller as it was to her pop culture appeal. Her Nov. 7 appearance as host/musical guest on NBC's "Saturday Night Live" brought the show its best ratings of the season. Next year she'll appear in the movie "Valentine's Day," which follows on the heels of her cameo in "Hannah Montana: The Movie."

"I never imagined that the unattainable thing that I'd held in my mind, my imagination, would happen to me at 19," Swift said backstage at the CMAs. "I couldn't be more grateful. But I love a challenge, and right now the challenge is to find the next challenge."

Swift also won album of the year for "Fearless," which she co-produced with Nathan Chapman; female vocalist, bestir three-time winner and the show's co-host Carrie Underwoo and music video of the year for "Love Story."



Good times: **VINCE GILL** (above left) with **DAUGHTRY**; inset: **TAYLOR SWIFT**

Meanwhile, Lady Antebellum, the CMA's 2008 new artist the year, won single of the year for "I Run to You." The act als won top vocal group, unseating Rascal Flatts, which had won th award every year since 2003. Lady A's self-titled debut has sol 935,000 copies and "I Run to You" sold 805,000 digital tracks, a cording to SoundScan.

Meanwhile, Hootie & the Blowfish frontman Darius Ruck was named new artist of the year. His album "Learn to Live" h sold 1 million copies, crossing that threshold last week when sold another 13,000, according to SoundScan.

Rucker wasn't the only country convert at the CMAs. Kid Ro performed with Jamey Johnson, Daughtry played with Vince Gi Dave Matthews duetted with Chesney, and ZZ Top's Billy Gi bons appeared with Brooks & Dunn, who were making their la appearance on the show as a duo before splitting in 2010. ..

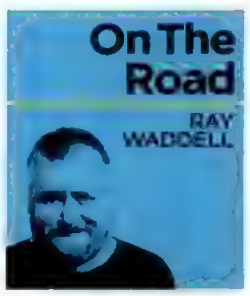
Additional reporting by Keith Caulfield and Ray Waddell.

Punching Tickets

Resellers, Paperless Initiatives Spur Heated Exchanges At Billboard Touring Conference

Few topics in the touring business generate as much impassioned debate as the humble concert ticket.

That much was clear during the sixth annual Billboard Touring Conference Nov. 4-5 at the Roosevelt Hotel in New York, where talk about ticketing threw off plenty of sparks.



Holding back concert tickets from public onsale to feed the secondary market "is a disgusting bottom-feeder practice and I'd like to see it eliminated—it's unacceptable," said **Mike Martinovich**, manager at Flatiron Management, which manages **My Morning Jacket** and other acts.

Allen Kovac, president of 10th Street Entertainment, called out Ticketmaster Entertainment for what he said was its practice of withholding data on ticket buyers from management. **David Butler**, North American president of Ticketmaster, responded from the audience by clarifying the ownership of the consumer data collected.

"It's the venue and promoters' data," Butler said. "And if they agree to share that with you, we will give it to you."

Paperless ticketing, which is primarily aimed at squashing the secondary market, was another hot-button topic.

"The issue we have right now is that [paperless ticketing] takes away fans' rights and it essentially allows the primary ticketing company to become monopolists when it comes to the secondary," said **Chris Tsakalakis**, CEO of the leading reseller StubHub. "It eliminates competition . . . Consumers are losing rights with paperless ticketing."

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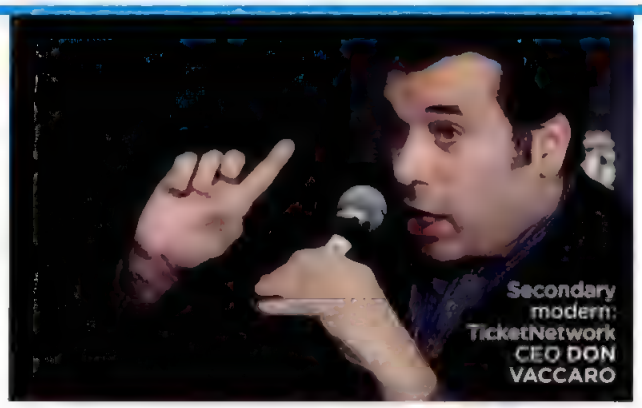
Similarly, **Don Vaccaro**, CEO of the secondary vendor TicketNetwork, warned that paperless ticketing will hurt sales because it limits consumer options.

"There is a cost to having your patrons have tickets nontransferable," Vaccaro said. "They're going to buy less; the sales process is going to slow down because they know they can't resell them."

But primary-ticketing stakeholders shot back that paperless ticketing has been a success. "Fan response has been fantastic and logistical issues did not exist," Butler said, noting that Ticketmaster has moved some 600,000 paperless tickets so far this year on tours by **AC/DC**, **Miley Cyrus** and **Bruce Springsteen**.

The Verizon Arena in North Little Rock, Ark., has been offering paperless ticketing at all its events, amounting to about 3,500-4,000 premium seats per show, said the venue's GM **Michael Marion**, who quipped that "the only people who have complained are the scalpers."

If paperless ticketing inconveniences consumers as much as resellers claim, "where is the outrage right now?" asked **Nathan Hubbard**, president of Live Nation Ticketing. "The right to resell a ticket is about 105 on their list of issues with the live experience. We have much deeper and important issues to solve."



Whose ticket is it anyway? Butler said the artists, the venues and the promoters own the tickets. "Content is king and it's their ticket," he contended.

But Vaccaro countered that "once you spend $200 on a ticket, you deserve the right to do what you want with it."

Other takeaways from the touring conference:

Ticket discounting: While marking down tickets may have been necessary during the past year because of the economy, it's a strategy that could eventually hurt artists if it continues, according to **Brian Manning**, an agent at Creative Artists Agency.

"While the discounts help bring people in, it's harmful for us to train audiences to wait to buy instead of rewarding them when tickets hit the market," Manning said. "I would like to be more proactive in trying to force those discounts early on and rewarding those fans who come to the table in the beginning."

Digital marketing: C3 Presents partner **Charles Attal** recalled he had told the touring conference last year that 75% of C3's marketing budget was spent on digital campaigns. Now, he said, his company spends close to 90% of its festival marketing on digital initiatives. Meanwhile, **Rob Beckham**, an agent with William Morr Endeavor Entertainment, sa that digital marketing doesn play nearly as big a role marketing performances country acts.

"I don't know how ma people who go to a **Georg Strait** show are looking at di ital advertising online," Bec ham said. "They're listening the radio station and they looking at the arts section their newspapers."

Label downsizing: As labe downsize, artist manage agreed on the importan of bringing more servic in-house.

"There used to be a lot mo people at the labels, a lot mo depth in the departments, a the labels were able to mo the meter more regularly said **Bill Botwin**, CEO of R Light Management, whic manages **Dave Matthew Band** and **Tim McGra** among others. "It's importa for management to take a le in the process. You need know about strategic partne you need to be talking to the regularly." ..

Additional reporting by Chris M. Walsh.

BOXSCORE Concert Grosses

GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
$10,160,146	**ANDRÉ RIEU**		
	Amsterdam Arena, Amsterdam, Sept. 5-6	55,502	André Rieu Productions
$7,235,000	**25TH ANNIVERSARY ROCK & ROLL HALL OF FAME CONCERTS**		
	Madison Square Garden, New York, Oct. 29-30	25,850	Rock & Roll Hall of Fame Foundation
$4,787,851	**ANDRÉ RIEU**		
	Rod Laver Arena, Melbourne, Australia, Oct. 29-Nov. 1	30,179	André Rieu Productions
$4,449,852	**CLIFF RICHARD & THE SHADOWS**		
	O2 Arena, London, Sept. 25-26, 28	45,698	Live Nation-U.K.
$3,459,026	**BRUCE SPRINGSTEEN & THE E STREET BAND**		
	Madison Square Garden, New York, Nov. 7-8	37,064	MSG Entertainment
$3,336,668	**CLIFF RICHARD & THE SHADOWS**		
	National Indoor Arena, Birmingham, England, Oct. 1, 3-4	34,714	Live Nation-U.K.
$3,325,991	**ANDRÉ RIEU**		
	Acer Arena, Sydney, Oct. 13-16	21,195	André Rieu Productions
$3,227,078	**ANDRÉ RIEU**		
	Thialf, Heerenveen, Netherlands, Aug. 28-30	23,844	André Rieu Productions
$2,884,671	**CLIFF RICHARD & THE SHADOWS**		
	Manchester Evening News Arena, Manchester, England, Oct. 17-18	29,438	Live Nation-U.K.
$2,764,408	**ANDRÉ RIEU**		
	Vector Arena, Auckland, New Zealand, Oct. 24-25	19,014	André Rieu Productions
$2,689,572	**ANDRÉ RIEU**		
	Brisbane Entertainment Centre, Brisbane, Australia, Oct. 21-22	16,931	André Rieu Productions
$2,557,957	**FLEETWOOD MAC**		
	Wembley Arena, London, Oct. 30-31	22,209	Live Nation-U.K.
$2,506,375	**DEPECHE MODE**		
	Club Hipico, Santiago, Chile, Oct. 15	40,280	T4F-Time For Fun
$2,376,835	**COLDPLAY**		
	Stadio Friuli, Udine, Italy, Aug. 31	41,042	Live Nation International
$2,171,690	**CLIFF RICHARD & THE SHADOWS**		
	Wembley Arena, London, Oct. 22-23	21,934	Live Nation-U.K.
$2,126,877	**CLIFF RICHARD & THE SHADOWS**		
	Sheffield Arena, Sheffield, England, Oct. 14-15	22,413	Live Nation-U.K.
$2,093,208	**THE KILLERS, HELLO SEAHORSE**		
	Palacio de los Deportes, Mexico City, Nov. 7-8	43,226	OCESA/CIE-Mexico
$2,090,972	**MILEY CYRUS, METRO STATION**		
	Prudential Center, Newark, N.J., Nov. 7-8	30,416	AEG Live
$1,998,840	**THE BLACK EYED PEAS, LMFAO**		
	Rod Laver Arena, Melbourne, Australia, Oct. 6-7	23,135	Frontier Touring
$1,894,705	**FLEETWOOD MAC**		
	Parken Stadion, Copenhagen, Oct. 8	16,655	Live Nation International
$1,882,290	**ANDRÉ RIEU**		
	Adelaide Entertainment Centre, Adelaide, Australia, Oct. 26-27	11,869	André Rieu Productions
$1,738,120	**CLIFF RICHARD & THE SHADOWS**		
	Scottish Exhibition & Conference Centre, Glasgow, Scottland, Oct. 9-10	18,065	Live Nation-U.K.
$1,713,273	**ANDREA BOCELLI**		
	O2 Arena, London, Sept. 24	17,528	Kilimanjaro Live
$1,708,601	**ANDRÉ RIEU**		
	Newcastle Entertainment Centre, Newcastle, Australia, Oct. 18-19	11,594	Andre Rieu Productions
$1,649,086	**FLEETWOOD MAC**		
	Manchester Evening News Arena, Manchester, England, Oct. 27	14,442	Live Nation-U.K.
$1,613,969	**LOS FABULOSOS CADILLACS**		
	Club Hipico, Santiago, Chile, Oct. 11	53,987	T4F-Time For Fun
$1,373,013	**THE BLACK EYED PEAS, LMFAO**		
	Burswood Dome, Perth, Australia, Oct. 10	15,450	Frontier Touring
$1,342,634	**FLEETWOOD MAC**		
	National Indoor Arena, Birmingham, England, Nov. 3	11,692	Live Nation-U.K.
$1,287,536	**ELTON JOHN**		
	Palau Sant Jordi, Barcelona, Oct. 20	15,759	Live Nation International
$1,209,364	**MILEY CYRUS, METRO STATION**		
	Wachovia Center, Philadelphia, Nov. 4	17,153	AEG Live
$1,183,332	**FLEETWOOD MAC**		
	Sheffield Arena, Sheffield, England, Nov. 2	10,277	Live Nation-U.K.
$1,148,500	**MILEY CYRUS, METRO STATION**		
	United Center, Chicago, Oct. 27	16,600	AEG Live
$1,111,590	**MILEY CYRUS, METRO STATION**		
	TD Garden, Boston, Nov. 9	14,981	AEG Live
$1,104,080	**FLEETWOOD MAC**		
	Sportpaleis, Antwerp, Belgium, Oct. 14	12,589	Live Nation International
$1,079,851	**RASCAL FLATTS, DARIUS RUCKER**		
	Konocti Field Amphitheater, Kelseyville, Calif., Oct. 17-18	9,214 two sellouts	Live Nation, Konocti Harbor



HotSalsa

Under New Ownership, Iconic Label Fania Seeks To Exploit Its Catalog



Following the acquisition of all its assets by Codigo Group last May, Fania, the most recognizable name in tropical music, is poised for a new phase. The label has revamped its logo, launched a renewed marketing push and remastered and digitized much of its catalog.



Codigo, an entertainment company funded by New York-based private equity group Signo Equity, also purchased the Westside Latino catalog last December, which includes the Discuba, Seeco and United Artists Latino catalogs.

All told, the combined assets of Codigo Music, which will now fall under the iconic Fania brand, include more than 20,000 tracks, 2,400 albums and 200 artists, including **Tito Puente**, **Celia Cruz**, **Beny More**, **Ruben Blades**, **Willie Colon**, **Johnny Pacheco**, **Ray Barreto** and **Hector Lavoe**, with recordings going back to the '40s.

It's a jaw-dropping span of music history now under one roof. It's one thing that Fania is emblematic of salsa, but quite another to walk into Codigo's Miami offices and physically see the database of recordings, meticulously archived by format, from LPs to master CDs. The walls of Codigo's offices tell the story in countless album covers—the records that generations grew up on—featuring an enormous, breathtaking supply of artistry that appears impossible to ever emulate again.

"Our objective is to leverage the brand and build long-term relationships with Fania fans," Codigo Group chief marketing officer **Michael Rucker** says, noting that Fania's Facebook page has nearly 20,000 fans. "With a brand like Fania, people want everything: CDs, books, pictures, vinyl, everything. And we want to be the ones to facilitate that."

One of the first things Rucker did after Codigo acquired Fania was to archive the label's assets and store all the master tapes at a New Jersey facility owned by Iron Mountain, the information management services company.

The first Fania set to come out under Codigo is "Tito Rodriguez: A Man and His Music—El Inolvidable," due Nov. 17. The two-CD, 30-track set is part of the "A Man and His Music" series launched last year under Fania's previous owner. The sets boast 32-page liner notes and typically retail for $18.99-$19.99—an acceptable price for Fania fans, who tend to buy the expensive sets instead of the single CD releases.

Last year, Fania sold 400,000 albums, including boxed sets, according to Rucker. The label does put out mid-line price sets, including "Historia de la Salsa" and "Greatest Hits," both single 10-track CDs without liner notes that retail for $12.99. But the top-selling series is "A Man," with the bulk of sales coming from retailers like Best Buy and one-stops like Distribuidora Nacional in Puerto Rico as opposed to mass merchants.

Early this month, Fania launched its Web site, Fania.com, from which it directly sells physical and digital music, with close to 500 albums available digitally. Fania's physical and digital distributor, the Orchard, is also handling worldwide synchs and licensing, a major source of revenue for the company.

Next month, Fania.com will begin selling other merchandise, for which Rucker has "big, big expectations." He adds that there are also plans for vinyl sales in the near future.

For 2010, Rucker says, "our goal is to evaluate success not by 'Did we sell 400,000 copies?' but by 'Did we reach 200,000 fans?' " he says. "Our goal is to evaluate success by how much our consumer spends a month as opposed to 'Did we sell them one CD?' " ••••

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Perched on the throne: EL TRONO DE MEXICO

Princely Sums

El Trono De Mexico Reigns Under The Radar

El Trono de Mexico's latest studio album has spent the last 52 weeks on Billboard's regional Mexican albums chart, with only two of those weeks outside the top 10. The band has sold 350,000 copies of its albums in two years, according to Nielsen SoundScan, and a collection of previously released and brand-new songs, "Hasta Mi Final," debuts at No. 2 on the chart this week.

But don't feel too bad if you have never heard of the group. The sextet has had consistently strong sales amid a relatively low profile north of the border. (The group made its first extended trip to the United States this year to promote its album and play shows.)

With a somewhat delicate, low-fi sound, El Trono de Mexico also differs from its counterparts in the duranguense genre in that its members hail not from Chicago or Durango, Mexico, but from Santo Tomas de los Plátanos, outside Mexico City.

The band put out its first album five years ago on its manager Arturo Torres Flores' indie label Skalona Records, breaking big enough to eventually secure distribution licenses with Universal Mexico. In the States, Universal Latino initially distributed the band's albums before the regional Mexican market leader, Univision Music Group, was acquired by Universal. El Trono's current album, "Almas Gemelas," was its first as a direct signing to Fonovisa/Universal and has sold 100,000 copies, according to Nielsen SoundScan. (El Trono also released some of its earlier recordings independently in the States through DBC last year.)

In years past, El Trono had sold well at U.S. mom-and-pop stores, but by the time Fonovisa secured priority positioning for "Almas Gemelas" at major retailers, there was still pent-up demand, Fonovisa/Disa president Gustavo Lopez says. "People may have been looking for it before and couldn't find it," Lopez says, adding that the band did its first stateside promotional tour close to the album's release, not months later.

Though Fonovisa convinced music buyers to position "Almas Gemelas" near bigger acts, in endcaps and in circulars, its success "has a lot to do with the group starting to work in the U.S. and people seeing them. They started to have better rotation on radio," Fonovisa Mexico GM Toño Silva says. (The single "Te Ves Fatal," one of many written for the band by prolific Mexican songwriter Fato, is No. 8 on Billboard's Hot Latin Songs chart.)

Lopez says the band's success in Mexico was a help and a hindrance in breaking it stateside. "They were so busy in Mexico and having so much success that they didn't want to sacrifice shows to break a new market," Lopez says. Then there's the cost of transporting a group with many members to the States for promotion; El Trono has six, but another band that Fonovisa expects to break bigger in the States, La Original Banda el Limón, has close to 20. "There has to be a major financial commitment from the band. There's no way we could move them around in this economic environment," Lopez says.

—Ayala Ben-Yehuda

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EN BREVE

LATIN GRAMMYS SEEN & HEARD

Several acts including Davi Bisbal, Gilberto Santa Rosa, Ti canes de Tijuana and Laur Pausini spontaneously sang fo reporters in the media roor during the Latin Gramm Awards, which were teleca live Nov. 5 from the Mandala Bay Hotel in Las Vegas.

The conversation was als lively, beginning with Enriqu Iglesias, who was there to i troduce Person of the Ye Juan Gabriel.

"It's my first time at the Lat Grammys," Iglesias said. didn't even know I was a memb [of the Latin Recording Acac emy]. I guess I'll have to start t vote and see if I can win one

Later, Italian artist Pausi said that come January she w take a leave from the stage t spend time with her mothe She also said she wants t record an album of songs b songwriters from differer Latin countries and an albu of duets with female Lati singers including Gloria Est fan and Julieta Venegas.

And perhaps trying to ator for his acerbic comment during the MTV Latin Ame ica Music Awards, where h lambasted the presidents Colombia and Argentin Rene Perez of Calle 13 ded cated his wins to both cou tries. However, he reiterate his stance on the recent ma firing of government emplo ees in his native Puerto Ric "I hope the government r considers," he said.

On the other end of th spectrum, Colombia's Pet Manjarres dedicated his Lat Grammy win for best vallenat album to, among others, Cc ombian president Alvaro Urib "He's a great supporter, ar he's improved security in th country's roads so now we' able to travel and promote o music," Manjarres said.

Jorge Villamizar, who wi Jorge Luis Piloto wrote "Yo N Se Mañana," which won be tropical song and was r corded by Luis Enrique, sa the track is based on the r mantic experiences he's ha since his divorce four yea ago. Villamizar praised Enriq as a "great musician" and "ve handsome." "For some reaso people think handsome dud are bad musicians," he sa with a laugh. *—Leila Cob*

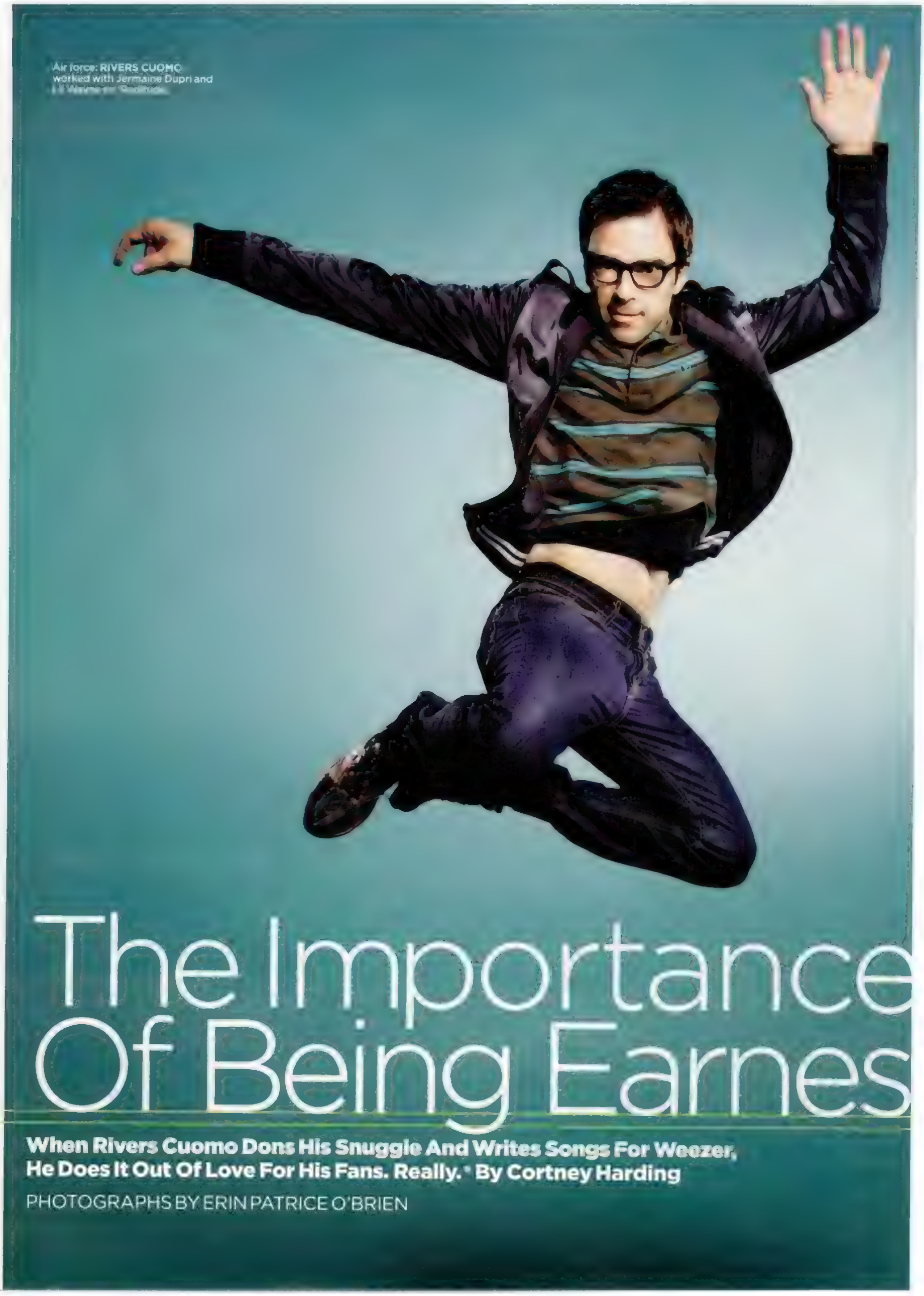


COME TOGETHER

"Music makes the people come together," a wise woman once said. That also goes for those who write it, not all of whom do their best work alone. Think Carole King and Gerry Goffin, Barry Mann and Cynthia Weil or Rivers Cuomo and . . . Jermaine Dupri?! Yes, really. For his new album, "Raditude," the Weezer frontman worked with several songwriting pros, including Dupri, Butch Walker and Lukasz "Dr. Luke" Gottwald. This isn't as unusual as it might seem. At an EMI "song camp," writers from different genres searched for the elusive chemistry that creates hits (page 20). And the indie publisher peermusic has already enjoyed some success encouraging cross-genre collaboration (page 23). The right song, they all hope, will unite fans as well.

PHOTOGRAPH BY ERIN PATRICE O'BRIEN

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The Importance Of Being Earnest

When Rivers Cuomo Dons His Snuggie And Writes Songs For Weezer, He Does It Out Of Love For His Fans. Really.* By Cortney Harding

PHOTOGRAPHS BY ERIN PATRICE O'BRIEN

CONTRARY TO WHAT SEEMS LIKE POPULAR opinion, Rivers Cuomo is not screwing with his fans. At first, it might be a little hard to believe. After all, Weezer tends to do things like play late-night shows in Snuggies emblazoned with the band's name and make music videos featuring a cast of YouTube stars in hopes of creating the ultimate viral clip. But on Weezer's new album, "Raditude," Cuomo is nothing if not sincere in trying to appeal to listeners: It features a number of tracks that adhere to the band's tried-and-true pop rock formula as well as collaborations with Jermaine Dupri, Lil Wayne and songwriter Dr. Luke. Released Nov. 3, the set sold 66,000 copies in its first week, according to Nielsen SoundScan. "My goal is to make music that I love and that my fans love," Cuomo says, sitting on a sofa at a hotel in midtown Manhattan. "The thing that bothers me most is people think I am intentionally trying to piss off the audience." Cuomo adds, "It's been the case since our first album that people thought we were just being sarcastic and ironic. When I wrote 'The Sweater Song,' to me it was a very sad song about depression, and people heard it on the radio and thought it was hysterical. Then I wrote 'Beverly Hills,' a very sincere song about my cravings for notoriety and celebrity, and everyone thought I was making fun of the Beverly Hills lifestyle." Cuomo says that one of the biggest inspirations for the collaborative nature of the new album came from Weezer fans themselves and their response to the Hootenanny tour, formally dubbed the Troublemaker tour, where fans were asked to come onstage and play songs with the band. "It was so fun I wanted to keep the collaborative process going, and I started calling other musicians up and asking them to jam," he says. Butch Walker was one of those musicians, and he just so happened to live down the street from the Weezer frontman in Los Angeles. "I walked over to his house and we started talking about high school reunions," Walker says. "We looped the idea back and forth on the guitar for a few hours and came up with 'The Girl Got Hot.' "

Walker says that on another occasion he brought some old Meatloaf albums to Cuomo's house. "Rivers wasn't familiar with Meatloaf, and he loved the idea of coming up with something that had a crazy, long, parenthetical title," he says. "The end result of that was '(If You're Wondering If I Want You To) I Want You To.' "

Dupri might not have lived as close to Cuomo, but he's been following Weezer's career since the '90s. "I wrote the song 'Can't Stop Partying' one night, and in my mind, I had always been a big Weezer fan, from the 'Buddy Holly' song they did with that video and 'Happy Days,' " he says. "The things Rivers was saying in that record caught me—'What's with these homies dissing my girl'—he was talking my type of language on a rock record. It was something that always stayed with me."

Dupri says Cuomo's ability to write across genres was what convinced him to work with Weezer. "One night I was messing around writing songs, and this idea came and I was like, 'It'll be perfect for Weezer because they talk that language, they speak like I do, but to a different crowd,' " he says. "It doesn't come off exactly the same but basically they are the same words. I immediately asked if someone can get the song to Weezer."

Until "Raditude," Cuomo had written all of Weezer's songs either by himself or with his bandmates. He usually didn't write while touring; instead he waited until he got off the road before working on new material.

"As a songwriter, I usually have to do a lot of revision to get the exact right tone," he says. "The first draft can sound too cliché or ironic or just be off, and I have to keep moving things around. I struggled with that on the first single, '(If You're Wondering If I Want You To) I Want You To,' because the lyrics are very sweet, but I wanted to give it some edge."

Cuomo's songwriting process has changed throughout his career. "When I was starting out, I wrote more stuff in just one shot," Cuomo says. "Now I'm able to walk away for a week or two and then come back and pick it up and rework it."

But despite the fact that Cuomo had written so many hits on his own, he shied away from writing with others until fairly recently. "The first time I co-wrote with someone was about two years ago," he says. "Shirley Manson [from Garbage] said she was calling up her favorite

GROOMING BY CHRISTINE MERBECK/KILLERDOOS.COM



'When Weezer finished our first album, the best offer we got from publishers was $150,000. Even though I didn't have a dime to my name, I said, "That's not enough—Weezer is going to sell millions of records." '

—RIVERS CUOMO

artists and getting together with them to write songs. It was really fun for me, and I started to get into it."

Cuomo then decided to try writing with the teen pop duo Aly & AJ, describing the sessions as a "great learning experience." After those two projects—and the inspiration of the hootenannies—he decided to reach out to other writers for the new Weezer album.

"I remember going to Dr. Luke's house, thinking that we were going to write a song for someone else, but a few of them started to sound like good songs for Weezer," he says. "The way it has always worked is that I play all the songs I write for the other members of Weezer, and the band decides which songs they want to move forward with."

Not all the collaborations made the cut for "Raditude." Cuomo says he wrote a song with Greg Wells that wound up on the forthcoming Adam Lambert album, and a song written with Brendon Urie of Panic! at the Disco is still in limbo. "If Panic wants it, they have first dibs, but if not, it could work for Weezer," he says. And he's been working with Katy Perry on some tracks for her forthcoming album, although he's unsure which, if any, she'll use.

ALL BY HIMSELF

While Cuomo was willing to hand over the reins when it came to songwriting on "Raditude," there's another place he has kept all the control in-house: publishing. Cuomo and Weezer have never signed a deal with an indie or major, instead hiring Wixen Music president Randall Wixen to administer their publishing agreements. Cuomo adds that BMI pays him directly for performance royalties and the label pays him for mechanicals.

"When Weezer finished our first album in 1994, our manager passed it around to different publishers, and I think the best offer we got at the time was something like $150,000," Cuomo says. "Even though I didn't have a dime to my name, I said, 'That's not enough; Weezer is going to sell millions of records.' My manager was pretty upset with me because that was his first chance to make any real commission."

Even though Weezer's catalog would fetch far more than $150,000 now, Cuomo says he prefers not to sign any deals. "It just came up again, actually," he says. "A whole different type of corporation is getting interested in buying catalogs, and a couple made offers. They were two figures greater than what I was getting offered in 1994, but I still feel like Weezer is worth more."

Wixen says acts like Weezer that don't need to use their publishing to secure advances or loans are smart to hold on to their own rights. "I have 1,700 clients, including Cheap Trick and Neil Young, that have gotten off the advance cycle," he says. "Rivers is in the same mold. They want greater control and to be more involved in the decision-making processes when it comes to their songs."

Wixen adds that Cuomo takes his publishing business very seriously. "I took Rivers to lunch a while back to explain how some things work, and he took notes the entire time," he says. "He makes very cautious, very well-reasoned decisions."

But being cautious doesn't mean Cuomo is reticent about licensing. "I have a few guidelines, like no alcohol, no fast food, that sort of thing," he says. "But we license stuff about once a month."

Cuomo adds that the most-licensed track in the Weezer catalog is "Islands in the Sun," from its self-titled 2001 album. "The funny thing is, the song wasn't a real radio hit," he says. "I can only speculate that it's because the song has a cleaner guitar sound, which makes it easier for a more mainstream audience."

Weezer had more success with "Beverly Hills," a track from "Make Believe," which was released in 2005. While the album received a critical drubbing, the single took off, peaking at No. 10 on the Billboard Hot 100.

Weezer's sales have varied widely during its career. Both of the band's self-titled albums, one released in 1994 and the other in 2001, are its top sellers, with the earlier album selling 3.3 million copies and the later selling 1.6 million, according to Nielsen SoundScan. "Make Believe" sold 1.2 million, "Pinkerton" (1996) sold 850,000, and "Maladroit" (2002) sold 614,000. "The Red Album," which was released just last year, sold 450,000.

But even with a strong sales record, Cuomo says Weezer didn't always feel secure in its relationship with its label. "We were waiting for a call telling us we were going to be droppe in 1998 and 1999," he says. " 'Pinkerton' came out in 19 and did nothing, and Geffen got bought by Interscope. W were expecting the call to tell us it was game over, but the ca never came."

Cuomo says the band's strong fan base revived it from th dead after the commercial disappointment of "Pinkerton "We just started playing shows again, and everything w selling out," he says. "We jumped on the Warped tour in 200 which was not something a lot of people expected. I think th main thing for us is that we don't get caught in playing a rol acting how a band like us is supposed to act."

WEEZER-IZING

"I don't think we're doing anything radically different wi the campaign for 'Raditude,' " says Steve Sherr, head of ro marketing at Interscope. "What we do have is a plan that 'Weezer-ized.' For instance, we would normally do a TV cai paign, but Rivers came up with the idea of creating a Weez Snuggie and an informercial about the Snuggie to run on T So he reinvented it within the parameters of the idea."

Sherr says that, despite conventional wisdom, the fact th Weezer put out another album so recently is an asset, no liability. "A lot of artists who go away have trouble," he say "With Weezer's last album, they had been gone for a bit, there was an element of them needing to reintroduce thei selves. This is a better strategy, and I wish more artists wou do it. I certainly think Weezer will benefit from it.

"The great thing about Rivers is that he's not concern with genres and he wants to reach a lot of people," Sherr sa For example, Cuomo and his bandmates recently taped interview for the teen site Alloy.com—not a traditional mec outlet for a band of men in their late 30s and early 40s.

Reaching people can sometimes mean absurd perfor ances; at KROQ Los Angeles' Weenie Roast, the band mei bers not only performed in their Snuggies but also cover Lady Gaga's "Poker Face." At a series of intimate shows New York, Weezer covered Coldplay's "Viva La Vida" and t Killers' "Human"; for the former, Cuomo read the lyrics a printed sheet, to the delight of the crowd.

Cuomo says the band's live set is usually a mix of old a new tracks. "We're really trying to create as much joy in t room as we can," he says. "So we have to factor in our ov interests, as well as the interests of the other 15,000 peo in the room."

He adds that the atmosphere of joy is a departure from e lier Weezer sets. "I was a real shoegazer up until 2005, and th I started to break out of my shell a bit," he says. "Last yea started to go a little bit crazier, and now I'm totally off the wal

The band is also playing shows for Hot Topic and MySpa and is planning to tour in December and January, then aga in the summer. Weezer hosted an album signing on the d of release at a Los Angeles Best Buy, and an AOL session, cluding a duet with Sara Bareilles, aired before the albu was released.

The video for "(If You're Wondering If I Want You To) I W You To" recently began making the rounds on the Intern and keeping with the band's tradition of making quirky, hig quality videos, depicts an over-the-top, comically violent sm town scene. "We really like to do videos and interact with mu video directors," guitarist Brian Bell says. "We've never work on the technical side of the videos, but we think it's good to involved with their creation on some level."

"We feel that videos are still super important for Weeze Cuomo says. "When we put out 'The Red Album' last ye the video for 'Pork and Beans' [which featured stars of oth viral videos] did such a great job for us in terms of getting t song out there and getting the word out about the albu Something like 15 million people saw it in a short period time, so I feel like it was worth the investment."

Cuomo is well aware that he has invested plenty in "Ra tude" and that the gamble might not pay off. But, as his c laborator Walker notes, even if he stumbles, he's still movi forward. "I think Rivers sees this as a social experiment try and push himself creatively," he says. "He's willing to e brace the weird, because he thinks he owes it to his fans t to repeat himself."

The Billboard Q&A: Jermaine Dupri

After Writing Two Songs For Weezer's 'Raditude,' The Songwriter/Producer/Label Chief Wants To Keep Selling Without Rock | By Mariel Concepcion

WHEN RIVERS CUOMO penned the opening lyrics Weezer's "Buddy Holly," he probably never imagined he'd making a fan out of R&B/hip-hop producer/songwriter Jermaine Dupri.

"When I heard Rivers saying, 'What's with the homies dissin' y girl/Why do they got to front,' I became a big fan," says the lanta-based music mogul, who has crafted tunes for major tists like Usher, Mariah Carey and Janet Jackson. "He was king my type of language in a rock record and it always stayed th me. They talk like I do, but to a different crowd—we're ba- cally speaking the same words."

The admiration has now turned into collaboration, with Dupri getting a songwriter's credit on Weezer's latest album, "Raditude," released Nov. 3 on Geffen Records. Dupri talked to Billboard about jumping genres in his songwriting—and how his label, So So Def, is expanding into branding.



This is the first time you ventured outside of hip-hop and R&B and wrote for a rock act. How did "I Can't Stop Partying" come about?

I was in the studio one night and I was on my wild shit, like, "I can't stop partying"—that's exactly how I felt that night. Like, "This is my life. This is what's going on." So, I recorded myself playing the drums and singing, freestyling, and then I had my engineer put some guitar licks on there. I immediately got into it and I asked someone to get it to Weezer.

Were you just trying your luck? Or did you really think Weezer would go for it?

I didn't think they'd do the song at all. This is the first time someone's taken a song I wrote from a different genre—it was a shot in the dark.

Plus, I'd done this a hundred times before—I go in the studio, I write what I'm feeling, and sometimes I just throw that stuff away. That's actually what happened with [Usher's] "Confessions"—that's what I was going through at the time: I had to confess to my girl I had a baby by someone else. I write songs all the time and don't give them to others, but this time I talked to [producer] Dallas Austin and I told him I had rock songs that I wanted to get placed.

Have you always been a rock fan?

I've been a big rock fan all my life and Nirvana is probably one of my favorite groups. But I also pay attention to lyrics. If you listen to "Let It All Hang Out"—the other song I wrote for Weezer—I have Rivers quote a Jay-Z line ["I feel like Jay-Z/This can't be life"]. I thought about it for a minute and I wondered how people were going to take it. But, I kept referencing the "Buddy Holly" record and I knew we spoke the same language. It was a perfect marriage.

How did Lil Wayne end up on the track? And how did Polow Da Don become the producer on it?

I don't know how they got Polow to do the beat. I think the label had it remixed to make it a bit more dance and rock, and that's how it came about. It's kind of funny because I was in the studio with Usher and Polow was working with him and he was like, "Did you hear the song you wrote for Weezer? I produced it." It was weird. It was the first project where I didn't have my hands all over it, but, this is how it feels to be a songwriter and it's something I definitely want to do more of. Now I hope I've opened the door for other producers to ask me to write songs for them.

Universal is also responsible for getting Lil Wayne on the track. I think with Wayne wanting to do rock, it is a smart move.

How does it feel to get songwriting credit apart from your production work, especially on a rock project?

It just feels like I personally went somewhere else in my life. I'm always watching what people say and speak about me, and I'm always known as a producer. Even with Mariah and Usher's records—I wrote all of those and they never talk about me as the writer. But this time Polow did the beat and I wrote it, and it just puts me in a different place. That's what longevity is about in this business. I've written millions of records, but this is my first time experiencing this feeling. It's like Jermaine Dupri coming from a whole different place. It's definitely one of the most proud moments of my career because I get to do something that hasn't been done in my era. It's a beautiful thing that I can be a part of something I believe will turn into something big.

Now that you've attained this feat, what's next for you and So So Def?

So So Def is independent now. The brand is worldwide and for the things I want to do and the places I want to take my artists, I don't have to have major-label backing anymore. Right now I want to help introduce my first female artist in a long time: Dondria. I found her on YouTube and on Nov. 23 I'm putting her first single out titled "You're the One." I'm very excited about her project. We also have [producer/songwriter] Johnta Austin's album coming soon after.

I have a new watch, Nu Pop Movement, available now. I started this company with Pascal Mouawad and it's inspired by pop music. Mouawad came to me with the idea. He already had a luxury line of watches with diamonds, and although people always used to think of me as the flashy money guy, I felt like I wanted to do something else. So, we're starting with a digital watch with a big face and loud colors that runs for about $150. It's in the same neighborhood of G-Shock and Swatch watches.

How about your own songwriting and producing?

Aside from my weekly DJ'ing residency in Vegas, I'm also on upcoming projects by Usher, Monica and Nelly. But, for right now, I want to go back and focus on finding and creating my own artists—that's the So So Def mentality moving forward.

I just want to find ways to continue to make it exciting or else I won't be around anymore. I've been doing it the same for the past 20 years, but now I want to promote Dondria and figure her out. I want to reach people and have them see something I've created.

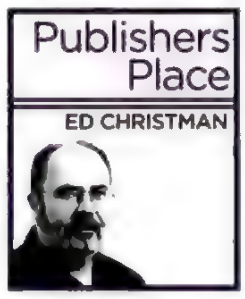
If you don't have this social networking and blogging game figured out, then you're dead in the water. Labels aren't taking care of artists like they used to. People have to get with the new way of promoting artists and music and I, for one, am definitely not trying to be left out.

EMI Stays On Top

For Third Straight Quarter, Publisher Tops Harry Fox Agency Airplay For Top Songs

EMI MUSIC PUBLISHING GROUP captured the largest share of the 100 most popular U.S. radio airplay songs in the third quarter, outdistancing its rivals for the third consecutive three-month period.

The company snared a 19.5% share of the quarter's top 100 airplay songs, with a share in 45 songs in the rankings, up from 39 in the second quarter when it had a 17.3% share. EMI's third-quarter showing this year exceeded the 18.3% share it had during the same period a year earlier and represented its best performance since first-quarter 2008, when it topped the publisher rankings with a 21.4% share.



EMI's top tracks in the third quarter included the No. 2 song "I Gotta Feeling" by **the Black Eyed Peas**, the No. 3 "Knock You Down" by **Keri Hilson** featuring **Kanye West** and **Ne-Yo**, and the No. 4 "Best I Ever Had" by **Drake**.

Radio airplay is calculated based on the overall top 100 detecting songs from the 1,630 radio stations monitored electronically by Nielsen BDS for the three months that ended Sept. 30. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs.

Sony/ATV Music Publishing ranked second for the third quarter in a row with a 17.1% share, up from 14.2% in the second quarter and 15.5% in the same period last year, when the company ranked third. In the most recent quarter, Sony/ATV had a share in 35 of the top 100 airplay songs, improving on the 25 songs it had a piece of during the second quarter of this year. Its top songs included shares in **Taylor Swift's** "You Belong With Me," the quarter's No. 1 airplay song; "Best I Ever Had"; and **Lady Gaga's** "LoveGame" (No. 7).

Universal Music Publishing Group ranked third in the quarter with a 12.5% share, up from 11.9% in the second quarter and halting a continuous decline in the company's market share since third-quarter 2008, when it had a 20.6% share. Universal had a share in 24 of the quarter's top 100 airplay songs, matching its tally from the previous quarter. Songs it had a share in included "Knock You Down," "Best I Ever Had" and **Pitbull's** "I Know You Want Me (Calle Ocho)" (No. 8).

Coming in fourth place was Warner/Chappell Music, which scored an 11.9% share of the third quarter's top songs, down from 14.1% in the second quarter when the company ranked third, but up from 11.7% in the third quarter of last year. Warner/Chappell had a share in 34 of the top 100 songs, down from 35 in the second quarter. In addition to "Knock You Down" and "Best I Ever Had," it had a share in **Katy Perry's** "Waking Up in Vegas" (No. 6).

Kobalt Music Group came in fifth place for the sixth consecutive quarter, with a 6.1% share in the third quarter, down from 7.4% in the second quarter but up from 3.8% in the third quarter of last year. Kobalt had a share in 12 top airplay songs, including "Knock You Down," "Waking Up in Vegas" and **Pink's** "Please Don't Leave Me" (No. 10).

Bug Music/Windswept Holdings ranked sixth with a 4% market share, slipping from 4.2% in the second quarter but marking a slight improvement from 3.8% during the same period last year. Bug had a share in eight of the top songs, including **Kings of Leon's** "Use Somebody" (No. 5).

Cherry Lane Music Publishing captured a 2.9% share to come in seventh for the third quarter, marking its fifth appearance on the top 10 publishers airplay chart since Bil board launched the chart in second-quarter 2006. Its 2.9' showing was up from its 2.7% share in the second quart and was its largest market share in any quarter since th chart's launch. Cherry Lane had shares in two of the tc airplay songs, both from the Black Eyed Peas: "I Gotta Fee ing" and "Boom Boom Pow" (No. 15).

Evergreen Copyrights ranked eighth, making its debi on the chart with 2.3% thanks to a share in three song "You Belong With Me," Pitbull's "Hotel Room Service" (N 16) and **Randy Houser's** "Boots On" (No. 31).

Words and Music Copyright Administration snared a 2' share to rank ninth, representing its fourth appearance c the chart. It had a piece of five top 100 songs, includir **Brad Paisley's** "Welcome to the Future" (No. 60) and "Thei (No. 75) and **Chris Young's** "Gettin' You Home (The Blac Dress Song)" (No. 61).

Rounding out the top 10 is Stage Three Music, whic makes its second appearance on the publishers airpl: chart, after making its debut in the previous quarter. It ta lied a 1.9% share, down from 3.1% in the second quarte when it ranked seventh. It had shares in five songs, inclu ing **Miley Cyrus'** "The Climb" (No. 20), **Rascal Flatt** "Summer Nights" (No. 32) and **Matt Nathanson's** "Con On Get Higher" (No. 71).

Swift was the quarter's top-ranking songwriter, thanl to three songs in the top 100: "You Belong With Me," "Lo Story" and "Best Days of Your Life," which she co-wro with **Kellie Pickler**.

After ranking as the top songwriter of the second qua ter, **Nadir "RedOne" Khayat** slips one notch to second the third quarter, owing his still-strong showing to his sha in Lady Gaga's "LoveGame," "Poker Face" (No. 42) and "Ju Dance" (No. 68); **Sean Kingston's** "Fire Burning" (No. 1 and "Make Her Say" (No. 100) by **Kid Cudi** featuring We and **Common**.

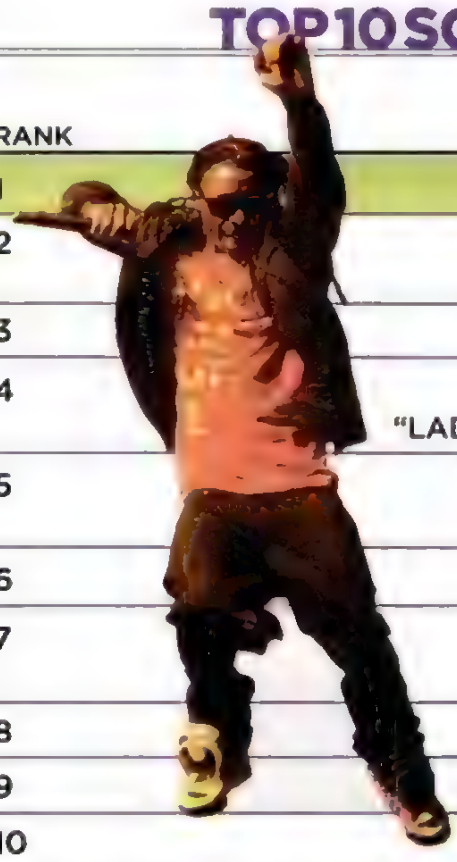
Words and guitar: 'You Belong With Me' by TAYLOR SWIFT was the third quarter's top airplay song.

TOP 10 PUBLISHER AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	**EMI MUSIC PUBLISHING GROUP**	19.5%
2	SONY/ATV MUSIC PUBLISHING	17.1%
3	UNIVERSAL MUSIC PUBLISHING GROUP	12.5%
4	WARNER/CHAPPELL MUSIC	11.9%
5	KOBALT MUSIC GROUP	6.1%
6	BUG MUSIC/ WINDSWEPT HOLDINGS	4.0%
7	CHERRY LANE MUSIC PUBLISHING	2.9%
8	EVERGREEN COPYRIGHTS	2.3%
9	WORDS & MUSIC COPYRIGHT ADMINISTRATION	2.0%
10	STAGE THREE MUSIC	1.9%

Percentage calculations based upon the overall top 100 detecting songs from 1,630 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of July 1-Sept. 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

TOP 10 SONGWRITER



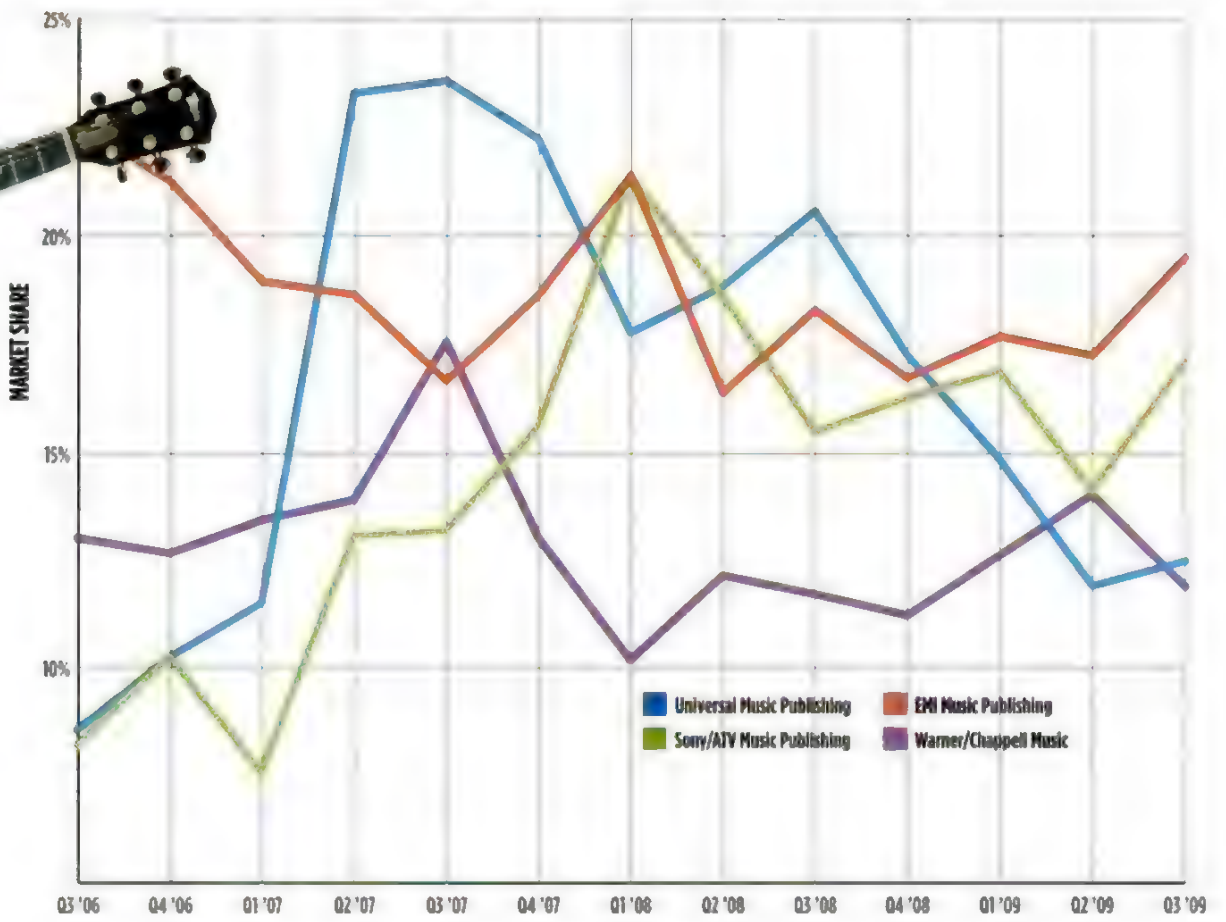
RANK	ARTIS
1	**TAYLOR SWIF**
2	NADI "REDONE" KHAYA
3	LIZ ROS
4	STEFANI GABRIELL "LADY GAGA" GERMANOTT
5	KARL "MAX SANDBERG MARTI
6	ROB THOMA
7	DWAYN "LIL WAYNE" CARTE
8	JASON MRA
9	CHAD KROEGE
10	LINKIN PAR

Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,630 U.S. radio st electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of July 1-Sept. 30. Unlike the accompanying p airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits eq among each listed songwriter.



BETWEEN THE LINES

The four major publishers' quarterly share of the 100 most popular U.S. radio airplay songs



TOP 20 PUBLISHING SONGS

RANK	SONG	LABEL
1	**"YOU BELONG WITH ME," TAYLOR SWIFT**	BIG MACHINE
2	"I GOTTA FEELING," THE BLACK EYED PEAS	INTERSCOPE
3	"KNOCK YOU DOWN," KERI HILSON FEAT. KANYE WEST & NE-YO	MOSLEY/ZONE 4/ INTERSCOPE
4	"BEST I EVER HAD," DRAKE	YOUNG MONEY/CASH MONEY/ UNIVERSAL MOTOWN
5	"USE SOMEBODY," KINGS OF LEON	RCA/RMG
6	"WAKING UP IN VEGAS," KATY PERRY	CAPITOL
7	"LOVEGAME," LADY GAGA	STREAMLINE/KONLIVE/ CHERRYTREE/INTERSCOPE
8	"I KNOW YOU WANT ME (CALLE OCHO)," PITBULL	ULTRA
9	"OBSESSED," MARIAH CAREY	ISLAND/IDJMG
10	"PLEASE DON'T LEAVE ME," PINK	LaFACE/JLG
11	"DOWN," JAY SEAN FEAT. LIL WAYNE	CASH MONEY/ UNIVERSAL REPUBLIC
12	"NO SURPRISE," DAUGHTRY	19/RCA/RMG
13	"SECOND CHANCE," SHINEDOWN	ATLANTIC
14	"FIRE BURNING," SEAN KINGSTON	BELUGA HEIGHTS/EPIC
15	"BOOM BOOM POW," THE BLACK EYED PEAS	WILL.I.AM/ INTERSCOPE
16	"HOTEL ROOM SERVICE," PITBULL	MR. 305/POLO GROUNDS/ J/RMG
17	"EVERY GIRL," YOUNG MONEY	YOUNG MONEY/CASH MONEY/ UNIVERSAL MOTOWN
18	"BATTLEFIELD," JORDIN SPARKS	19/JIVE/JLG
19	"BIRTHDAY SEX," JEREMIH	MICK SCHULTZ/ DEF JAM/IDJMG
20	"THE CLIMB," MILEY CYRUS	WALT DISNEY/HOLLYWOOD

Ranking based on the number of aggregated plays each song had among 1,630 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of July 1-Sept. 30

Continental Drift

Pan-European Licensing Inches Closer

By Tom Ferguson

WHEN THE EUROPEAN COMMISSION Online Roundtable on Music issued an October statement signed by publishers, collecting societies and online music services that pledged to improve access to music online for European consumers, one might have thought that the fog of confusion around Pan-European licensing of publishing rights was finally lifting.

The statement included a commitment to "pursuing new [European Union] licensing platforms comprising the repertoires of several collecting societies." And Neelie Kroes, EC commissioner for competition and the roundtable's chair, hailed the document as "the first time players from various parts of the market have agreed on a common road map" (Billboard.biz, Oct. 20).

But there's still no guarantee that the road map won't lead to a dead end, since PRS for Music (United Kingdom), SACEM (France) and STIM (Sweden)—all of which signed the statement—are also among the rights groups appealing the EC's July 2008 decision that they must facilitate Pan-European licensing of performance rights.

Jeremy Fabinyi, the London-based acting CEO of PRS for Music, says the two actions "do not affect each other," noting that the round table was organized by the EC's Competition Directorate but the statement was not an official EC document.

Meanwhile, the collecting society appeals grind through the labyrinthine European legal system, even as the societies themselves attempt to meet the EC requirements.

"We're doing everything we can to comply with the [2008] decision even though we don't agree with it," Fabinyi says. "We don't want further action against us, and we don't want to be fined."

In total, 22 societies appealed the EC decision in the European Court of First Instance in Luxembourg. The EC told the 24 member societies of the umbrella organization CISAC to review their system of reciprocal contracts and drop territorial exclusivity clauses on the grounds that they presented "a significant impediment" to single-market development.

The EC wants collecting societies to offer online services/broadcasters a single license covering repertoire represented by CISAC's members. But the vast majority of CISAC members argue against changing existing practices, which allow them to ensure that license fees reach appropriate rights holders across the continent.

The CISAC members' series of national reciprocal agreements let each member collect rights for repertoire used in their market on behalf of their fellow societies. They then pass that revenue—minus an administration fee—to the appropriate national entity for distribution to rights holders; the national society receiving that revenue also takes an administration fee.

Reform, Kroes said, would let collecting societies compete on cost and quality of service, and Pan-European licenses would facilitate the development of satellite, cable and Internet broadcasting. Such a process would also allow services like iTunes and 7digital to operate a single Pan-European music store. Kroes added that authors would also benefit from only a single administration fee.

It could also mean that a handful of larger societies could dominate the continent, however.

With decisions on the appeals not expected until 2010, each society has devised its own Pan-European licensing strategy.

"There's a huge amount of activity here," says Jez Bell, executive director for broadcast and online at PRS, which has issued Pan-European licenses for its own repertoire to Amazon, Beatport, Nokia's Comes With Music, Qtrax and Spotify, with others on the way. Other societies have formed continent-wide alliances like Armonia, which groups the repertoire of SACEM (France), SIAE (Italy) and SGAE (Spain)—although it has yet to strike any deals.

The major publishers also have their own strategies. Mechanical rights for EMI Music Publishing's Anglo-American catalog are handled by CELAS, a joint venture between PRS and the German society GEMA. Warner/Chappell, Sony/ATV and Universal Music Publishing all have their own partnerships with European societies for continent-wide licensing (see map, page 19).

The only CISAC members not appealing the EC decision are the Belgian society SABAM (which declined to comment for this article) and BUMA/STEMRA of the Netherlands.

BUMA/STEMRA CEO Cees Vervoord backs the EC decision, saying that "it is not [appropriate for] these times that societies such as BUMA/STEMRA can only license Internet music stores in their own country, for distribution in their own country."

CISAC director of legal, political and strategic affairs David Uwemedimo disagrees. "The system of reciprocal representation and the network of contracts built up over the past 100 years have certainly served the interests of our members and the users," he says.

Among those backing CISAC is the European Broadcasting Union, which represents national broadcasters and their online services across the continent.

Heijo Ruijsenaars, head of intellectual property at the EBU's legal and public affairs department, says the EC "underestimated the risk for a fragmentation of rights and/or repertoire." The EBU favors access to all available repertoire through reciprocal deals, rather than competition among societies offering Europe-wide rights.

A coalition of other broadcasters headed by the Luxembourg-based giant RTL back the EC, as do the European Digital Media Assn.—whose members include Amazon, iTunes and Napster—and the IFPI.

"The societies must adapt to the new digital cross-border environment," an IFPI representative says. "Effective collective licensing that would enable Pan-European licenses for world repertoire would help the digital markets grow in Europe."

But, despite Kroes' road map, this has some way to go, according to Alyssa Tisné, director of strategy and business affairs at 7digital. "In practice," she says, "we are a long way off from a seamless single European market and a user-friendly licensing system."

UNITED KINGDOM

CISAC MEMBER: PRS for Music
HEAD: Jeremy Fabinyi, acting CEO
MEMBERS: 60,000

PRS for Music has been Europe's most proactive society in striking Pan-European deals for its own repertoire. "Business moves on," says executive director for broadcast and online Jez Bell. "We've had the [European Commission] decision—whatever happens with the appeal process, we needed to comply in the meantime, and we need to push and make sure that we're acting and licensing in the members' best interests." PRS has also been active through CELAS, the joint venture it set up with the German society GEMA in December 2007 to digitally license the mechanical rights of EMI Music Publishing's Anglo-American catalog. CELAS has about 30 significant Pan-European deals with music services, including 7digital, iTunes, Nokia and Omnifone. PRS is also a member of Warner/Chappell's Pan-European digital licensing initiative (PEDL), which allows digital services to license Pan-European mechanical rights for Anglo-American repertoire from any PEDL member society.

FRANCE

CISAC MEMBER: SACEM
HEAD: Bernard Miyet, chairman
MEMBERS: 128,000

Along with the respective Spanish and Italian organizations SGAE and SIAE, SACEM is part of the Armonia alliance that offers Pan-European licensing of the three societies' domestic repertoire. While appealing the EC decision, in September 2008 it also declared its willingness in principle to entrust other collecting societies with the Pan-European licensing of its own repertoire. SACEM has an agreement with Universal Music Publishing Group to handle Pan-European digital licensing of Universal's catalog through its Direct European Administration and Licensing initiative, which has deals with a number of services, including Amazon, Nokia's Comes With Music and Spotify. SACEM is also part of the Warner/Chappell PEDL initiative. "SACEM wishes to actively contribute," a representative says, "in conditions guaranteeing the respect of authors', composers' and publishers' interests, to granting multiterritorial licenses that are needed to support the growth of legitimate online and mobile services in Europe."

SPAIN

CISAC MEMBER: SGAE
HEAD: Eduardo "Teddy" Bautista, executive president
MEMBERS: 95,000

In addition to being a member of Armonia with SIAE and SACEM, SGAE also does Pan-European licensing as part of Warner/Chappell's PEDL initiative. In June, it struck a Pan-European deal with the digital music subscription service eMusic for the Latin and Spanish-language catalogs administered by SGAE through deals with Sony/ATV, EMI Music Publishing and peermusic, plus several Latin American authors' collecting societies. Earlier in the year, it struck a Pan-European licensing agreement with Nokia's Comes With Music for the same catalog. According to director of legal services Pablo Hernandez, SGAE is open to striking alliances with other societies "to guarantee efficiency in the administration of each piece of repertoire."

ITALY

CISAC MEMBER: SIAE
HEAD: Giorgio Assumma, president
MEMBERS: 83,500

Although, like the majority of CISAC members, SIAE appealed the EC decision in the Court of First Instance in Luxembourg, it has complied with it. In the future, the group plans to organize its non-domestic activities under the Armonia project, which will license its repertoire on a multiterritorial basis. "We believe that the commission's decision is just an attempt to achieve a more effective management of digital rights in Europe," an SIAE representative says. "Further steps will be necessary in respect of the interests of all the rights holders involved."

REDRAWING THE MAP

How Pan-European Licensing Is Changing The Publishing Business

BELGIUM
CISAC MEMBER: SABAM
HEAD: Christophe Depreter, CEO
MEMBERS: 30,000

With its close neighbor BUMA/STEMRA, the Belgian society SABAM is one of only two CISAC member societies that didn't file an appeal at the Court of First Instance in Luxembourg. SABAM declined to comment on its position for this story. But it was one of the first European societies to attempt to set up the mechanism for Pan-European licensing with the launch of its SOLEM initiative in late 2007. SOLEM was intended to be a European one-stop shop for online and broadcast rights, but SABAM put SOLEM on hold in 2008. In October, SABAM joined Warner/Chappell's PEDL, allowing it to offer Pan-European digital licenses for the publisher's Anglo-American repertoire.

THE NETHERLANDS
CISAC MEMBER: BUMA/STEMRA
HEAD: Cees Vervoord, CEO
MEMBERS: 16,000

BUMA/STEMRA ruffled the feathers of other collecting societies in 2008 by issuing a Pan-European license to Beatport. In response, the United Kingdom's PRS for Music and Germany's GEMA successfully took court action against BUMA/STEMRA. Since January, BUMA/STEMRA has been a member of Warner/Chappell's PEDL initiative. It hasn't appealed the EC decision because "we need a European solution to a uniquely European situation," Vervoord says, "which promotes more competition between collecting societies while protecting the incomes of all rights holders."

GERMANY
CISAC MEMBER: GEMA
HEAD: Harald Heker, CEO
MEMBERS: 63,752

In addition to jointly representing EMI Music Publishing's Anglo-American catalog with PRS for Music in CELAS, GEMA operates a subsidiary, PAECOL, which licenses Sony/ATV Europe Music Publishing's Anglo-American repertoire for mechanical exploitation online. GEMA is also involved in Warner/Chappell's PEDL initiative. But GEMA has also appealed the EC decision on the grounds that it is an inadequate solution to continent-wide licensing. "We need very urgently European guidelines for collecting societies that clearly tell us what our rights and our duties are," Heker says. In August 2008, GEMA successfully obtained an injunction against the Dutch society BUMA/STEMRA and the online music service Beatport after BUMA/STEMRA issued a Pan-European license that included GEMA's repertoire. GEMA has yet to strike its own deal with the service.

THE REST
So far, 17 other national societies in European Union member countries have appealed the 2008 EC decision.

AEPI: Greece
AKKA-LAA: Latvia
AKM: Austria
ARTISJUS: Hungary
EAU: Estonia
IMRO: Ireland
KODA: Denmark
LATGA-A: Lithuania
OSA: Czech Republic
SAZAS: Slovenia
SOZA: Slovakia
SPA: Portugal
STEF: Iceland
STIM: Sweden
TEOSTO: Finland
TONO: Norway
ZAIKS: Poland

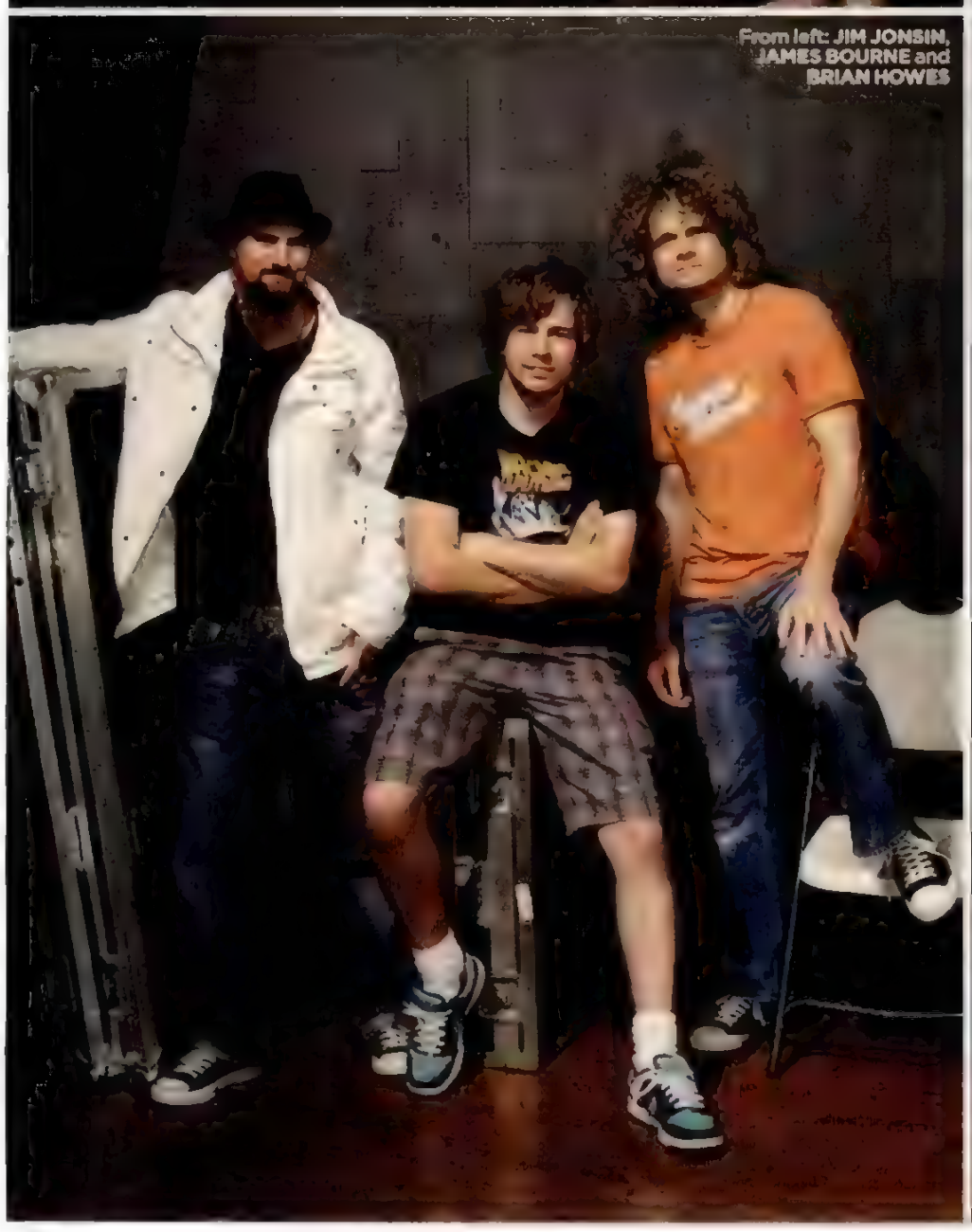
Reporting by Tom Ferguson in London, Howell Llewellyn in Madrid, Marc Maes in Brussels, Aymeric Pichevin in Paris, Wolfgang Spahr in Hamburg, Cesco van Gool in Amsterdam and Mark Worden in Milan.



From left: KE[illegible]FUL HANCIA, DAMON SHARPE, STEVE McEWAN and [illegible]OBY GAD



From left: EMI VP of East Coast creative JAKE OTTMANN, senior VP of East Coast creative DECLAN MORRELL, executive VP of North American creative DAN McCARROLL and director of creative ANDREW GOULD



From left: JIM JONSIN, JAMES BOURNE and BRIAN HOWES



From left: DAVID HODGES, DAVID RYAN HARRIS and DQ

10 Songwriters. Five Days. Three Recording Studios. One Tattoo Of An MPC Sampler

How EMI Music Publishing Uses Its Talent To Brainstorm The Next Hit Song • By David J. Prince

PHOTOGRAPHS BY TIM SOTER

TOBY GAD AND BRIAN HOWES AREN'T WASTING ANY TIME. It's 3 p.m. on a June Monday at Chung King Studios in lower Manhattan, and they're already deep into the melody of a song. Howes, acoustic guitar on his knee, is strumming out a chord progression while singing nonsensical syllables. Gad, one hand on his Macbook Pro keyboard and the other on the keys of a full-size grand piano, taps out a steady beat on the floor with his bare foot. On the opposite side of the recording complex, Keefus Ciancia is still nervously jury-rigging the already twisted wires of his keyboards, Moogs, synths and other low-fi gadgets he brought cross-country from his home studio in Los Angeles. In the control room with him, arrayed along a leather couch, grown-up British teen pop idol James Bourne, John Mayer's bandleader David Ryan Harris and blue-eyed neo-soul artist DQ watch on a computer screen as the newest iPhone models are revealed in real time. In the main studio—the one where Biggie Smalls was famously fellated before recording one of his best-known raps—Jim Jonsin is punching drum patterns into his MPC, a coveted, out-of-production sampler that serves as his control panel (it's also represented in tattoo ink on his arm). David Hodges, pale and also tattooed, tunes his guitar while Damon Sharp paces back and forth with his laptop in hand. Later, they're joined by Steve McEwan, a curly-haired Brit with an almost permanently bemused look on his face.

None of these 10 guys are household names—nor would you recognize any of them passing on the street—but you undoubtedly know their work. This group of songwriters is responsible for some the catchiest pop hits of the past five years—from Beyoncé's "If I Were a Boy" to Lil Wayne's "Lollipop" to Celine Dion's "This Time." Between them, they have written numerous No. 1 songs on the Billboard Hot 100, dozens of top 10 tunes and hundreds of tracks that have been cut by the biggest singers and pop stars working today.

These 10 songwriters share a partner—EMI Music Publishing—which brought them together and paid for the studio time in the hopes that several of the songs they create will become staples of the airwaves before the end of the year.

They call it Song Camp.

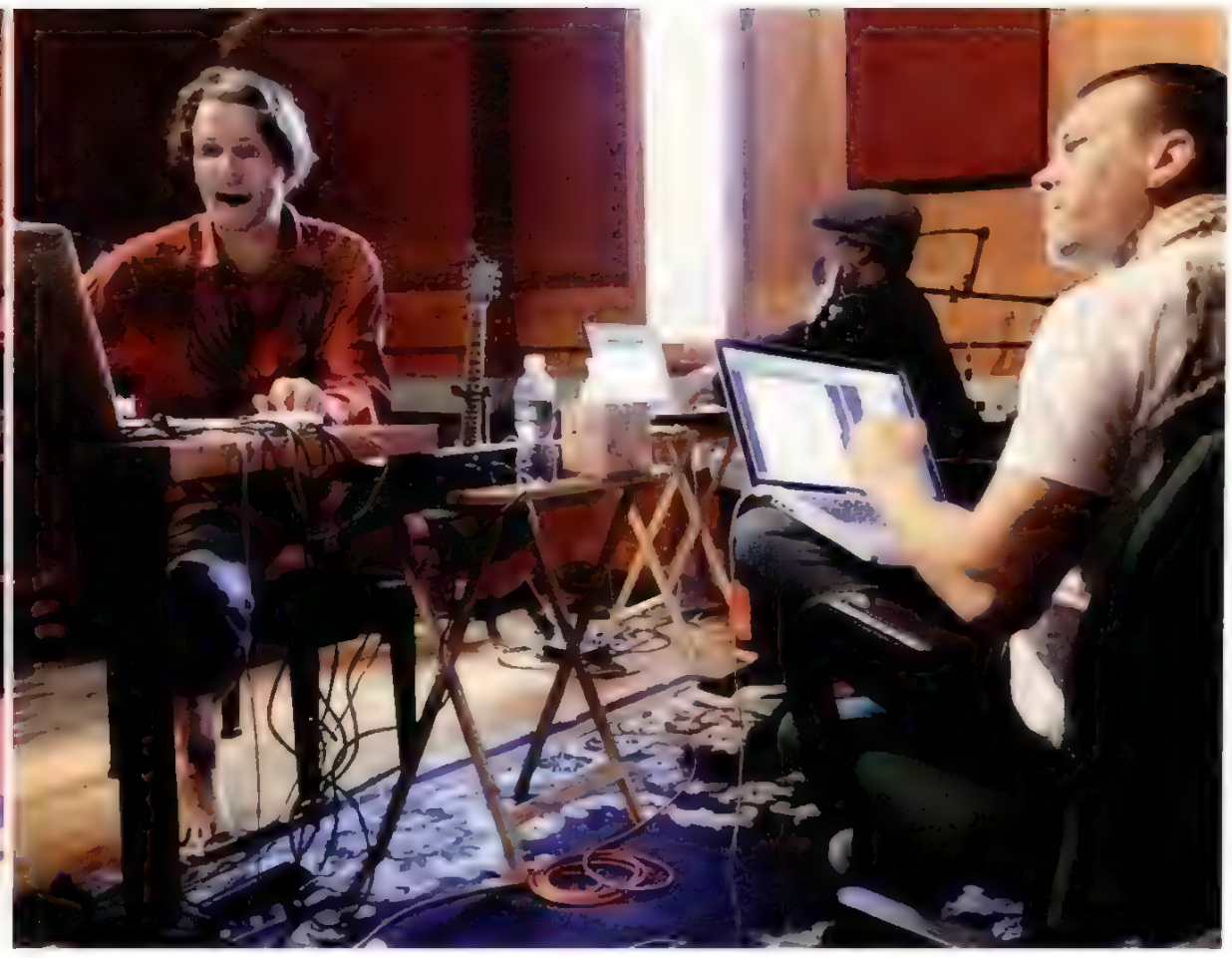
ROOKIE OF THE YEAR

The process of creating a hit—the magic combination of inspiration and relevancy that causes a song to resonate with the public—is intangible. But when EMI gathers songwriters with a track record, or the potential to invigorate a creative process, it's a very low risk for something that could turn into a significant financial reward.

Plus, it's fun.

Keefus Ciancia is EMI's new kid on the block. Known around his L.A. hometown as the go-to keyboard session guy for everyone from Dr. Dre to Macy Gray to T-Bone Burnett (who considers him his personal "secret weapon" both in the studio and onstage), Ciancia is a lo-fi studio whiz in the vein of Money Mark Nishita and the Dust Brothers. He honed his chops as Everlast's musical director and played with one of L.A.'s biggest unsung heroes, the 300-plus-pound Benji Hughes, whose double-album collaboration with Ciancia is an underground favorite among Southern California studio rats but sold virtually nothing after its release on New West late last year.





Song camp: EMI Publishing chairman/CEO **ROGER FAXON** (left); songwriters **TOBY GAD, DAVID RYAN HARRIS** and **DAMON SHARPE**; opposite page: Harris

EMI Publishing A&R director Dan McCarroll is convinced Ciancia has the makings of a hit songwriter and recently brought him into the company. Unlike everyone else in the studio this week, Ciancia has yet to write a hit, but McCarroll thinks that the combination of his musical instincts and some of the more experienced songwriters' lyrical and melodic ideas can deliver the winning combination.

For his part, Ciancia is cautiously optimistic. "I'd like to step in and at least see what I can do in there, just to see that side," he says during a break in the setup. "I have a few friends that started doing it, and they're really enjoying it. Plus, I have that thing inside of me where I'm hoping to sneak in, but be able to maybe make radio a little bit better, little by little."

TATTOO YOU

With his fedora, goatee and knee-length shorts, Jim Jonsin very much looks the part of one of hip-hop and R&B's top producers. A one-time DJ, Jonsin's box of gold is a trusted MPC-3000, the long-obsolete sampler coveted for its simplicity and tactile pads that allow producers a hands-on entry point for their beats. Jonsin wears his love for the device—and the sounds it allows him to create—on his sleeve, literally: a lavish tattoo of the box and a mad-looking producer runs up his right arm from wrist to elbow.

Jonsin was at first surprised to find himself the "it" songwriter of the moment. Even though he's been on a hot streak that stretches back to the 2005 Trick Daddy hit "Let's Go," a track that garnered him BMI's urban songwriter of the year award, the former club DJ viewed himself more a producer than writer. But with songwriting credits that include Lil Wayne's "Lollipop," T.I.'s "Whatever You Like" and Soulja Boy Tell'Em's "Kiss Me Thru the Phone," plus studio sessions with everyone from Beyoncé and Ludacris to Flo Rida and Jordin Sparks, he's come to a better understanding of his talent.

"My favorite kind of music on my iPod is classic rock. I listen to rock, R&B, pop music more than hip-hop," he says. "But hip-hop is what I grew up with, it was the thing to do, and you know, I'm 39 now . . . it's more of a younger man's thing, especially with the newer artists. My favorite thing to do is to kick back and listen to some Lynyrd Skynyrd or some Bad Company, Fleetwood Mac, Pink Floyd, you know?"

WRITER'S MARKET

While many professional songwriters relish the virtually anonymous role of musical Wizard of Oz, others are wanna-be rock stars trapped in a mere mortal's body. At first glance, it would be hard to see David Hodges as simply a studio geek: With his translucent white skin covered with inked-on religious iconography; boyish, square face; and pitch-perfect tenor, he looks and sounds like the kind of guy who would set millions of "Twilight"-loving teenagers' hearts atwitter. He certainly knows how to speak their language.

Born and bred in Arkansas, Hodges grew up in a musical fundamentalist family. He wrote his first song at 15 and by his next birthday had decided his destiny was to become a professional musician. Five years later, in 2000, he teamed up with two local high school kids named Ben Moody and Amy Lee and formed the band Evanescence. The band signed to Wind-up within a year and spent the next two holed up in L.A.'s notorious Oakwood Apartments writing and recording the dozen songs that would make up the band's debut album.

Hodges quit the group in December 2002, three months before the release of "Fallen," an album that would go on to sell 7.3 million copies in the United States, according to Nielsen SoundScan; put the band on stage in front of 60,000 people per night; and eventually earn the musicians Grammy Awards in 2004 for best new artist and best hard rock performance.

Instead, Hodges returned to Little Rock, read books, drank coffee and occasionally watched his former bandmates on TV. "I would see Ben and Amy on the Jay Leno show and part of me really was jealous of it," he says. "But there was a big part of me that was like, 'Man, I've got a good gig here.' Collect the checks and sit at home and hang out with friends and just kind of figure out the next thing. It was a pretty wild experience."

MOVIE MAGIC

Jonsin has "Twilight" on the brain. Specifically, he's thinking about "New Moon," the forthcoming sequel to the hugely popular teenage vampire movie, and in particular, the song that will play as the final credits roll. His wife, sister and niece are deeply immersed in the series and its lore; Atlantic Records chairman/CEO Craig Kallman is calling for soundtrack advice; and the series' author, Stephenie Meyer, is a friend.

But Jonsin realizes that the hip-hop sounds for which he's known don't fit the mood of the film nor the hordes of teenage girls who get off on the themes of repressed sexual desire and danger. But his thundering drums are proving to be an excellent departure point for the lyricists to explore those emotions.

"I try to start with sounds or noises that are unique . . . keyboard sounds, drum sounds," Jonsin says. "Once I have that set up, it's just pulling out the right guitar, setting up the right amp, getting the right bass guitar. Getting the right sound set up. Once that's done we add chord changes, find the right chord changes. Then we add melody, then we start adding drums, stuff like that. That's pretty much how we do it."

"Jim always amazes me, because out of nowhere he just gets these huge amazing sounds," Steve McEwan says. "They always sound refreshing and always sound really current and modern, and he's always a pleasure to work with."

Jonsin is a veteran of several EMI camp outings, the previous one hosted in his own Florida studios.

"Oh, yeah, it's less pressure," he says. "I'd like to say that these people were handpicked to work together—we've done it before. Most of us are like family. If we can hang out in room, drink a beer and eat some food, we sure as hell can jar and make music. There are writers and producers with ego: but they're not here."

BRIT POP

"I always wanted to get a cut to the Backstreet Boys, because was a big fan of the way their records have sounded in the past James Bourne says with a light British lilt. "They recent recorded one of the songs that I wrote with a bunch of peop at one of these camps."

Bourne is the baby-faced youngster in this group of vetera songwriters, but he's had more hits on the charts as a perform than anyone else in the studio this week. His band Busted U.K. No. 1s include "You Said No," "Crashed the Wedding "Who's David?" and "Thunderbirds Are Go." He bounces e ergetically from room to room, quick with a lyric or a melod

Bourne learned the power and reach of pop music at an ear age. His self-guided guitar lessons consisted of playing alor to the top 40 songs he heard on the radio as a tween, and h quickly recognized the patterns and similarities that emerge from his favorite ones. By the age of 12 he was writing his ow and at 17 he had his first hit, "What I Go to School For," wit his band Busted.

"We were an unknown band, but it went straight to No. 3 c the U.K. charts—ahead of 'Cleaning Out My Closet' by Er inem," he says. "It was a real amazing time. I was in my fir year of college and a lot of big songs released that week—Bc Jovi, Eminem—and it went in front of both of them."

Signed to Universal in 2002, Busted went on to score eig top 10 singles in the United Kingdom with four of them goi to No. 1 before breaking up abruptly three years later. The mod was clearly a formula for success—two of Bourne's Busted cha hits, "School" and "Year 3000," were rerecorded and repac aged by the Jonas Brothers on their debut, serving as a sprin board for Disney's young discovery to get a foothold on t charts. "Those kids are really cool, and it's really amazing watch them have the kind of success they're having," he say

At 26, Bourne's years as a teen pop star are behind him, b he's settled quite comfortably into the role of behind-the-scen songwriter. Having been in several bands, he's particular adept at working with upcoming singer/songwriters lookir to crack the code of the charts. He's done more Song Camp se sions that he can count and is a firm believer in the power numbers when it comes to writing.

"It's a proven formula that works," he says. "You put [t gether] a number of people who've had successful songs in t past and it normally happens. You maximize the chances of t good result. Here, you don't have to write down and sign off who did what. Most people here have a reputation that th don't really want to ruin. It's the ones with no rep that can g





Up from Down Under: RENEE CASSAR

ou into trouble. If you write with people you don't really know, ou can get in really dodgy situations when they go, 'I wrote iat and you didn't.' Here, there's an understanding that it works certain way and everyone accepts it."

REATIVE FREEDOM

iancia long lived in a musical world where pop music rarely ept in. "This week was a lot of names I've never heard of be- ore," he says with a laugh. "It's like, 'Oh, we've got a track for ich-and-such,' and I'm like, 'Oh, yeah, cool.' Almost all of iem I didn't know. My daughter needs to keep me hip to it. m 36. She's 13. She's great; I said, 'OK, you're going to be ny consultant.' "

But as the week wears on, he grows more comfortable and times is downright giddy as the songs in his studio start oming together.

"This is really the first time I've been in a room with a unch of people writing," he says during a cigarette break on he studio's fire escape. "What surprised me the most is just ow quick these guys are, but they're careful. I love throw- ng everything at the wall. I think getting in the mind-set is he biggest thing, like how these guys just come in and you n't think too much, you just go forward. You just dig into . Once they got the storyline, the guys would be going crazy, ke, 'What if it's this? What if it's this?' OK, bam, bam, bam. lelodies always came quick. My favorite was just putting up drum beat, playing some chords and each guy was saying, hat's great!' "

USINESS SENSE

lim, silver-haired and seemingly soft-spoken, EMI Publish- g chairman/CEO Roger Faxon doesn't seem as comfortable a recording studio as he is in the boardroom. But as the chief nefactor of the Song Camp, he does have an interest in how e process is going.

So while there's been nary a suit in sight for four long days— d several long nights—of creativity, his arrival is greeted as a lcome respite. But it's also a moment of reckoning. For the first ne all week, the whole group of songwriters gathers together— st in Ciancia's studio, then in Jonsin's—to listen to their songs.

Faxon sits behind the control board, nodding his head as the ngs are cued up and blasted out of the oversized speakers built to every nook of the studio. He nods, he smiles, he makes a ggestion for a minor tweak here and there, while the songwrit- s bounce around the room, miming their various parts, laugh- g at a lyric or wishing there had been time for another take.

Faxon smiles, offers a round of congratulations and slips out e door. Song Camp is over, but the creative fires still burn. ••••

ngs written at EMI's songwriter event were recorded by Mario and o Rida, as well as major acts on Atlantic, Epic, Jive and Disney.

HYBRID THEORY

In Search Of Songs, Peermusic Nurtures Cross-Cultural Collaborations • By Ed Christman

WHEN IT COMES to finding and developing musical talent, peermusic sees the world without borders.

In addition to pursuing the traditional means of searching for songwriting talent, peermusic's staff looks for ways to cross-pollinate musical cultures and styles and move them from one territory to another.

With 34 offices in 28 countries, that philosophy "is very much in the DNA of this firm," chairman/CEO Ralph Peer II says.

While Peer acknowledges that it isn't unusual for publishers to try their luck with a song outside of their home market, such efforts tend to be limited to big hits.

"In addition to the hits that we are fortunate enough to have, we need to also find new sources of music that are outside the mainstream," Peer says. "It's important to us."

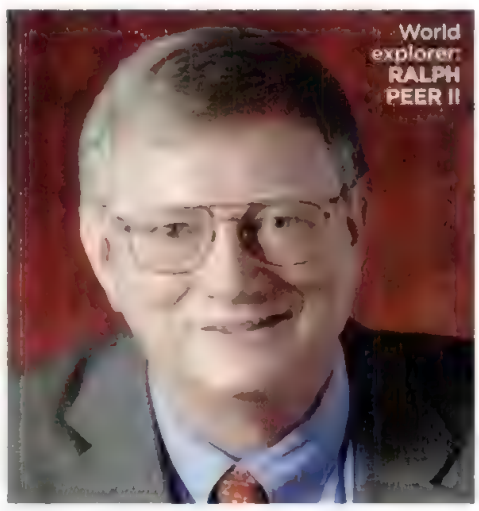
How does peermusic nurture cross-border collaborations? Besides circulating music to peermusic staffers, the company holds meetings around the world where employees from different countries have the opportunity to get acquainted with one another. Not only do staffers get to match faces to names, the meetings allow them to communicate and work better together and to more effectively convey their enthusiasm for a song, according to Kathy Spanberger, president/COO of peermusic's Anglo-American region.

When peermusic VP of A&R and film and TV Sam Kling discovered the Australian pop artist Renee Cassar on MySpace, he enlisted the help of the company's Aussie staffers to meet the artist and woo her, which resulted in a joint signing between peermusic's Sydney and Los Angeles offices.

Sydney staffers also helped Cassar's management get the artist signed to Island Australia, while the L.A. office worked closely with the label to develop the album, co-sponsoring songwriting trips for Cassar to L.A. and Nashville, as well as co-funding her U.S. trip to work with producer Luke Ebbin. "Here was a case where our offices in Nashville and L.A. were able to work with someone from another part of the world and get them with the right people," Peer says.

In another example, Yvonne Gomez, peermusic's Latin creative director for the West Coast and Mexico, was listening to music by Swedish songwriters signed to the company and noticed that "sonically and rhythmically, it was similar to what works well in Latin America," Gomez says.

So she had peermusic's Sweden office send her a selection of songs. She picked 10 and sent them to the company's Argentina and Venezuela offices for Spanish lyrical adaptations. For a few of the songs, Gomez had Spanish demo vocals recorded in L.A. to add to the original Swedish instrumental tracks. Armed with those demos, she has been pitching the songs to Latin labels in the United States and Mexico and has distributed them to the company's offices in Latin America so staffers there can pitch the songs in those countries.



World explorer: RALPH PEER II

In yet another example of cross-border collaboration, peermusic arranged for Anahí, a former member of the Latin pop act RBD, to work with U.S.-based British songwriter Richard Harris and a lyricist from Argentina to write songs for her debut solo album. Kling says the trio produced one of the stronger songs on her album "Mi Delirio," due Nov. 24 on EMI Latin.

An unlikely case of transporting a song successfully to a different market occurred when peermusic's Germany office pitched Rihanna's "Umbrella," co-written by peermusic writer Tricky Stewart, to the German rockabilly band the Baseballs, who covered it in English for their debut album, "Strike," released in May on Warner Music International.

"It's easier to move songs from one country to another," Peer says. "Songs can be molded and changed around, and sometimes the song travels better than the songwriter."

Of course, not every collaboration bears fruit right away, especially in areas where the concept of copyright is still catching on. Peermusic formed a partnership last year with the Ghana-based Kampsite Music to develop the West African music publishing marketplace and boost the international profile of the region's music (Billboard, Oct. 18, 2008). A year later, the company is still working with CISAC and other organizations to establish the necessary legal infrastructure.

Even in areas where the necessary copyright protections are in place, exposing musical talent from one country to listeners in another isn't always easy. Or, as Peer puts it, "You have to respect the fact that ears are different somewhere else." ••••

The Billboard Q&A

David Renzer, chairman/CEO of Universal Music Publishing Group, hails new digital opportunities but warns of challenges for mechanical and performance income. • By Ed Christman



UNIVERSAL MUSIC PUBLISHING Group chairman/CEO David Renzer oversees a company with revenue nearing the $1 billion mark and a global presence that spans 53 offices and 56 countries.

Since Renzer joined the company in 1996 when it was known as MCA Music Publishing, UMPG has grown dramatically through direct signings and catalog acquisitions, including those of BMG Music Publishing, PolyGram, Ronder and Zomba, where he began his music publishing career and rose to become senior VP/GM in his 10 years there.

Under Renzer's leadership, the company has grown into a powerhouse in production music and launched its Latin music division, which won ASCAP's music publisher of the year award four times, and saw its songwriters win, among many other accolades, 27 Grammy Awards and 22 Latin Grammy Awards, including Latin record, song and album of the year awards.

UMPG has had a busy 2009 on the deal front, acquiring the Warner Bros. Entertainment music catalog and the French production music company Kapagama S.A., securing the exclusive administration rights to the Jimi Hendrix catalog outside of the United States and signing worldwide publishing agreements with Eminem, country star Keith Urban, Academy Award-winning composer A.R. Rahman and Grammy-winning composer/Oingo Boingo co-founder Danny Elfman, among others.

In an interview with Billboard, Renzer talks about his company's recent performance, developments in synch licensing and why publishers should collect a performance right in downloads.

How is UMPG faring in the market?

It's definitely a challenging marketplace. If we look at the various segments of our business, mechanical income continues to decline for the entire industry. We are seeing for the first time some challenges even in the performance income area, which traditionally has shown reliable annual growth. Because radio has taken a significant hit in advertising revenues due to the recession, we are starting to see what might be a flat year for performance income.

Likewise, we are seeing some challenges in traditional synchronization areas [due to] the impact the economy has had on industries like automotive. However, we are doing reasonably well in television and film synch licensing and we are still seeing significant growth in videogames. We are pushing the envelope here all the time in new, nontraditional synch—that is everything from the videogame area to lyric merchandise. Some of that is spilling over into digital areas. Also, we have an incredibly strong release schedule from important artists and songwriters. We have an incredibly strong global production music library business. Our classical publishing and Christian publishing businesses are holding up quite well.

What about the settlement revenue coming from pending and unmatched funds and the new digital revenue coming your way?

We are also seeing some nice seven-figures-type of money for online video streaming. Our company has deals in place with MySpace and YouTube and lots of other digital companies. We are projecting our digital collections to grow significantly next year. Digital is in the 7%-8% range and I think it will grow a couple of percentage points [in 2010].

Having said that, one of the challenges for our business remains the slow growth of digital throughout Europe and many other markets. Europe remains a frustrating market. We continue to emphasize to the European Commission that licensing may be a bit burdensome, but the big issue is we are still competing with free. Piracy remains the No. 1 challenge. What we are seeing in Europe with the French initiative, with their "three strikes" anti-piracy legislation, is very positive and we certainly love that. We look forward to seeing similar legislation enacted in other markets.

What are the challenges that you are facing around the globe?

We are seeing a continued stream of deals from our Pan-European licensing initiative, with big providers like Spotify, Nokia, Omniphone and iTunes. In terms of international issues, Europe has to be an important focus because of the euro value of that region.

In the Latin region, we have concluded digital licensing deals with the other major record companies. We are hoping that this will result in some retroactive money being paid and ease digital licensing across the region. There is also an initiative under discussion in Mexico with the publishers and the local society that could ease digital licensing in that territory.

In Southeast Asia, we've successfully launched our Pan-Asian digital deals with several of the major companies and are seeing solid results from those deals. Finally, we remain focused on emerging markets around the globe, such as our recent deal for Dubai and our growing [joint ventures] in India and Turkey.

How are the revenue streams for interactive streaming, music subscriptions and ad-supported services shaping up? Were payments in line with expectations?

The whole subscription area remains a challenging marketplace. It doesn't appear to be a panacea for our industry. Distributions [from digital service providers] are coming in perhaps a little slower than we would like. The amount of data that has to be gone through in the statements is perhaps causing the process to move slower than we would like. The volume is in the ballpark of our expectations and our projections.

The area online attracting the greatest growth is the streaming services, Pandora and Spotify in Europe. While we are happy to see those sites attract listeners, I believe that they are also potentially replacing sales and the performance right [royalty] might not present enough upside to our writers. So I am a little concerned about that, because I see those sites growing rapidly and not the other sites like the legal subscription sites.

What are the legislative agendas that you wish the industry would pursue next?

Certainly, in the U.S., the issue of performance right in a download is very high on the agenda of both ASCAP and BMI. In terms of getting a fix to that issue, it will be a significant uphill battle. But there is an inequity when you download a TV show or a film or a song [because] the performing right exists in a song download outside the U.S. The emphasis is on the audiovisual download, but it's difficult to separate the issues.

There is definitely an equity issue for a film or television composer who may be getting upfront fees, which are under pressure. They get no mechanical royalty when a TV show is downloaded, so they are really getting shut out with no mechanical and no performance royalty when the shows are downloaded.

What are the opportunities going forward and what is the outlook for 2010?

For the first time, we are seeing revenue from all the new digital services and the new business models beginning to emerge, whether it's the iPhone applications that we are licensing, or online lyric from Gracenote, which has done deals with many sites like Yahoo.

While we have all these challenges in our business, I am still optimistic. As the industry is fragmenting, it does require the clout and sophistication of major publishers to license many of these sites. That's one of the areas that perhaps these days major publishers might be at an advantage in the marketplace. We have the structure to offer Pan-European licensing. I am optimistic about our position in the industry and what these new revenue streams portend for the future.

While we are happy to see [music streaming] sites attract listeners, I believe that they are also potentially replacing sales and the performance right [royalty] might not present enough upside to our writers.



SIGNED, SEALED
Rakim delivers on his third solo album



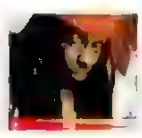
NIGHT AND DAY
The Bravery do pop hits and dark dance



HAVING FAITH
Steven Curtis Chapman endures family tragedy



LATIN FORCE
Ednita Nazario is as popular as ever



BEHIND THE SCENES
Contested Lil Wayne documentary on DVD

27 27 30 31 31

MUSIC

COUNTRY | BY DEBORAH EVANS PRICE

Survival Of The Fittest

Jimmy Wayne Pulls Himself Up By His (Cowboy) Bootstraps

The bright lights and roaring crowds of New York's Madison Square Garden are a long way from the juvenile detention centers of North Carolina where Jimmy Wayne spent parts of his youth. With a new single, a cover of the Hall & Oates classic "Sara Smile," at No. 32 on Billboard's Hot Country Songs chart; a new album of the same name scheduled for release Nov. 23; and a coveted opening slot on Brad Paisley's American Saturday Night tour, Wayne has finally left his turbulent past behind.

Wayne's early life could almost be the subject of a country song. He grew up in and out of foster care and was a homeless teen when he was picked up and placed in a detention center. An elderly couple took him in and helped turn his life around; he went on to college and worked as a prison guard before moving to Nashville.

After the move, Wayne auditioned for industry veteran Scott Borchetta, who then signed him to his first deal on DreamWorks Records in 2001. His self-titled debut, released in 2003, spawned the top 10 hits "I Love You This Much" and "Stay Gone" before DreamWorks closed.

Borchetta, now president/CEO of Big Machine Records and Valory Music, didn't want to let Wayne go and signed him to his new label. In 2008, Wayne released the album "Do You Believe Me Now"; the title track spent three weeks at No. 1 on Hot Country Songs.

"This Jimmy album came together so quickly," Borchetta says of the new release. "Some of these tracks were cut during the 'Do You Believe Me Now' sessions and they kept coming back to me—they were just so good. We then made the decision to cut 'Sara Smile' while Jimmy was still out with Brad Paisley, basically because his fans demanded it. Producer Dann Huff was the final catalyst and injected another level of energy into the album."



He shall overcome: JIMMY WAYNE

The new album was produced by three of country music's heavy hitters—Huff (Rascal Flatts, Bon Jovi, Keith Urban), Nathan Chapman (Taylor Swift) and Mark Bright (Carrie Underwood). The single was produced by Huff and features vocals from Daryl Hall and John Oates. "It's just kind of surreal to hear my voice and their voices on the same song," Wayne says.

"Sara Smile" also includes a song by John Shanks and Keith Urban called "Things I Believe." "Dann said, 'I might have to go ask Keith Urban if he would mind if we cut this song on you,' " Wayne recalls. "He said 'yes' and Dann was surprised that Keith didn't record that himself."

Among the new tunes Wayne penned for the album are "Just Knowing You Love Me," "I'll Never Leave You" and "Elephant Ears," the last of which holds special significance. "It's a combination of my own personal experience and my sister adopting a little girl and just thinking about what kids out there go through in foster homes," Wayne says. "It's a song to bring awareness that those kids need our help."

"I'll Never Leave You" is a tune Wayne wrote with Hall & Oates in mind. "I thought, 'What would I write if I were going to write a Hall & Oates song? What would it sound like?' " he says.

> 'My goal is to be successful in this career and never have to struggle again. I've found something that I really love, not something that I feel like is a job.'
>
> —JIMMY WAYNE

Wayne performed that song and others during a Nov. 2 taping of "Live From Daryl's House," an online show Hall tapes at his home. The episode will be broadcast Dec. 15 on Hall's site (livefromdarylshouse.com).

Wayne also utilizes Twitter, sending frequent messages, photos and even inviting fans to join him at a local restaurant in Nashville after an Oct. 27 Grand Ole Opry appearance. Starting Nov. 23 the label is running a contest asking fans to send a photo of themselves smiling to Wayne's Twitter account for a chance to talk to the artist. The label is also running a radio contest for fans to receive a customized version of the album that puts the winner's name in the title instead of "Sara."

Wayne has been selected as a Breaker Artist in LP33's "Music Magazine" show that airs in McDonald's locations nationwide. The episode featuring Wayne and the video for "Sara Smile" will run Nov. 30-Dec. 14.

"My goal is to be successful in this career and never have to struggle again," says Wayne, who also helps underprivileged youth. "I've found something that I really love, not something that I feel like is a job. I love it with heart and soul. I worked at it and believed with all my heart that it was going to happen." ••••


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6 QUESTIONS with RAKIM

by MARIEL CONCEPCION



Rakim has long been touted as one of the most influential MCs of all time. But even with all the accolades, the New York rapper hasn't forgotten his humble beginnings.

On his third solo album—and first effort in nearly a decade—"The Seventh Seal," due Nov. 17 on his own Ra Records, Rakim says he hopes to "put some love back in New York."

"The majority of this album has that melodic New York sound—I just tried to make it a good, all-around New York album," he says. "That's why I did songs like 'Euphoria,' with [New York rappers] Jadakiss, Busta Rhymes and Styles P—I wanted to make sure our presence was felt."

1 You're about to release your first album in almost a decade. Why did you choose the track "Walk These Streets," featuring newcomer Maino, to reintroduce yourself?

Maino is an artist that I feel walks what he talks—you can tell what he raps about and what he's been through is very similar. You've got a lot of rappers that rap about what they've heard or seen, but I think Maino is one of the rappers that has actually lived it. He has credibility. And that's one of the things I wanted to point out with this album: There's nothing fake on this album. I wanted to make a real album and at the same time show some love to the people I got respect for and vice versa.

2 Which rappers are authentic and excellent right now?

Lil Wayne is doing his thing and so is Drake. But I really like the way Fabolous is holding down New York right now. Jadakiss is also repping New York, heavy.

3 Speaking of New York, what do you think of critics claiming the Big Apple isn't holding its weight in terms of the genre these days?

New York is kind of all over the place with its sound right now. Overall, I think the substance of hip-hop is a little shallow and I think listeners and consumers realize that. We need to get back to a little more consciousness—to the essence of hip-hop, not just partying and negativity.

4 What's to blame for the current state of hip-hop?

Radio plays a big part. Before, labels were able to predict what would be a hit or not, but these days, radio has so much control and power that labels sign acts based on what radio will play. It's unfortunate because a lot of it is politics instead of talent. Everyone is trying to make money, and the genre is being manipulated by money. You have a lot of material out there, especially from New York, that should be getting airplay, but then you have powers that be that push that to the side. If your label puts a lot of money behind your project, then you'll hear your music on the radio. Otherwise, it's a struggle.

5 You signed your last deal in 2000 with Dr. Dre's Aftermath label. Why did you decide to walk away from it three years later?

One of the main reasons why it didn't work out for me and Aftermath is because I felt my music should sound one way and they felt it should sound another. But, I learned a lot from watching Dre, and when I left California, I knew it was time for me to get my own label. I was fortunate enough to team up with Montana and Tuscan Villa for distribution and to be able to drop my album myself.

6 You released your first album, "Paid in Full," in 1987 with your former partner Eric B. Considering your long career, do you feel you get your due?

I feel like I deserve a little more credit. There are certain things that I wish people knew—certain things that I feel I started and certain things that I'm responsible for. Sometimes you wish people knew where a certain style of rapping came from or who was the first one to say whatever. That isn't always the case, though. Hopefully, I can get back to where I start setting trends again. Even more, I hope I make that happen with this album. • •

BY EVIE NAGY

PRETTY HATE MACHINES

The Bravery Brings Darkness To The Dancefloor

The songs on the Bravery's third studio album, "Stir the Blood," due Dec. 1 on Island Records, have titles like "Red Hands and White Knuckles," "Hatefuck" and "Slow Poison" (the first single)—quite a change from earlier tracks like "An Honest Mistake" and "Believe." Frontman/songwriter Sam Endicott says that the songs on "Stir the Blood" came from a "darker, angrier place" than previous work. But ironically it's a dance album, much like the band's self-titled debut.

This return to form is one reason behind the band's decision to take an unusual step to promote the album—completing a U.S. tour before its release, with only one single sent to radio.

"It's risky, because the profile of the band is down a little bit. We haven't been on tour for a year-and-a-half; our last album ["The Sun and the Moon"] came out over two years ago," manager Pete Galli says. "You're going to play a bit smaller venues than you normally do, because there isn't as much heat." But the idea, he says, is to "rejuvenate the fan base," get longtime listeners excited about the new material and offer opportunities like a presale where those who order the album for $10 at a concert get to meet the band after the show.

"It's old school—they sign up on a piece of paper with their address and we send them a physical CD," Galli says. "We'd talked about doing a download card that fans could use on the day of release, but there's something about getting it in the mail, and that way we can send them the Friday before release. There's a value in getting it first."



Another grass-roots success has been the video for "Hatefuck," which the Bravery produced and distributed online without the label's participation. " 'Hatefuck' has become the biggest fan favorite of any of the new songs," Galli says. "It probably has more momentum than the actual single itself, from a groundswell perspective. But you can't exactly convince your label that your first single should be called 'Hatefuck.' "

Also giving a significant bump to the Bravery's profile before the album's release is Endicott's recent turn as a pop songwriter: He wrote the title track single for Shakira's upcoming album "She Wolf," which has peaked at No. 11 on the Billboard Hot 100 and No. 8 on the Hot Digital Songs chart, in addition to two more songs included on various international releases of the album. The collaboration came about when Shakira contacted "Stir the Blood" producer John Hill, who asked Endicott to write a few tracks to play for her while working on the Bravery album. And while the match seems unlikely at first, Endicott says it was an easy musical transition.

" 'She Wolf' is in a way very similar to Bravery music in that it's based on a dance beat and a disco bassline," Endicott says. "I'm a bass player first and a singer second, so a lot of our stuff is based on that kind of rhythm."

"In the beginning I was worried about what writing a song for Shakira would do for the Bravery's credibility, but it's turned out to be the opposite," says Galli, who adds that Endicott co-wrote a song for an upcoming Christina Aguilera album, and demand for his time as a songwriter is growing. "I think people saw style over substance at the beginning [of the band's career]. But they've weathered that and have grown through the records, and what's funny is that people have partly realized it because Sam has written a global pop smash." • •

LATEST BUZZ

>>>YOUNG MONEY ALBUM TITLE ANNOUNCED

According to Universal Music Group's Web site, the title of the Young Money disc that will be packaged with Lil Wayne's rock album, "Rebirth" (Dec. 15), will be "We Are Young Money." Originally scheduled for April 7, the first single, "Prom Queen," was produced by Infamous and Andrew "Drew" Correa; producers Cool and Dre and Develop also have tracks on "Rebirth." Although the album is mostly rock, one of its leaked songs, "Fix My Hat," is one of the few rap tracks that the set contains.

>>>'CRAZY LOVE' GETS RERELEASE

Canadian singer Michael Bublé tells Billboard.com that he plans to reissue "Crazy Love"—which spent its first two weeks at No. 1 on the Billboard 200—next year with additional songs that he recorded during the album's sessions. Among them will be "Hollywood Dead," which will be the set's third single after "Have I Met You" and "Hold On." A release date for the album's new edition hasn't yet been announced.

>>>GERMANY BANS RAMMSTEIN ALBUM

The album "Liebe Ist Für Alle Da" by the German hard rock group Rammstein has been banned from public display in German stores due to its depictions of sadism and masochism, which have been deemed harmful to children and young people. Announcing this ruling, Petra Meier, the deputy president of the Federal Office for the Examination of Media Harmful to Young People, cited multiple tracks as well as the artwork showing guitarist Richard Kruspe with a masked, naked woman on his knees. The album may no longer be advertised or placed on open exhibition where children younger than 18 may access it.

Reporting by Crystal Bell, Gary Graff and Wolfgang Spahr.

ALBUMS

GOSPEL

TRIN-I-TEE 5:7

Love, Peace, Joy at Christmas

Producers: *The Bama Boyz Spirit Rising/Music World Music*

Release Date: *Oct. 27*

The girl group Trin-I-Tee 5:7 delivers its first holiday album with the combined CD/DVD package "Love, Peace, Joy at Christmas." Those expecting the award-winning act to stay within gospel's confines will be pleasantly surprised. In addition to inspirational standards and contemporary Christian offerings like "Joy to the World," "O Holy Night" and "Mary Did You Know," members Chanelle Hayes, Angel Taylor and Adrian Anderson stretch their wings on attention-grabbing, jazzed-up versions of "White Christmas" and "Winter Wonderland" as well as a poignant cover of the Jackson 5's "Give Love on Christmas Day." Rounding out the album is a bonus track by Trin-I-Tee 5:7 labelmate Brian Courtney Wilson, who renders a credible cover of the Donny Hathaway classic "This Christmas." The companion DVD comprises five live Trin-I-Tee 5:7 performances from the recent TV special "Gospel Music Channel Presents: Christmas at Union Station." Overall, the package shines a deserved light on Trin-I-Tee 5:7's vocal hallmark—smooth, effortless harmonies.—*GM*

THE CLARK SISTERS

Family Christmas

Producer: *Asaph Alexander Ward*

Karew Records/EMI Gospel

Release Date: *Oct. 13*

The Clark Sisters' new holiday album, "Family Christmas," is truly a family affair as sisters Twinkie, Karen, Jacky and Dorinda are joined by younger members of the Clark clan. Karen's son, J. Drew Sheard, penned the gorgeous track "Beautiful Christmas," which features sister and chart-topping gospel artist Kierra Sheard on lead vocals. J. Moss serves up a potent version of Donny Hathaway's "This Christmas," while his brother, Bill Moss Jr., contributes a warm take on "We Are the Reason." And the sisters deliver stellar new renditions of "Silver Bells," "Silent Night" and "Hark the Herald Angels Sing." It's been more than 30 years since the Clark Sisters issued "New Dimensions of Christmas Carols"—here's hoping they don't wait that long again to deliver another holiday gift like this glorious album.—*DEP*



STING



If on a Winter's Night . . .

Producers: *Robert Sadin, Sting*

Cherrytree/Deutsche Grammophon

Release Date: *Oct. 27*

Sting has said that his latest album, "If on a Winter's Night . . .," was inspired by his favorite cold-weather season. But what's surprising about the best cuts from the 15-track set is how much heat the Police frontman and his varied collaborators create. On "Christmas at Sea"—a Robert Louis Stevenson poem set to music by Sting and Scottish harpist Mary MacMaster—the players layer folky string-band licks over a percolating African-inspired groove, and "The Burning Babe"—based on a 16th-century poem by the Jesuit writer Robert Southwell—climaxes in a surprisingly fierce bit of sax-and-drums clatter by jazz veterans Kenny Garrett and Jack DeJohnette. Elsewhere, Sting recasts "The Hounds of Winter" (from his 1996 album "Mercury Falling") as a slow-mo bossa nova with percussion by Brazil's Cyro Baptista. And "Hurdy Gurdy Man" turns a bit of Schubert into a fireside lullaby.—*MW*

POP

STRAIGHT NO CHASER

Christmas Cheers

Producers: *Straight No Chaser, Deke Sharon*

ATCO/Atlantic

Release Date: *Nov. 3*

The a cappella group Straight No Chaser's second holiday-themed album, "Christmas Cheers," may feature traditional songs like "We Three Kings," "O Holy Night" and "Jingle Bells," but the vocal ensemble puts its own spin on the tunes using a variety of genres to spread winter cheer. The familiar "Let It Snow" is reworked as a sassy R&B tune with a funky interlude, while the swinging "Rudolph the Red-Nosed Reindeer" features the pizzazz of big band music. Straight No Chaser loosens up from the straight-ahead approach of its first holiday album by weaving jokes in between songs and often pausing for wisecracks—a cover of "Santa Claus Is Back in Town" features a spot-on impersonation of Elvis Presley, where a group member says, "Santa's left the building, baby, he's comin' for you." "Christmas Cheers" offers a few originals, including the tongue-in-cheek title track, which references Christmas sweaters and spiked eggnog.—*SG*

DAVID ARCHULETA

Christmas From the Heart

Producer: *Jeff Archuleta*

19/Jive Records

Release Date: *Oct. 13*

Former "American Idol" contestant David Archuleta's new holiday album, "Christmas From the Heart," puts the singer's mellifluous voice front and center and wins over the listener with his original renditions of classic holiday music. Archuleta's velvety delivery of "Silent Night" lulls the listener into a dreamlike state, while the string arrangements on "Oh Holy Night" add to the intensity. And his Latin vocals combined with an urgent backbeat on "Pat-a-Pan" lend a more contemporary feeling to the set. Archuleta pays tribute to his Latin heritage by singing in Spanish on "Riu Riu Chiu"; elsewhere, the singer summons his usual pop style (while slipping in light sleigh bells) for "Melodies of Christmas," a song he co-wrote. Archuleta's vocal virtuosity gives "Christmas From the Heart" a timelessness that should appeal to his fans and lovers of the traditional.—*KP*

ROCK

NEIL DIAMOND

A Cherry Cherry Christmas

Producers: *various*

Columbia Records

Release Date: *Oct. 13*

The listener's reaction to the concept of Neil Diamon covering Adam Sandler "The Chanukah Song" is pretty good predictor o how he or she will respon to the third holiday comp lation of Diamond's caree While many of the classi songs are remasters fro earlier recordings—includ ing the tenor sax-heavy "Th Christmas Song" and th gospel choir-assisted "Jo to the World"—the ne



ANDREA BOCELLI

My Christmas

Producers: *David Foster, Glen Ballard, Alan Silvestri*

Sugar/Decca

Release Date: *Nov. 3*

It's difficult to know which of Andrea Bocelli's duet partners on his first holiday album, "My Christmas," makes for the most unlikely match with the Italian pop-classical crooner. There's Mary J. Blige, who bends the melody of "What Child Is This" into new R&B shapes. There's also Reba McEntire, next to whom Bocelli couldn't sound less down-home, in a gently swinging version of "Blue Christmas." Of course, neither of those stars usually work in children's venues, nor are they made of felt—both of which are the case with the Muppets, who show up for "Jingle Bells." (More characteristic guests on the set include Natalie Cole, Katherine Jenkins and the Mormon Tabernacle Choir.) Though there's no shortage of starchy church-service fare ("Angels We Have Heard on High," "Adeste Fideles"), much of "My Christmas" seems intended to show off Bocelli's previously disguised playfulness. That doesn't mean it's terribly playful—his version of "Santa Claus Is Coming to Town" doesn't contain a drop of wit. But isn't it nice to hear the big guy try?—*MW*



BOB DYLAN

Christmas in the Heart

Producer: *Jack Frost*

Columbia Records

Release Date: *Oct. 13*

Bob Dylan is so far into the creative renaissance that began with his 1997 album, "Time out of Mind," that even fans could forget his knack for taking unexpected left turns. But even by Dylan's standards, his new album "Christmas in the Heart" is an odd one—a collection of straight-ahead Christmas songs that benefits Feeding America, as well as food charities in other countries. But it will remind listeners that for nearly a decade Dylan has been working on his croon—exploring musical styles that are more polished than folk and blues. This set, which mixes holiday classics like "Here Comes Santa Claus" with lesser-known songs like "Christmas Island" and a raved-up, accordion-heavy take on "Must Be Santa," includes a breadth of styles that reminds one of Dylan's satellite radio show as much as his albums. And speaking of left turns, he sings part of "O Come All Ye Faithful" in Latin—and gets away with it.—*RL*

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racks come off as though hey were recorded over a glass or two of mulled cider. The title track name-drops a lew of Diamond hits as ways to celebrate the eason, wishing listeners a merry cherry, holly holy, ockin' rolly Christmas"; one hat "feels like pretty amazin' race, if you know what I nean." Meanwhile, "The Chanukah Song" is exactly what one might imagine—Diamond having some fun with Sandler's modern holiday hit, with some added electric guitar.—*EN*

COUNTRY

SUGARLAND

Gold and Green

Producers: *various*

Mercury

Release Date: *Oct. 13*

Christmas collections can present a slippery slope—albums of covers rarely stand up to the classics and sets of all new material struggle to capture the comfort and joy of the season. Thankfully, Sugarland delivers with its new holiday album, "Gold and Green," a smart and comfortable mix of standards and new songs penned by the duo's Jennifer Nettles and Kristian Bush and a few friends. Nettles' trademark growl and playfulness on "Winter Wonderland" and "Nuttin' for Christmas" are just what the December doctor ordered. Bush's lead vocal on the steel guitar-laden "Holly Jolly Christmas" beautifully blends with Nettles' intertwining reprise of "Winter Wonderland." But the proof in the pudding is the fresh yet familiar-feeling originals. The gorgeous opener, "City Of Silver Dreams" (penned with Ellis Paul), tells the tale of a town transformed, while the soulful "Coming Home" borders on a full-on gospel number complete with B-3 organ. Bush's take on "Maybe Baby (New Year's Day)" shares the modern classicism of Dan Fogelberg's "Same Old Lang Syne."—*KT*

VITAL REISSUES

VARIOUS ARTISTS

A Christmas Gift for You From Phil Spector

Producer: *Phil Spector*

Phil Spector Records/Legacy

Release Date: *Oct. 26*

The first song on Phil Spector's famous Christmas album is Irving Berlin's "White Christmas," one Russian-American Jew's holiday greeting to another. But Spector's version—sung by Darlene Love and arranged with his famous Wall of Sound—gives the song a distinctly Los Angeles twist as Love sings of warm weather and palm trees. The Ronettes, the Crystals and Bob B. Soxx & the Blue Jeans help Spector reinvent classics like "Frosty the Snowman" and "Winter Wonderland" as what the producer once called "little symphonies for the kids." It was for this album that Spector, Ellie Greenwich and Jeff Barry wrote "Christmas (Baby Please Come Home)," which made the holidays sound downright sexy. And the Crystals' version of "Santa Claus Is Coming to Town" inspired a similarly dramatic version by Spector fan Bruce Springsteen. Winter wonderland never got any weirder—or more grandly beautiful.—*RL*

SINGLES

HIP-HOP

SNOOP DOGG FEATURING THE-DREAM

Gangsta Luv (4:17)

Producers: *Christopher "Tricky" Stewart, Terius "the-Dream" Nash*

Writers: *T. Nash, C. A. Stewart, C. C. Broadus Jr.*

Publishers: *various*

Doggystyle/Priority/Capitol

At first listen, Snoop Dogg's "Gangsta Luv" appears to have all the necessary elements for a hit. Co-writer/co-producer the-Dream delivers a likable chorus, singing, "Everytime I come around, shawty love me down/Run off on me like click-clack/Throw it out like, 'Take that,' " atop keyboard licks that recall Kid Cudi's "Day N Nite." The track also continues the lady-loving theme of Snoop's 2003 hit "Beautiful," but six years later, it's the Doggfather's own lyrics that seem to fall short. While he hasn't been as lyrically inventive for some time now, the rapper sounds almost indolent on "Gangsta Luv," coasting with lines like, "I bowled up a winner, and put it up in the air/Got that lil dress on, you coming up outta there." Let's hope fans can overlook those lackluster rhymes and focus on the song's stronger, radio-friendly elements.—*MC*

POP

LADY GAGA

Bad Romance (4:54)

Producers: *RedOne, Lady Gaga*

Writers: *N. Khayat, S. G. Germanotta*

Publishers: *various*

Streamline/Konlive/Cherrytree/Interscope

"I want your ugly, I want your disease/I want your everything as long as it's free," a mischievous Lady Gaga croons on the opening lines of "Bad Romance." "I want your psycho, your vertigo stick/Want you in my rear window/Baby, you're sick." Hardly the stuff of a loving relationship, but according to this new track from Gaga's expanded debut album, "The Fame: Monster," no coupling is complete without a healthy dose of dysfunction. As she did on her previous No. 1 hit "Poker Face," Gaga splinters the song's title into singsongy syllables, interspersing them with "Ooh la las" over industrial-dance synths that rev up in dizzying fashion, giving an otherwise fairly simple production an illicit feel. "Bad Romance" isn't quite as catchy as the other songs from Gaga's 2009 hit streak, but it has wicked sex appeal.—*MH*

PINK

Funhouse (3:24)

Producers: *Tony Kanal, Jimmy Harry*

Writers: *Pink, T. Kanal, J. Harry*

Publishers: *various*

LaFace/Jive Records

On Pink's biggest pop hits, art has almost always imitated life. It's no different on the title track and fourth single from her "Funhouse" album, which readdresses the singer's rocky relationship with husband Corey Hart—and thank goodness for that. Pink again displays her versatility on this complex number, which calls for blues, funk and rock vocal stylings that few other pop stars could pull off. The singer delivers with full force, colliding with lively guitar licks and hints of synth. Co-producers Jimmy Harry and No Doubt's Tony Kanal, who also co-produced Pink's previous hit, "Sober," provide a bluesy shuffle and pulsing, organ-driven bridge that drives the song home. "Funhouse" is the latest hit from Pink's most varied and compelling set since her 2001 breakthrough album, "M!ssundaztood."—*MM*



CHRIS YOUNG

The Man I Want to Be (3:27)

Producer: *James Stroud*

Writers: *B. James, T. Nichols*

Publishers: *various*

RCA

Chris Young's previous single, the sultry "Gettin' You Home (The Black Dress Song)," earned the Murfreesboro, Tenn., native his first No. 1 country hit, and his follow-up also has the potential to reach the summit. Penned by Brett James and Tim Nichols, "The Man I Want to Be" is a thoughtful ballad written from the perspective of a man who knows he's made mistakes, as Young sings, "I want to be a good man/A do-like-I-should man/The kind of man the mirror likes to see." Young has a rich, resonant voice and delivers a potent vocal that is emotional, yet restrained. It's a remarkably seasoned performance by a young talent who has the vocal chops and sensibility to follow in the footsteps of his hero, Keith Whitley. Yes, that's high praise, but Young has earned it.—*DEP*



DADDY YANKEE

Grito Mundial (3:05)

Producers: *Raymond Ayala, Eli "El Musicologo." Menes*

Writer: *R. Ayala*

Publisher: *Los Cangri*

El Cartel

With the 2010 FIFA World Cup in South Africa around the corner, Daddy Yankee aims to score the kind of goal Ricky Martin did with his 1998 hit, "The Cup of Life." Yankee's "Grito Mundial"—in Spanish, the title can mean "Worldwide Shout" or "World Cup Shout"—opens with carnivalesque fanfare, matching rowdy chants to a dance beat that could bring a stadium's worth of soccer diehards to their feet. Fans are pushing for this first single from the Puerto Rican artist's upcoming album, "Daddy Yankee Mundial," to be used as the official World Cup anthem. With so many samba whistles, "Grito" could easily be dedicated to Brazil, but Yankee's self-penned lyrics call for unity among all Latin American countries. It's another potential radio hit with plenty of gasolina.—*JCN*



LEGEND & CREDITS

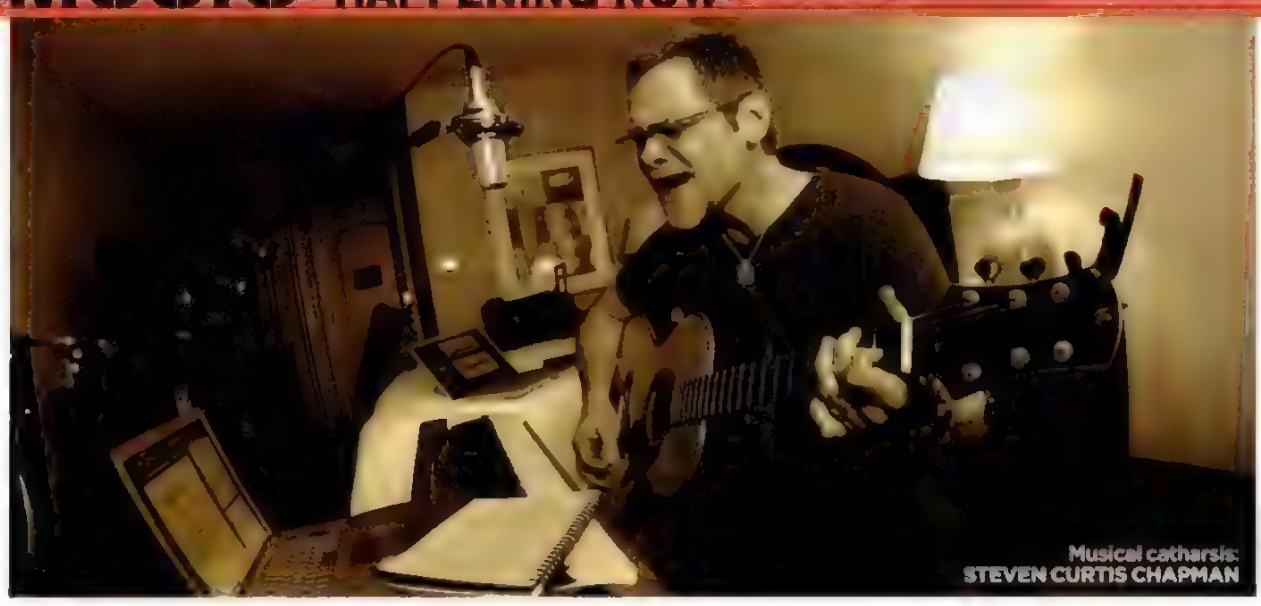
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Musical catharsis: STEVEN CURTIS CHAPMAN

CHRISTIAN BY DEBORAH EVANS PRICE

Finding Strength In Music

Steven Curtis Chapman Comes Back With Album Following Daughter's Tragic Death

Steven Curtis Chapman wishes he had never written the songs on his new album, "Beauty Will Rise" (Sparrow Records/EMI, Nov. 3), which debuts this week at No. 1 on Billboard's Top Christian Albums chart. That's because the songs were written following the death of his 5-year-old daughter Maria, who was killed May 21, 2008, when Chapman's 17-year-old son accidentally hit her while pulling into the family's driveway in a sport utility vehicle.

"The last thing I wanted was to turn any of this into a song," Chapman says. "After we lost Maria, I did not know if I would ever write anymore songs or ever sing again."

His songwriting, however, became a cathartic experience. "You realize, 'God, this is what happened and now what would you have me do? How would beauty come out of this and what would that look like?' " Chapman says of the questions he asked as he wrestled with his faith. "Songs slowly began to come out as I tried to process what my family and I were thinking and feeling."

Chapman—the Christian music industry's most-awarded artist with more than 50 Dove Awards and five Grammys to his credit—wasn't signed to a label when he recorded "Beauty Will Rise." The singer/songwriter, who has recorded with Sparrow for more than two decades, decided at the time that if he signed another record deal, it would be after he finished recording this project. "If there was ever a recording I was going to make that I could not let anyone speak to me abou the process, this was it. For better or worse, it just had to com straight out of my gut."

Chapman recruited Brent Milligan as his co-produce More than half of the album was recorded in dressing room and hotels during Chapman's United tour with Michael W Smith. "We would set up a little makeshift studio and record, Chapman says. And although several labels were vying t release "Beauty," he returned to the familiarity of the Spar row team.

"People will find encouragement and hope in this albun regardless of their life situation," says David Sylvester, prod uct marketing director for EMI Christian Music Group. Th label hosted a release-date webcast from Chapman's hom studio as well as a webcast for Christian radio. "Over 40 sta tions signed up to watch and about a third of them watche with their entire staff," Sylvester says.

Christian retail has also supported the project. "Famil Christian Stores and Lifeway both worked to deliver sig nificant positioning even though we were right up agains their deadlines," Sylvester says. "Family Christian imple mented a presell in all their stores, with consumers imme diately receiving a CD single of [the lead single] 'Heave Is the Face.' "

While "Beauty" is a very personal project, it also strikes universal chord. The lyrics are honest and vulnerable, espe cially on songs like "Heaven Is the Face"—No. 16 on the Hc Christian Songs chart—and "Questions," on which Chap man asks, "Who are you God?/Cause you are turning out t be so much different than I imagined." Yet hope reverberate as well on other tunes like "Spring Is Coming," "Our God I in Control" and "I Will Trust You."

As evidenced by those songs, Chapman's faith remain strong. "The hope that we have has allowed me to share thi music and this recording with people," he says. " 'Beauty will always be the album that I wished I would have neve written. But part of the process in doing this is to see Go bring beauty out of the ashes and see the comfort in othe people that can come from this." ...

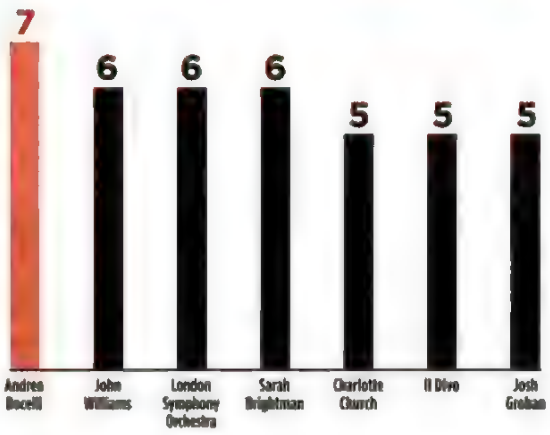

Deck the h... ANDREA BOCELLI

'TIS BOCELLI SEASON

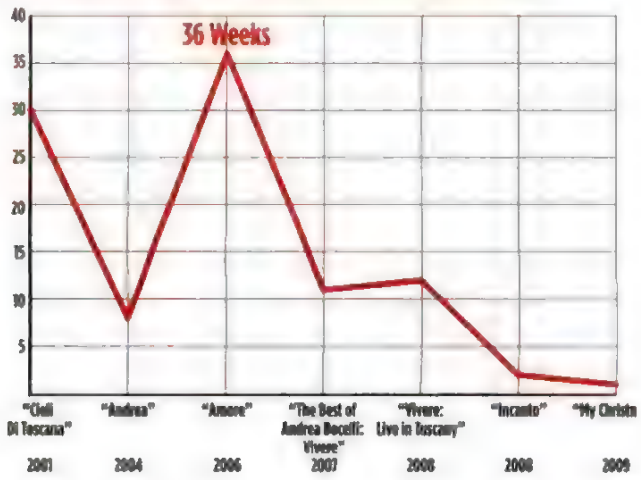
Andrea Bocelli's "My Christmas" debuts on the Billboard 200 at No. 3 with 149,000 copies sold, ac cording to Nielsen SoundScan. It is the Italian singer's fifth top 10 release and his best sales wee since "Cieli Di Toscana" sold 177,000 during Christmas week in 2001.¶ The new album's sales tota is also Bocelli's second-best opening week—the 1999 "Songo" sold just a couple of hundred mor copies in its first week. "My Christmas" begins at No. 1 on both Top Holiday Albums and Top Clas sical Crossover Albums.¶ The latter tally gives Bocelli a record seventh chart-topper. He was prev ously tied for most No. 1s in the 16-year history of the chart with John Williams, Sarah Brightma and the London Symphony Orchestra. And the arrival of "Christmas" atop the Classical Crossove chart is the artist's 100th cumulative week at No. 1 (see chart).¶ The David Foster-produced albur primarily features English recordings of seasonal songs like "White Christmas," "Santa Claus I Coming to Town" and "Silent Night." Bocelli is joined by guests including Natalie Cole, Reba McEr tire, Mary J. Blige and the Muppets.

—Keith Caulfiel

ARTISTS WITH THE MOST NO. 1s ON TOP CLASSICAL CROSSOVER ALBUMS



ANDREA BOCELLI'S NO. 1s ON TOP CLASSICAL CROSSOVER ALBUMS



LATIN BY LEILA COBO

Are Awards In Synch With Consumer Desires?

Ednita Nazario Continues At No. 1 As Latin Grammys Help Post Gains For Others

Following the recent 10th annual Latin Grammy Awards in Las Vegas, veteran Puerto Rican artist Ednita Nazario continues her reign at No. 1 on Billboard's Top Latin Albums chart for a second consecutive week with "Soy" (Sony, Oct. 27). Sales of the album (23,000 copies, according to Nielsen SoundScan), primarily from Puerto Rico, nearly doubled those of this week's No. 2 album, Aventura's "The Last." That Sony album has already spent 22 weeks on or near the top of the Latin Albums chart.

But looking beyond the top echelon, an important part of the Latin sales chart movement this week is related to the Latin Grammy Awards—but not always in obvious ways.

In terms of percentages, the Latin Grammys resulted in some of the biggest across-the-board increases in album sales for the weekend following the Nov. 5 telecast. But in terms of copies sold, the results were more modest—befitting the times—with not a single artist selling more than 1,000 copies from the previous week. This also illustrates how awards aren't always in synch with consumer sentiment.

The biggest percentage gainer this week is the Puerto Rican duo Calle 13, which won five Latin Grammys and posted a 134% sales increase. But the unit sales gain was minuscule. The pair's album, "Los de Atras Vienen Conmigo" (Sony), barely re-entered the chart at No. 74, despite a high-power performance alongside Ruben Blades and members of Cirque du Soleil.

The biggest gainer in terms of sales was Person of the Year honoree Juan Gabriel. His 30-plus-minute performance—unheard of on a Latin music awards show—resulted in an 88% gain and the biggest rise in copies sold—close to 1,000—for his hits album "Mis Canciones" (Discos 605/Sony).


Still No. 1: EDNITA NAZARIO

Next up behind Calle 13 in terms of percentage hikes is Wisin & Yandel, who saw an 81% increase in sales for their album "La Revolucion" (Machete/Universal). Luis Fonsi received an 80.4% boost for "Palabras del Silencio" (Universal Music Latino), which climbed from No. 19 to No. 14 after 63 weeks on the chart. Other gainers include Luis Enrique's "Ciclos" (Top Spot), which jumped 39-21 on an 89% increase in sales but sold fewer copies than Fonsi, and Laura Pausini's "Primavera Anticipada" (Warner), which rose 26-17 on a 55% increase in copies sold.

Surprise best pop duo or group winner Reik nearly doubled its album sales as "Un Dia Mas" entered the chart at No. 30. But as with Calle 13, Reik's unit gain was very small.

In all fairness, expecting substantial increases at a time when Latin music sales have taken a major beating is unrealistic. Plus, Latin music awards shows never deliver the kind of sales gain like that of mainstream awards programs. In terms of ratings, however, the Latin Grammys posted higher numbers than last year. This year's show had a 25.4 rating among Hispanic viewers, according to Nielsen; was watched by an average of 5.8 million viewers; and finished as the most-watched show on Spanish-language TV for the week that ended Nov. 8. In that context, the sales results are very disappointing. And it again underscores the fact that what people like to watch on TV and what they actually buy can be two different things. ••••

WAYNE'S WORLD

Delayed by a lawsuit, the Lil Wayne documentary "The Carter" will now come out on DVD Nov. 17 in the United States. Produced by Quincy "QD3" Jones III and directed by Adam Lough, the 90-minute film is currently the focus of a presale and in-sale promotion in partnership with LimeWire.

"The Carter" offers an engaging, fascinating and sometimes humorous look at one of music's most popular artists. Filmed seven months before and a couple of months after the momentous release of Lil Wayne's 2008 platinum-selling "Tha Carter III," the documentary follows the rapper and his entourage on- and offstage in locales like Amsterdam, New York and Los Angeles.

Yes, blunts and cough syrup are in evidence. But more compelling is the man behind the star persona and the creative force that drives him. As he notes about growing up: "I didn't want to play hide and seek. I watched 'Star Search' and 'Showtime at the Apollo.' " Offering personal perspectives are manager Cortez Bryant, Cash Money principal Brian "Baby" Williams and Wayne's daughter, Reginae Carter.

"Like James Brown, this guy works 100 times harder," says Jones, who operates Digerati Holdings (which contracted with Wayne and Young Money to do the film) and QD3 Entertainment. "He's obsessed about excelling as a lyricist and recording more songs." Lough adds, "Beyond the media hype, I hope viewers will realize how much of a genius Lil Wayne is."

Premiering last January at the Sundance Film Festival, the documentary's wide release was delayed when Wayne filed suit in March for breach of contract regarding the final edit of the project. The court rejected the claim after Digerati filed a countersuit. Although Jones' company was given the right to release the film, appeals filed by both parties are still pending. Wayne also faces jail time in 2010 after pleading guilty to a charge of attempted criminal possession of a weapon.

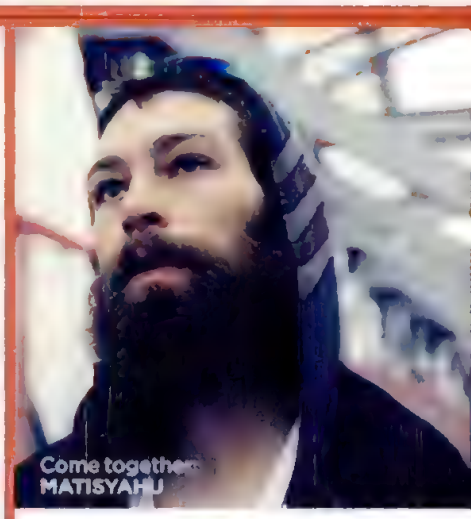
In the meantime, self-described "super tech geek" Jones is mounting a major viral campaign around the DVD. In a marketing first for LimeWire, the portal is hosting a pre-order campaign and special giveaway promotion. LimeWire CEO George Searle says, "It's no secret that we'd like to work with the entire music industry." Rounding out the film's digital push are Twitter contests for free screening passes, a Web site (thecarterdoc.com) and iTunes as well as YouTube and MySpace.

Jones says, "We wanted to do this film five years ago but the distributor didn't understand the Lil Wayne movement. We were lucky this time; we caught a special window in his life and career."

—Gail Mitchell



Creative forces: LIL WAYNE and JONES (inset)


Come together: MATISYAHU

OLYMPIC DREAMS

Apart from the gold, silver and bronze medals, the Olympics are about bringing together various countries and cultures. As an artist who merges Hasidic Judaism with reggae beats—plus hip-hop and rock—Matisyahu can definitely relate. The artist's uplifting anthem, "One Day," has been tapped as the theme song for NBC's "Countdown to Vancouver" promotional campaign for the 2010 Winter Olympics (Feb. 12-28).

"One Day" is the lead single from Matisyahu's third album, "Light," released in August. The Epic artist describes the song as being about "unity and coming together for one common cause; about putting aside all differences and issues to connect in some way."

The spot premiered Nov. 3, ran all day Nov. 4 on all of NBC's affiliated cable networks, including Bravo, Oxygen, MSNBC and USA, and will air on NBC through February. It features Vancouver contenders Apolo Ohno (speed skating), Lindsey Vonn (alpine skiing), Shaun White (snowboarding), Gretchen Bleiler (snowboarding) and Tanith Belbin and Ben Agosto (figure skating) describing what the Olympics mean to athletes and spectators alike. Matisyahu says, "When you see what those athletes go through and being the background for that . . . it pulls on the heartstrings."

For the week that ended Nov. 8, "One Day" experienced a 13% increase in download sales—its first weekly increase since the beginning of October. To date, the song has sold 117,000 downloads, according to Nielsen SoundScan. In keeping with his cross-genre style, Matisyahu says fans can expect a new version of "One Day" featuring Akon to premiere in the next few weeks.

In the meantime, Matisyahu is touring in support of "Light," working with Kenneth Cole on the "One Day for Change" viral campaign on Twitter and participating in a Charity Folks online auction—the prize being a Brooklyn bike ride with the artist. Matisyahu is also finalizing details for his fourth annual Festival of Light in New York during Hanukkah, which begins Dec. 11. *—Kelly Staskel*

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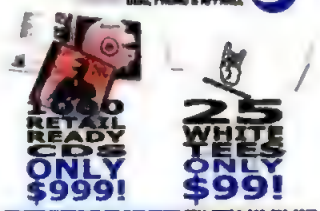
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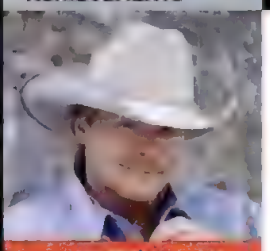
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



ARREL'S BOUNTY

an Jackson claims his top 10 set on the Top ntry Albums chart with the ker Barrel-exclusive gs of Love and Heart- ." The hits package is the of three albums in his deal the retailer that alto des a variety of branded chandise.

LIDAY RETURNS

om now through mid- ary, the seasonal Top day Albums chart will ear every week in print, in of the Top Pop Catalog t. The Catalog tally will inue to be available ly at billboard.biz/charts.



AT NO. 1

he same week that Dave l bows at No. 11 on the oard 200 with his group Fighters, his former band na's "Live at Reading" ts atop Top Music Video (see page 36). The set ures the act's performance 1992 Reading Festival.

CHART BEAT

Pet Shop Boys are the first o or group to reach a uble-digit No. 1 total on Hot nce Club Songs, as "Did You e Me Coming?" becomes ir 10th topper. 2009 marks first year in which the pair, ich has been charting since 86, has notched a trio of top es on the tally, having risen No. 5 in January as a guest Robbie Williams' "We've Pet Shop Boys."

Jay-Z and Alicia Keys' mpire State of Mind" be- mes just the sixth title to end to No. 1 on Hot R&B/ p-Hop Songs this year. th five chart weeks maining, 2009 could pass 07 (with eight leaders) for vest No. 1s since the survey nched in 1958.

Read Chart Beat every week at billboard.com/chartbeat.

Billboard

CHARTS

Carrie's Big 'Play'; Chart Changes On The Horizon

Carrie Underwood's "Play On" bows at No. 1 on the Billboard 200, selling 318,000 copies in its first week, according to Nielsen SoundScan.

The country artist's album is her second to top the tally, after her second set, "Carnival Ride," bowed in the penthouse with 527,000 in 2007. Her 2005 debut, "Some Hearts," started at No. 2 on the Billboard 200 and at No. 1 on Top Country Albums with 315,000.

She is only the fourth artist since Billboard's sales charts began using SoundScan data in 1991 to bow at No. 1 on Top Country Albums with their first three chart entries. **LeAnn Rimes**, **Gretchen Wilson** and **Miranda Lambert** also managed the feat.

The 318,000 sum for "Play On" is the largest sales week for a female artist's album in 2009 and the year's second-best frame for a country release. Among this year's country sets, only **Rascal Flatts'** "Unstoppable" netted a bigger week, when it started at No. 1 with 351,000 sold.

Underwood joins an elite group of artists whose first three studio albums all debuted with more than 300,000 copies in the SoundScan era.

Aside from her, only **Snoop Dogg**, **50 Cent**, **Beyoncé** and **Kanye West** have achieved that feat, and West did it with his first four studio albums.

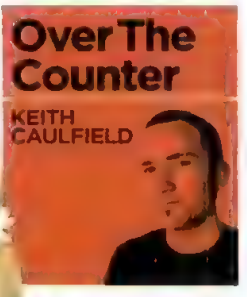
By earning her second No. 1 on the Billboard 200, Underwood becomes only the sixth female country artist to do so. Before Underwood, only Rimes, **Olivia Newton-John**, **Linda Ronstadt**, **Faith Hill** and **Reba McEntire** had roped a pair of toppers on the Billboard 200.

Newton-John earned her No. 1s in 1974—when she was considered a country artist—with "If You Love Me, Let Me Know" and "Have You Never Been Mellow." Ronstadt notched a trio of chart-toppers between 1975 and 1978 with "Heart Like a Wheel," "Simple Dreams" and "Living in the U.S.A"—all of which also charted on Top Country Albums.

CH-CH-CHANGES: Beginning with the Dec. 5 issue of Billboard (which will report the sales tracking week of Nov. 16-22), the Billboard 200 will be based on Nielsen SoundScan's Comprehensive Albums chart instead of the Current Albums chart. With this change, the Billboard 200 will now rank the top overall selling albums in the country, regardless of their release date (see story, page 6).

The change in the Billboard 200 will not affect SoundScan's own presentation of the charts or its calculations of marketing reports, as the Top Current Albums, Top Comprehensive Albums and Top Catalog Albums charts remain unchanged.

The only change is which of those charts make up the basis of the Billboard 200 rankings. In addition, the move to a current/catalog hybrid chart will only affect the Billboard 200. All of our other currents-based albums charts will still abide by our longstanding catalog criteria.





Some may ask, why didn't this happen sooner? A change as significant as this required much discussion and consultation. In addition, Billboard's new 2010 chart year was an appropriate time to make the change.

If you have any questions regarding the change to the Billboard 200 or the alterations to the R&B/Hip-Hop Albums chart (see story, page 6), contact director of charts **Silvio Pietroluongo** at silvio@billboard.com.

FOR THE RECORD: On Thursday, Nov. 5, Nielsen SoundScan reprocessed its digital songs and tracks charts after receiving revised data from a digital provider. However, this revision came after the Billboard pages that house the Hot Digital Songs chart and the Billboard Hot 100 were shipped to our printer. On Nov. 6, the online versions of these charts were corrected to reflect the revised data, as were the charts-based stories on billboard.com and billboard.biz. In this week's issue, the charts' "last week" column shows the corrected ranking.

Due to an editing error, last week's column should have reported that **Michael Jackson's** "This Is It" had the fifth-best sales frame of any one album in 2009, not the fifth-best debut week. • •

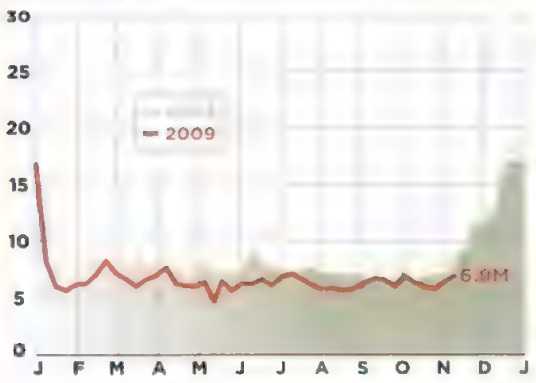
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,860,000	1,424,000	18,419,000
Last Week	6,316,000	1,424,000	19,100,000
Change	8.6%	0.0%	-3.6%
This Week Last Year	7,028,000	1,168,000	18,609,000
Change	-2.4%	21.9%	-1.0%

*Digital album sales are also counted within album sales

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	339,393,000	294,463,000	-13.2%
Digital Tracks	905,715,000	998,254,000	10.2%
Store Singles	1,440,000	1,560,000	8.3%
Total	**1,246,548,000**	**1,294,277,000**	**3.8%**
Albums w/TEA*	429,964,500	394,288,400	-8.3%

*Includes track equivalent albums (TEA, with 10 tracks sold equaling 1 album sale) and bundled album sales

DIGITAL TRACKS SALES

'08 905.7 million
'09 998.3 million

SALES BY ALBUM FORMAT

CD	283,313,000	228,378,000	-19.4%
Digital	54,458,000	63,973,000	17.5%
Vinyl	1,507,000	2,061,000	36.8%
Other	115,000	50,000	-56.5%

For week ending Nov. 8, 2009 (sales are compiled from a national sample of retail store and track sales reports)

nielsen SoundScan

	2008	2009	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	194,461,000	160,952,000	-17.2%
Catalog	144,932,000	133,511,000	-7.9%
Deep Catalog	104,338,000	100,177,000	-4.0%

CURRENT ALBUM SALES

'08 194.5 million
'09 161.0 million

CATALOG ALBUM SALES

'08 144.9 million
'09 133.5 million

Nielsen SoundScan projects the year-to-date sales of albums that have been released for more than 18 months, based on a subset of catalog titles that have sold at least 3,000 units during the last 52 weeks.

THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / TITLE & NUMBER / DISTRIBUTING LABEL / PRICE	Title	CERT.	PEAK POSITION
1	NOT SHOT HEAVY		1	#1 1 WK CARRIE UNDERWOOD	Play On		1
2	1	–	2	MICHAEL JACKSON	Michael Jackson's This Is It (Soundtrack)		1
3	NEW			ANDREA BOCELLI	My Christmas		3
4	NEW			SOUNDTRACK	Glee: Season One The Music Volume 1		4
5	NEW			VARIOUS ARTISTS	NOW 32		5
6	3	7		TAYLOR SWIFT	Fearless	4	1
7	NEW			WEEZER	Raditude		7
8	7	3		MICHAEL BUBLÉ	Crazy Love		1
9	6	–		STING	If On A Winter's Night...		6
10	8	1		SOUNDTRACK	The Twilight Saga: New Moon		1
11	NEW			FOO FIGHTERS	Greatest Hits		11
12	RE-ENTRY			SLAYER	World Painted Blood		12
13	4			ROD STEWART	Soulbook		4
14	2	–		CREED	Full Circle		2
15	10	4		JAY-Z	The Blueprint 3		1
16	9	2		TIM MCGRAW	Southern Voice		2
17	12	5		MILEY CYRUS	The Time Of Our Lives (EP)		2
18	19	8		OWL CITY	Ocean Eyes		8
19	5	–		TRANS-SIBERIAN ORCHESTRA	Night Castle		5
20	13	6	22	THE BLACK EYED PEAS	The E.N.D.	■	1
21	23	16	54	LADY GAGA	The Fame	■	4
22	22	11		ZAC BROWN BAND	The Foundation	■	11
23	28	21		KINGS OF LEON	Only By The Night	■	4
24	29	26		LADY ANTEBELLUM	Lady Antebellum	■	4
25	NEW			SAY ANYTHING	Say Anything		25
26	15	–	2	THE SWELL SEASON	Strict Joy		15
27	NEW			STEVEN CURTIS CHAPMAN	Beauty Will Rise		27
28	26	15	28	BREAKING BENJAMIN	Dear Agony		4
29	33	22	8	MIRANDA LAMBERT	Revolution		9
30	38	30		SOUNDTRACK	Hannah Montana: The Movie	■	1
31	35	32		JASON ALDEAN	Wide Open	●	4
32	32	18		TOBY KEITH	American Ride		3
33	25	9		BARBRA STREISAND	Love Is The Answer		1
34	NEW			ALAN JACKSON	Songs Of Love And Heartache		34
35	NEW			JULIAN CASABLANCAS	Phrazes For The Young		35
36	24	12		BEBE & CECE WINANS	Still		12
37	NEW			NIRVANA	Live At Reading		37
38	46	33	5	VARIOUS ARTISTS	WOW Hits 2010		33
39	39	27	5	SELENA GOMEZ & THE SCENE	Kiss And Tell		9
40	11	–	2	JACK JOHNSON	En Concert		11
41	31	14	6	MARIAH CAREY	Memoirs Of An Imperfect Angel		1
42	RE-ENTRY			CHICKENFOOT	Chickenfoot	●	4
43	30	20	10	WHITNEY HOUSTON	I Look To You	●	1
44	67	64	66	DARIUS RUCKER	Learn To Live	■	5
45	37	23		DRAKE	So Far Gone (EP)		6
46	NEW			AMERIE	In Love & War		46
47	40	24	6	ALICE IN CHAINS	Black Gives Way To Blue		5
48	143		6	GREATEST GAINER THE BEATLES	The Beatles In Stereo		15
49	42	25		PARAMORE	Brand New Eyes		2
50	NEW			RYAN LESLIE	Transition		36
51	49	37		TREY SONGZ	Ready		
52	47	28		LUKE BRYAN	Doin' My Thing		
53	58	60		TAYLOR SWIFT	Taylor Swift	4	
54	43	31		PEARL JAM	Backspacer		
55	NEW			SHWAYZE	Let It Beat		
56	80	77		SUGARLAND	Gold And Green		
	51	41		NICKELBACK	Dark Horse	2	
58	54			TECH N9NE	K.O.D.		
59	57	49		COLBIE CAILLAT	Breakthrough		
60	50	35		THREE DAYS GRACE	Life Starts Now		
61	55	46		PINK	Funhouse	■	
62	16			WOLFMOTHER	Cosmic Egg		
63	53	36		MUSE	The Resistance		
64	72	53		REBA	Keep On Loving You		
65	61	55		BROOKS & DUNN	#1s ... And Then Some		
66	41	17		KISS	Sonic Boom		
67	NEW			THE ALMOST	Monster Monster		
68	48	34		HARRY CONNICK, JR.	Your Songs		
69	52	44		MAXWELL	BLACKsummers'night	●	
70	17			TRAIN	Save Me, San Francisco		
71	63	58		SKILLET	Awake		
72	65	62		EMINEM	Relapse		
73	86	139		MANNHEIM STEAMROLLER	Christmas: 25th Anniversary Collection		
74	79	86		CHRIS TOMLIN	Glory In The Highest: Christmas Songs Of Worship		
75	18	–		ATREYU	Congregation Of The Damned		
76	77	71		DAVID ARCHULETA	Christmas From The Heart		
77	56	39		VARIOUS ARTISTS	NOW 31	●	
78	60	54		DAUGHTRY	Leave This Town		
79	54	38		ROSANNE CASH	The List		
80	64	57		SOUNDTRACK	Twilight	2	
81	21			TEGAN AND SARA	Sainthood		
82	69	67		SHINEDOWN	The Sound Of Madness	●	
83	88	78		KEITH URBAN	Defying Gravity	●	
84	20			BRIAN MCKNIGHT	Evolution Of A Man		
85	68	48		GEORGE STRAIT	Twang	●	
86	70	52		LYNYRD SKYNYRD	God & Guns		
87	74	56		BOB DYLAN	Christmas In The Heart		
	75	66		CHRIS YOUNG	The Man I Want To Be		
89	82	42		KUTLESS	It Is Well		
90	NEW			STRAIGHT NO CHASER	Christmas Cheers		
91	66	47		MADONNA	Celebration		
92	78	68		BEYONCÉ	I Am... Sasha Fierce	2	
93	90	84		CAGE THE ELEPHANT	Cage The Elephant		
94	94	85		KENNY CHESNEY	Greatest Hits II		
95	76	61		KID CUDI	Man On The Moon: The End Of Day		
96	NEW			SHANE & SHANE	Everything Is Different		
97	NEW			TAMELA MANN	The Master Plan		
98	62	40		MARIO	D.N.A.		
99	93	83		RASCAL FLATTS	Unstoppable	■	
100	27	–		EDNITA NAZARIO	Soy		



4

Even though 13 of the 16 songs on this album were released as digital tracks before the CD reached stores (1.6 million downloads sold), the set still sells 113,000 in its first week.

11

It's an embarrassment of riches on this collection, where all but one song was a top 10 single on the Alternative chart. The set's lead single, "Wheels," is one of two new tracks and bullets at No. 3 on the Alternative tally.



42

A new CD/DVD version of the set (exclusive to Best Buy) bowed last week. In turn, the album notches a 490% gain, earning its best sales week (13,000 sold) since July.



44

This singer's music video for "History In the Making" premiered last week in the iTunes store, where his album was sold for $7.99. It's up 64% this week.



90

This vocal ensemble returns with its second holiday set in as many years (7,000 sold). It also arrives at No. 11 on Top Holiday Albums (see page 36).

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101	NEW		1	**SERENA RYDER** ATLANTIC 516985/AG (13.98)	Is It O.K		101
102	107	81	7	**DAVID CROWDER BAND** EXCITE! 26515/SPARROW (17.98)	Church Music		11
103	79		28	**PHOENIX** LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		21
104	85	70	2	**FIVE FINGER DEATH PUNCH** PROSPECT PARK 50100* (13.98) ✦	War Is The Answer		1
105	97	88	14	**SUGARLAND** MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	2	1
106	59	10	3	**JOSS STONE** VIRGIN 67059 EX/CAPITOL (16.98)	Colour Me Free!		10
107	87	73	24	**THEORY OF A DEADMAN** 604 [illegible]/ROADRUNNER (13.98) ✦	Scars & Souvenirs	●	26
108	NEW		1	**VARIOUS ARTISTS** [illegible]/UNIVERSAL ZOMBA 60492/SONY MUSIC (18.98)	NOW That's What I Call Dance Classics		108
109	75		5	**FRED HAMMOND** HAMMOND VERITY 43741 JLG (13.98)	Love Unstoppable		75
110	81	63	6	**THE AVETT BROTHERS** AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You		19
111	84	65	8	**DETHKLOK** WILLIAMS STREET 60008 [ADULT SWIM] (13.98)	Metalocalypse: Dethalbum II (Soundtrack)		14
112	111	69	4	**FOREIGNER** ATLANTIC 521324 EX/RHINO (18.98 CD/DVD) ✦	Can't Slow Down		29
113	100	93	25	**KELLY CLARKSON** SONY/RCA 32715/SONY MUSIC (13.98) ✦	All I Ever Wanted		1
114	99	82	33	**RASCAL FLATTS** LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		1
115	103	–	2	**VARIOUS ARTISTS** HIND[illegible]/TIM PRODUCTIONS 8410/STARBUCKS (12.98)	Up, Down, Turn Around: Circa 80		108
116	NEW		1	**BEE GEES** REPRISE 521452/WARNER STRATEGIC MARKETING (19.98) ✦	The Ultimate Bee Gees		116
117	45	–	2	**PINK MARTINI** HEINZ 6* (15.98)	Splendor In The Grass		45
118	116	106	10	**BRAD PAISLEY** ARISTA NASHVILLE 47352/SMN (13.98)	American Saturday Night		3
119	123	105	18	**SOUNDTRACK** WALT DISNEY 002970 (18.98)	Hannah Montana 3		1
120	84	–	2	**TRIPLE C'S** MAVERICK/REPRISE/I AM 013568/IDJMG (13.98)	Custom Cars & Cycles		44
121	73	13	3	**RAMMSTEIN** REPRISE/UNIVERSAL 2721358/VAGRANT (18.98)	Liebe Ist Fur Alle Da		11
122	108	101	32	**HOLLYWOOD UNDEAD** A&M/OCTONE 011331/IGA (12.98)	Swan Songs	●	22
123	101	76	3	**MONSTERS OF FOLK** HANGRILLA 161044* (18.98)	Monsters Of Folk		16
124	84	–	2	**GOV'T MUL[illegible]** EMI TEEN 12092 (14.98)	By A Thread		31
125	144	125	16	**DEMI LOVATO** HOLLYWOOD 003493 (18.98)	Here We Go Again		7
126	105	80	2	**VARIOUS ARTISTS** [illegible]/UNIVERSAL [illegible]/SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2		15
127	127	136	4	**NEIL DIAMOND** COLUMBIA 56892/SONY MUSIC (11.98)	A Cherry Cherry Christmas		15
128	118	91	2	**SOUNDTRACK** WALT DISNEY 003007 (12.98)	Disney: Phineas And Ferb		58
129	129	123	74	**LIL WAYNE** CASH MONEY/UNIVERSAL MOTOWN 011972*/UMRG (13.98)	The Carter III	3	1
130	NEW		1	**SOUNDTRACK** [illegible] 925/ (13.98)	NCIS: The Official TV Soundtrack Vol.-2		130
131	71	–	2	**JOE NICHOLS** [illegible]/UNIVERSAL SOUTH 012989 (13.98)	Old Things New		71
132	96	51	3	**THE FLAMING LIPS** WARNER BROS. 52985** (13.98) ✦	Embryonic		9
133	193	–	2	**PACE SETTER** **VARIOUS ARTISTS** [illegible]/UNIVERSAL 56280/SONY MUSIC (19.98)	NOW That's What I Call A Country Christmas		133
134	109	102	3	**CHEVELLE** EPIC 47325/SONY MUSIC (11.98)	Sci-Fi Crimes		6
135	92	43	6	**KAREN O AND THE KIDS** [illegible]/INTERSCOPE 013164*/IGA (13.98)	Where The Wild Things Are (Soundtrack)		58
136	NEW		1	**EVERY AVENUE** [illegible] 30128 (14.98)	Picture Perfect		136
137	36	–	2	**BETWEEN THE BURIED AND ME** VICTORY 533 (13.98) ✦	The Great Misdirect		28
138	83	19	3	**FLIGHT OF THE CONCHORDS** [illegible]/SUB POP (15.98)	I Told You I Was Freaky (Soundtrack)		18
139	104	29	3	**LYLE LOVETT** [illegible]/LOST HIGHWAY 013174/UMGN (13.98)	Natural Forces		22
140	130	107	3	**BOYS LIKE GIRLS** COLUMBIA 49192/SONY MUSIC (11.98)	Love Drunk		8
141	139	90	26	**GREEN DAY** REPRISE 517153*/WARNER BROS. (18.98)	21st Century Breakdown	●	1
142	122	116	3	**JASON MRAZ** ATLANTIC 448505* AG (18.98) ✦	We Sing. We Dance. We Steal Things.	■	3
143	121	95	3	**LIL' BOOSIE** TRILL ASYLUM 519781/WARNER BROS. (18.98)	SuperBad: The Return Of Boosie Bad Azz		17
144	126	97	3	**PITBULL** MR. 305/TOLO GROUNDS/J 51991/RMG (13.98)	Rebelution		8
145	124	108	23	**DAVE MATTHEWS BAND** RAMA RAGS/RCA 48712*/RMG (18.98) ✦	Big Whiskey And The GrooGrux King	■	1
146	135	115	3	**ROB THOMAS** [illegible]/ATLANTIC 547814 AG (18.98) ✦	Cradlesong		3
147	145	94	5	**BRANDI CARLILE** COLUMBIA 24740/SONY MUSIC (11.98)	Give Up The Ghost		58
148	131	122	3	**JEREMIH** MICK SCHULTZ/DEF JAM 013095* IDJMG (12.98)	Jeremih		6
149	138	120	20	**BILLY CURRINGTON** MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		11
150	119	113	14	**K'JON** UP&UP/UNIVERSAL REPUBLIC 013162/UMRG (13.98)	I Get Around		11

108

The "Now" series nets its 52nd and 53rd charting albums this week with the bow of "Now 32" at No. 5 and this dance effort, which includes rhythmic-leaning dance cuts like Jody Watley's "Real Love," Paula Abdul's "Straight Up" and Young MC's "Bust a Move."



116

This debut returns the Bee Gees to the Warner family on the Billboard 200 for the first time since 1989. The act obtained the rights to its catalog in 2006 from Universal and now licenses its recordings to Reprise/Warner.



130

This album, which also arrives at No. 9 on Top Soundtracks, boasts the unreleased Bob Dylan song "California." The track was prominently featured in the Nov. 3 episode of the CBS TV show.



169

The album's 20% sales increase was at least partially owed to her Nov. 8 guest turn on ABC's "Extreme Makeover: Home Edition."

176

This compilation (3,000 sold), which mostly features tunes voiced by Mickey and his animated pals, is exclusively sold through Target and iTunes and carries a list price of $6.99.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
151	132	118	13	**JUSTIN MOORE** VALORY 80[illegible] (10.98)	Justin Moore		12
152	155	127	22	**AVENTURA** PREMIUM LATIN 20860/SONY MUSIC LATIN (14.98)	The Last	2	9
153	149	135	8	**JAMEY JOHNSON** MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	●	10
154	141	104	4	**AFI** DGC/INTERSCOPE 013380/IGA (13.98)	Crash Love		13
155	112	92	27	**CHRISETTE MICHELE** DEF JAM 012797*/IDJMG (13.98) ✦	Epiphany		1
156	172	143	3	**KIDZ BOP KIDS** RAZOR & TIE 85300 (18.98)	Kidz Bop 16		9
157	115	99	7	**DAVID GRAY** [illegible]/MONSTER/SANCTUARY (13.98)	Draw The Line		17
158	161	–	2	**JACKSON 5** MOTOWN 1448*/UME (13.98)	Ultimate Christmas Collection		101
159	110	89	10	**SOUNDTRACK** REPRISE 519264/WARNER BROS. (18.98)	Transformers: Revenge Of The Fallen: The Album		7
160	NEW		1	**NILE** NUCLEAR BLAST 2224 (16.98)	Those Whom The Gods Detest		160
161	137	111	18	**FABOLOUS** DESERT STORM/DEF JAM 013098* IDJMG (13.98) ✦	Loso's Way (Soundtrack)		1
162	179	152	3	**JONAS BROTHERS** [illegible] (15.98)	Lines, Vines And Trying Times		1
163	142	103	17	**SICK PUPPIES** WARP/VIRGIN 26651/CAPITOL (12.98)	Tri-Polar		11
164	148	124	4	**THE FRAY** EPIC 1[illegible]/SONY MUSIC (13.98 ✦	The Fray	●	1
165	134	–	2	**CARLY SIMON** IRIS 014 (16.98)	Never Been Gone		104
166	133	72	5	**PETE YORN & SCARLETT JOHANSSON** BOY TOWN/ATCO 511166*/RHINO (13.98)	Break Up		41
167	150	126	18	**LMFAO** PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE 012932/IGA (10.98)	Party Rock		43
168	117	–	2	**EMILY OSMENT** [illegible] (13.98)	All The Right Wrongs (EP)		117
169	182	173	17	**KELLIE PICKLER** [illegible] (11.98) ✦	Kellie Pickler		9
170	102	–	2	**BYRON CAGE** [illegible]/ATLANTIC 43343 JLG (12.98)	Faithful To Believe		169
171	136	117	7	**VARIOUS ARTISTS** [illegible]/UNIVERSAL 56256/SONY MUSIC (18.98)	Now That's What I Call Club Hits		4
172	125	–	2	**ORIANTHI** [illegible]/GEFFEN/013502/IGA (9.98)	Believe		121
173	153	148	5	**NEW BOYZ** [illegible]/ASYLUM 520425/WARNER BROS. (13.98)	Skinny Jeanz And A Mic		68
174	154	134	3	**3OH!3** [illegible] 511151 (13.98)	Want		44
175	NEW		1	**WE CAME AS ROMANS** [illegible] (13.98)	To Plant A Seed		175
176	NEW		1	**VARIOUS ARTISTS** WALT DISNEY [illegible] (6.98)	Disney: Holiday Magic 2009		176
177	NEW		1	**MARCO ANTONIO SOLIS** [illegible] (14.98 CD/DVD) ✦	Mas de Marco Antonio Solis		177
178	174	164	73	**COLDPLAY** CAPITOL 16686* (18.98)	Viva La Vida or Death And All His Friends	3	1
179	RE-ENTRY		41	**JOURNEY** [illegible] 4505 EX (14.98 CD/DVD) ✦	Revelation	■	1
180	171	100	57	**RISE AGAINST** [illegible]/INTERSCOPE 013904*/IGA (13.98)	Appeal To Reason		3
181	156	149	9	**MEGADETH** [illegible]/ROADRUNNER 617886 (18.98)	Endgame		9
182	186	178	3	**FRANK SINATRA** REPRISE 48840/WARNER BROS. (18.98)	Nothing But The Best	●	2
183	166	129	9	**RAEKWON** [illegible] 66794 (18.98)	Only Built 4 Cuban Linx... Pt. II		4
184	165	121	5	**RELIENT K** MONO VS STEREO JIVE 59215 JLG (12.98)	Forget And Not Slow Down		15
185	170	114	5	**BACKSTREET BOYS** [illegible] (13.98) ✦	This Is Us		8
186	95	–	2	**R.E.M.** WARNER BROS. 520812 (21.98) ✦	Live At The Olympia: In Dublin		85
187	NEW		1	**EL TRONO DE MEXICO** [illegible] (11.98)	Hasta Mi Final		187
188	157	131	3	**SUGARLAND** MERCURY NASHVILLE 013191 EX/UMGN (14.98 CD/DVD) ✦	LIVE On The Inside		1
189	194	177	5	**VARIOUS ARTISTS** INTEGRITY 24702/TIME LIFE (19.98)	Songs 4 Worship 50: 50 Greatest Praise And Worship Songs		64
190	158	96	4	**FIVE FOR FIGHTING** AWARE/COLUMBIA 75754/SONY MUSIC (12.98)	Slice		34
191	173	160	13	**LETOYA** [illegible] (18.98)	Lady Love		17
192	177	168	3	**UNCLE KRACKER** [illegible]/ATLANTIC [illegible] (16.98)	Happy Hour		35
193	151	–	2	**A DAY TO REMEMBER** [illegible]/[illegible] 445* (13.98) ✦	Homesick		31
194	195	181	3	**COLT FORD** [illegible] 1001 (16.98)	Ride Through The Country		140
195	RE-ENTRY		2	**JOSHUA BELL** [illegible]/SONY MASTERWORKS (13.98)	At Home With Friends		111
196	RE-ENTRY		2	**DIERKS BENTLEY** [illegible]/NASHVILLE 001558 (18.98)	Feel That Fire		8
197	NEW		1	**KANDI** [illegible]/GATED DIGITAL EX (14.98	Fly Above (EP)		197
198	RE-ENTRY		2	**KERI HILSON** [illegible]/INTERSCOPE 012000/IGA (13.98	In A Perfect World ..	●	6
199	164	138	3	**MARK KNOPFLER** REPRISE 520206*/WARNER BROS. (18.98)	Get Lucky		17
200	200	180	28	**MARY MARY** MY BLOCK/COLUMBIA 28087*/SONY MUSIC (11.98) ✦	The Sound		7

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ALBUMS Billboard

SALES DATA COMPILED BY nielsen SoundScan

TOP HOLIDAY

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1	HOT SHOT DEBUT		#1 1 WK ANDREA BOCELLI — SUGAR 013437 DECCA (18.98)	My Christmas	
2	1	7	STING — CHERRYTREE DG 013329* UNIVERSAL CLASSICS GROUP (16.98) +	If On A Winter's Night	
3	2	20	GREATEST GAINER CASTING CROWNS — BEACH STREET REUNION 10129 SONY MUSIC (13.98)	Peace On Earth	●
4	3	14	TAYLOR SWIFT — BIG MACHINE 0715 EX (6.98)	The Taylor Swift Holiday Collection (EP)	
5	8	2	JOSH GROBAN — REPRISE 517548 WARNER BROS. (18.98) +	Noel	■
6	7	4	SUGARLAND — MERCURY NASHVILLE 013326 UMGN (13.98)	Gold And Green	
7	9	3	MANNHEIM STEAMROLLER — AMERICAN GRAMAPHONE 2525 (18.98)	Christmas 25th Anniversary Collection	
8	6	5	CHRIS TOMLIN — [illegible] SPARROW (12.98)	Glory In The Highest: Christmas Songs Of Worship	
9	5	4	DAVID ARCHULETA — [illegible] (13.98)	Christmas From The Heart	
10	4	5	BOB DYLAN — [illegible] SONY MUSIC (13.98)	Christmas In The Heart	
11	NEW		STRAIGHT NO CHASER — ATLANTIC 520740 AG (18.98)	Christmas Cheers	
12	14	41	MICHAEL BUBLE — 143 REPRISE 519946 WARNER BROS. (7.98)	Let It Snow! (EP)	
13	10	3	NEIL DIAMOND — [illegible] A 56892 SONY MUSIC (11.98)	A Cherry Cherry Christmas	
14	15	5	VARIOUS ARTISTS — [illegible] UNIVERSAL 56260 SONY MUSIC (19.98)	NOW That's What I Call A Country Christmas	
15	11	14	ENYA — REPRISE 512383 WARNER BROS. (18.98)	And Winter Came	●
16	19	10	FAITH HILL — WARNER BROS. (NASHVILLE) 511500 WRN (18.98) +	Joy To The World	●
17	16	21	TRANS-SIBERIAN ORCHESTRA — [illegible] AG (18.98)	The Lost Christmas Eve	■
18	24	40	CELTIC WOMAN — MANHATTAN 70324 BLG (18.98)	A Christmas Celebration	
19	12	4	JACKSON 5 — MOTOWN 013498 UME (13.98)	Ultimate Christmas Collection	
20	26	123	TRANS-SIBERIAN ORCHESTRA — [illegible] AG (18.98)	Christmas Eve And Other Stories	▲
21	22	3	THE CHIPMUNKS WITH DAVID SEVILLE — CAPITOL 56588 (13.98)	Christmas With The Chipmunks	
22	21	19	YO-YO MA — SONY CLASSICAL 24414 SONY MASTERWORKS (18.98) +	Yo-Yo Ma & Friends: Songs Of Joy & Peace	
23	23	41	VARIOUS ARTISTS — [illegible] UNIVERSAL ZOMBA SONY STRATEGIC MARKETING GROUP 88491 SONY MUSIC (19.98)	NOW That's What I Call Christmas! 3	■
24	18	50	IL DIVO — SYCO COLUMBIA 97715 SONY MUSIC (18.98)	The Christmas Collection	■
25	45	2	VARIOUS ARTISTS — WALT DISNEY 004480 EX (6.98)	Disney Holiday Magic 2009	
26	34	80	ELVIS PRESLEY — RCA SPECIAL PRODUCTS SONY STRATEGIC MARKETING GROUP 44911 SONY MUSIC (8.98)	It's Christmas Time	▲
27	25	27	AMY GRANT — AMY GRANT PRODUCTIONS 13781 SPARROW (17.98)	The Christmas Collection	
28	RE-ENTRY		VARIOUS ARTISTS — COMPASS 43735 EX (9.98)	Tis The Season: Kids Christmas Sing-Along	
29	44	2	KENNY G — ARISTA SONY BMG CUSTOM MARKETING GROUP 86734 SONY MUSIC (8.98)	Holiday Collection	
30	40	15	VARIOUS ARTISTS — [illegible] UNIVERSAL EMI ONE MUSIC 011941 UME (18.98)	The Essential NOW That's What I Call Christmas	
31	30	184	TRANS-SIBERIAN ORCHESTRA — [illegible] AG (18.98)	The Christmas Attic	■
32	31	3	JIM BRICKMAN — COMPASS 49024 EX SOMERSET (9.98)	Joy	
33	20	4	BARRY MANILOW — ARISTA 57490 RMG (11.98)	In The Swing Of Christmas	
34	28	16	HARRY CONNICK, JR. — COLUMBIA 37001 SONY MUSIC (18.98)	What A Night! A Christmas Album	
35	RE-ENTRY		SOUNDTRACK — NEW LINE 39026 (12.98)	Elf	
36	37	30	ELVIS PRESLEY — RCA SONY STRATEGIC MARKETING GROUP 88908 SONY MUSIC (8.98)	Elvis Christmas	
37	32	77	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. — CAPITOL 42210 (18.98)	Christmas With The Rat Pack	■
38	27	13	STRAIGHT NO CHASER — ATLANTIC 515785 AG (18.98)	Holiday Spirits	
39	29	11	ELVIS PRESLEY — RCA NASHVILLE 35479 SMN (17.98)	Chrstmas Duets	
40	RE-ENTRY		BURL IVES — MCA SPECIAL PRODUCTS 322177 UME (8.98)	Rudolph The Red-Nosed Reindeer	●
41	NEW		VARIOUS ARTISTS — UNIVERSAL SPECIAL MARKETS 43718 EX COMPASS (9.98)	Tis The Season: Santa Baby: A Romantic Christmas	
42	38	4	KIDZ BOP KIDS — RAZOR & TIE 88206 (11.98)	Kidz Bop Christmas	
43	48	144	MARTINA MCBRIDE — RCA NASHVILLE 15469 SMN (18.98)	White Christmas	■
44	33	4	VARIOUS ARTISTS — HOLLYWOOD 0247 EX (6.98)	All Wrapped Up: Vol. 2 (EP)	
45	39	3	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE WITH BRIAN STOKES MITCHELL (VARIOUS) — MORMON TABERNACLE CHOIR 5023438 (21.98)	Ring Christmas Bells	
46	RE-ENTRY		CARPENTERS — A&M 21517 UME (14.98)	Christmas Portrait	■
47	36	186	VINCE GUARALDI TRIO — FANTASY (OBC) CONCORD 7598	A Charlie Brown Christmas (Soundtrack)	▲
48	41	3	WYNTON MARSALIS — WYNTON/COMPASS 49023 EX SOMERSET (9.98)	Christmas Jazz Jam	
49	NEW		VARIOUS ARTISTS — UNIVERSAL SPECIAL MARKETS 43725 EX COMPASS (9.98)	Tis The Season: Jingle Bell Rock: 15 Christmas Classics From The Mall Shop	
50	RE-ENTRY		KIDZ BOP KIDS — RAZOR & TIE 88206 (11.98)	The Coolest Kidz Bop Christmas Ever!	

The 40th-anniversary reissue of the Rolling Stones' 1970 live album, "Get Yer Ya-Ya's Out! (The Rolling Stones in Concert)," is No. 18 on **Top Internet Albums** and No. 24 on Top Pop Catalog (viewable at billboard.biz/charts) with slightly more than 4,000 copies sold. The reissue, which captures the Stones at New York's Madison Square Garden in November 1969, includes five bonus tracks, opening sets from B.B. King and Ike & Tina Turner, and a DVD.



TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST — IMPRINT · DISTRIBUTING LABEL	Title	BB 200 MARKING	CERT.
1	NEW		#1 1 WK CARRIE UNDERWOOD — 19/ARISTA NASHVILLE · SMN	Play On	1	
2	NEW		SOUNDTRACK — FOX/COLUMBIA · SONY MUSIC	Glee: Season One: The Music Volume 1	4	
3	NEW		WEEZER — DGC/INTERSCOPE · IGA	Raditude	7	
4	6	17	OWL CITY — UNIVERSAL REPUBLIC · UMRG	Ocean Eyes	18	
5	25	3	KINGS OF LEON — RCA · RMG	Only By The Night	23	■
6	7	8	JAY-Z — ROC NATION · AG +	The Blueprint 3	15	
7	4	3	TAYLOR SWIFT — BIG MACHINE +	Fearless	6	▲
8	3	2	MICHAEL JACKSON — [illegible] EPIC · SONY MUSIC	Michael Jackson's This Is It (Soundtrack)	2	
9	NEW		SAY ANYTHING — DOGHOUSE/RCA · RMG	Say Anything	25	
10	NEW		SHWAYZE — BANANABEAT/CRETONE/GEFFEN · IGA	Let It Beat	55	
11	NEW		JULIAN CASABLANCAS — [illegible] RCA · RMG	Phrazes For The Young	35	
12	10	4	SOUNDTRACK — [illegible] CHOP SHOP/ATLANTIC · AG	The Twilight Saga: New Moon	10	
13	2	2	CREED — WIND-UP +	Full Circle	14	
14	NEW		FOO FIGHTERS — ROSWELL/RCA · RMG +	Greatest Hits	11	
15	15	8	MICHAEL BUBLE — 143/REPRISE · WARNER BROS. +	Crazy Love	8	
16	NEW		STEVEN CURTIS CHAPMAN — SPARROW	Beauty Will Rise	27	
17	21	22	THE BLACK EYED PEAS — INTERSCOPE · IGA	The E.N.D.	20	■
18	NEW		SLAYER — AMERICAN/COLUMBIA · SONY MUSIC +	World Painted Blood	12	
19	20	57	LADY GAGA — STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE · IGA	The Fame	21	■
20	NEW		RAMONES — [illegible] WARNER BROS. · RHINO	Greatest Hits	—	
21	RE-ENTRY		DARIUS RUCKER — CAPITOL NASHVILLE	Learn To Live	44	■
22	NEW		THE ALMOST — [illegible] NAIL/AGAIN · CAPITOL	Monster Monster	67	
23	13	2	THE SWELL SEASON — ANTI- EPITAPH +	Strict Joy	26	
24	NEW		ANDREA BOCELLI — SUGAR/DECCA	My Christmas	3	
25	NEW		NIRVANA — [illegible] ME +	Live At Reading	37	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST — IMPRINT · DISTRIBUTING LABEL	Title	BB 200 MARKING	CERT.
1	NEW		#1 1 WK ANDREA BOCELLI — SUGAR 013437 DECCA	My Christmas	3	
2	18	5	THE BEATLES — APPLE 99449 CAPITOL +	The Beatles In Stereo	48	
3	NEW		CARRIE UNDERWOOD — 19/ARISTA NASHVILLE 49951 SMN	Play On	1	
4	1	2	MICHAEL JACKSON — [illegible] EPIC · SONY MUSIC	Michael Jackson's This Is It (Soundtrack)	2	
5	2	2	TRANS-SIBERIAN ORCHESTRA — [illegible] AG	Night Castle	19	
6	NEW		SOUNDTRACK — FOX COLUMBIA 54090 SONY MUSIC	Glee: Season One: The Music Volume 1	4	
7	3	2	STING — CHERRYTREE DG 013329* UNIVERSAL CLASSICS GROUP +	If On A Winter's Night	9	
8	8	5	MICHAEL BUBLE — 143/REPRISE 520744 WARNER BROS. +	Crazy Love	8	
9	4	3	ROD STEWART — J 80256 RMG	Soulbook	13	
10	NEW		FOO FIGHTERS — ROSWELL/RCA 39027* RMG +	Greatest Hits	11	
11	NEW		SLAYER — AMERICAN/COLUMBIA 41318* SONY MUSIC +	World Painted Blood	12	
12	NEW		STRAIGHT NO CHASER — ATLANTIC 520740 AG	Christmas Cheers	90	
13	19	4	BOB DYLAN — COLUMBIA 57323 SONY MUSIC	Christmas In The Heart	87	
14	5	36	TAYLOR SWIFT — BIG MACHINE 0200 +	Fearless	6	▲
15	NEW		WEEZER — DGC INTERSCOPE 013510* IGA	Raditude	7	
16	14	5	ROSANNE CASH — MANHATTAN 96576 BLG	The List	79	
17	11	4	SOUNDTRACK — [illegible] CHOP SHOP/ATLANTIC 519421 AG	The Twilight Saga: New Moon	10	
18	NEW		THE ROLLING STONES — ABKCO 4190* +	Get Yer Ya-Ya's Out! The Rolling Stones In Concert	—	
19	15	3	THE SWELL SEASON — ANTI- 86048* EPITAPH +	Strict Joy	26	
20	21	6	BARBRA STREISAND — COLUMBIA 43154 SONY MUSIC	Love Is The Answer	33	
21	12	2	PINK MARTINI — [illegible] 6*	Splendor In The Grass	117	
22	NEW		CARLY SIMON — BIS 014	Never Been Gone	165	
23	10	7	CREED — WIND-UP 13187 +	Full Circle	14	
24	17	2	U2 — ISLAND/INTERSCOPE 017924* UME +	The Unforgettable Fire	—	■
25	RE-ENTRY		HARRY CONNICK, JR. — COLUMBIA 47228* SONY MUSIC	Your Songs	68	

EXCLUSIVE CHARTS FROM BILLBOARD ONLINE

For more charts and chart details, go to billboard.biz and billboard.com, refreshed every Thursday.

ILIKE PROFILES: MOST ADDED .com

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE — ARTIST (IMPRINT/LABEL)
1	1	16	#1 2 WKS I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
2	2	42	POKER FACE — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	3	68	I'M YOURS — JASON MRAZ (ATLANTIC RRP)
4	4	53	SINGLE LADIES (PUT A RING ON IT) — BEYONCE (MUSIC WORLD/COLUMBIA)
5	7	20	THRILLER — MICHAEL JACKSON (EPIC LEGACY)
6	6	56	IF I WERE A BOY — BEYONCE (MUSIC WORLD/COLUMBIA)
7	5	9	UPRISING — MUSE (HELIUM-3/WARNER BROS.)
8	10	8	RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
9	9	52	LOVE STORY — TAYLOR SWIFT (BIG MACHINE)
10	8	20	BILLIE JEAN — MICHAEL JACKSON (EPIC LEGACY)
11	14	3	FIREFLIES — OWL CITY (UNIVERSAL REPUBLIC)
12	11	9	PAPARAZZI — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	13	6	WHATCHA SAY — JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
14	12	41	HALO — BEYONCE (MUSIC WORLD/COLUMBIA)
15	15	2	SEXY BITCH — DAVID GUETTA FEATURING AKON (GUM/VIRGIN)

LALA SONGS .com

The week's most purchased songs via Lala - the digital music website with an extensive catalog of songs available to play, buy, and share online

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE — ARTIST (IMPRINT, LABEL)
1	1	7	#1 3 WKS FIREFLIES — OWL CITY (UNIVERSAL REPUBLIC/UNIVERSAL)
2	2	5	FOREVER — DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM (HARVEY MASON,JR/CORE 4/STREAMLINE/INTERSCOPE/UNIVERS
3	3	9	WHATCHA SAY — JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
4	4	14	DOWN — JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
6	6	8	EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS (ROC NATION)
6	7	7	PAPARAZZI — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
7	5	4	3 — BRITNEY SPEARS (JIVE/JLG)
8	10	3	REPLAY — IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
9	8	18	I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
10	8	9	ONE TIME — JUSTIN BIEBER (ISLAND/DJMG)
11	18	2	SEXY BITCH — DAVID GUETTA FEATURING AKON (GUM/VIRGIN)
12	11	3	MEET ME HALFWAY — THE BLACK EYED PEAS (INTERSCOPE)
13	12	14	YOU BELONG WITH ME — TAYLOR SWIFT (BIG MACHINE)
14	13	3	MONEY TO BLOW — BIRDMAN FEATURING LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
15	17	12	RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST (ROC NATION)

TOP VIDEO MUSIC SALES .biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE — LABEL, DISTRIBUTING LABEL (PRINCIPAL PERFORMER)
1	–	1	#1 1 WK LIVE AT READING — DGC/GEFFEN/UME/UNIVERSAL MUSIC & VIDEO DIST. (NIRVANA)
2	1	5	LIVE IN MANILA — JOURNEY (JOURNEY)
3	–	1	ROCK AND ROLL HALL OF FAME + MUSEUM: LIVE — TIME LIFE (VARIOUS ARTISTS)
4	4	62	LIVE IN BUCHAREST: THE DANGEROUS TOUR — EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
5	3	211	NUMBER ONES — EPIC MUSIC VIDEO/SONY MUSIC VIDEO (MICHAEL JACKSON)
6	2	2	FUNHOUSE TOUR: LIVE IN AUSTRALIA — LAFACE JIVE/SONY MUSIC VIDEO (PINK)
7	5	92	VIDEO GREATEST HITS: HISTORY — EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
8	7	6	CELEBRATION: THE VIDEO COLLECTION — WARNER BROS./WARNER MUSIC VISION (MADONNA)
9	8	193	HISTORY ON FILM: VOLUME II — EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
10	18	11	JOY IN MY HEART — GAITHER MUSIC VIDEO/EMM MUSIC VIDEO (BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIE
11	9	11	WIDE OPEN: LIVE & MORE! — EAGLE VISION/EAGLE ROCK (JASON ALDEAN)
12	–	1	DEAR JACK — SIRE/WARNER MUSIC VISION (JACK'S MANNEQUIN)
13	–	1	COMIN' DOWN THE ROAD: THE CONCERT AT ROYAL ALBERT HA — FORTUNATE SON/VERVE FORECAST/UNIVERSAL MUSIC & VIDEO DIST. (JOHN FOGER
14	6	2	EN CONCERT — BRUSHFIRE/UNIVERSAL MUSIC & VIDEO DIST. (JACK JOHNSON)
15	19	20	DANGEROUS: THE SHORT FILMS — EPIC MUSIC VIDEO/SONY MUSIC (MICHAEL JACKSON)

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HEATSEEKERS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
1		1	#1 1 WK **SERENA RYDER**	Is It O.K
2		1	**EVERY AVENUE**	Picture Perfect
3		1	**NILE** NUCLEAR BLAST 2224	Those Whom The Gods Detest
4	1	2	**EMILY OSMENT** WIND-UP 13192	All The Right Wrongs (EP)
5	3	2	**ORIANTHI**	Believe
6		1	**WE CAME AS ROMANS** EQUAL VISION 175	To Plant A Seed
7	9	37	**COLT FORD** JOE'S 1001	Ride Through The Country
8	14	6	GREATEST GAINER **JOSHUA BELL** SONY CLASSICAL 52716 SONY MASTERWORKS (13.98)	At Home With Friends
9	11	11	**THE XX**	xx
10		1	**PAUL BALOCHE** INTEGRITY 4729 EX/PROVIDENT-INTEGRITY	Glorious
11	8	5	**FLORENCE + THE MACHINE** UNIVERSAL REPUBLIC 013170 UMRG	Lungs
12		1	**EPICA** NUCLEAR BLAST 2345	Design Your Universe
13	15	3	**MELANIE FIONA** SRC/UNIVERSAL MOTOWN 013150/UMRG	The Bridge
14	7	2	**CECILIA BARTOLI** CLASSICS GROUP	Sacrificium
15	24	13	**EDWARD SHARPE & THE MAGNETIC ZEROES** COMMUNITY FAIRFAX 542**/VAGRANT	Up From Below
16	4	2	**DEVENDRA BANHART** WARNER BROS 520960	What Will We Be
17	17	50	**RANDY HOUSER** UNIVERSAL SOUTH 011699	Anything Goes
18	12	3	**ROYCE DA 5'9"** 0014 RE RECORDS	Street Hop
19	27	7	**LA ROUX**	La Roux
20	28	63	**THE AIRBORNE TOXIC EVENT** IDJ/T FACTORY/ISLAND 012827* IDJMG (12.98	The Airborne Toxic Event
21	5	2	**SWOLLEN MEMBERS** BATTLE AXE 136 SUBURBAN NOIZE	Armed To The Teeth
22	10	8	**JAY FARRAR & BENJAMIN GIBBARD**	One Fast Move Or I'm Gone: Music From Kerouac's Big Sur (Soundtrack)
23		1	**HYPOCRISY** NUCLEAR BLAST 2278 (16.98)	A Taste Of Extreme Divinity
24	19	3	**KINGS OF CONVENIENCE** SOURCE 06840* ASTRALWERKS	Declaration Of Dependence
25	46	45	**CAROLINA LIAR** ATLANTIC 474364 AG	Coming To Terms

#1

The Canadian singer's U.S. debut album starts with 6,000 copies sold. Its first single, "Little Bit of Red," peaked at No. 6 on the Triple A radio chart in June.



Judas Priest's Rob Halford wishes fans a happy holiday with this set, which just misses charting on the Top Holiday Albums tally this week.



The 92-year-old, World War II-era singer's album, which hit No. 1 in the United Kingdom, gives Lynn her first charting album in the United States.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
26		1	**HALFORD** METAL GOD 7077171 (16.98)	Halford III: Winter Songs
27	25	5	**COLT FORD** AVERAGE JOE'S 212 EX (13.98 CD/DVD)	Country Is As Country Does
28	26	7	**GIRLS** FANTASY TRASHCAN 010*/TRUE PANTHER SOUNDS (14.98)	Album
29	32		**SIDEWALK PROPHETS** (13.98)	These Simple Truths
30	22	4	**NICK SWARDSON** COMEDY CENTRAL (12.98)	Seriously, Who Farted?
31	18	3	**ATLAS SOUND** 4AD 138* KRANKY (14.98	Logos
32		1	**VERA LYNN** DECCA 013641	The Very Best Of Vera Lynn: We'll Meet Again
33	20	5	**THE RAVEONETTES** VICE 80013*	In And Out Of Control
34		1	**JOSEPH FONSECA** MUSIC LATINO	Amante Bachata
35		1	**BOB SCHNEIDER**	Lovely Creatures
36	16	4	**NELLIE MCKAY**	Normal As Blueberry Pie: A Tribute To Doris Day
37	48	53	**ERIC HUTCHINSON**	Sounds Like This
38		1	**KEITH & KRISTYN GETTY** GETTYMUSIC 91958 EX (16.98 CD/DVD)	Awaken The Dawn
39	13	2	**PELICAN** SOUTHERN LORD 110 (13.98)	What We All Come To Need
40	29	5	**THE GOSSIP** COLUMBIA 06230*/SONY MUSIC (9.98)	Music For Men
41		4	**BARONESS** RELAPSE 7053 (14.98)	Blue Record
42		1	**THE LETTER BLACK** TOOTH & NAIL 64342	Breaking The Silence (EP)
43		1	**DAVE AUDE** ULTRA 2197 (14.98)	Dave Aude Presents: Ultra.2010
44	35	20	**TRAILER CHOIR** SHOW DOG NASHVILLE 025	Off The Hillbilly Hook (EP)
45	47	4	**THAO WITH THE GET DOWN STAY DOWN**	Know Better Learn Faster
46	36	21	**DAVID GARRETT** DECCA 012872/UNIVERSAL CLASSICS GROUP	David Garrett
47	6	2	**THE RED CHORD** METAL BLADE 14770	Fed Through The Teeth Machine
48			**IMAGINATION MOVERS** WALT DISNEY 003786	Imagination Movers: For Those About To Hop (Soundtrack)
49			**WOMEN OF FAITH WORSHIP TEAM**	A Grand New Day
50	30	5	**THE MOUNTAIN GOATS** 4AD 2932* (14.98)	The Life Of The World To Come

HEATSEEKERS SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / MERIAT / PRODUCTION LABEL
1	1	6	#1 1 WK **WHITE LIAR** MIRANDA LAMBERT (COLUMBIA)
2	1	16	**RED LIGHT** DAVID NAIL
3	5	19	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT
4	7	10	**EIGHT SECOND RIDE** JAKE OWEN
5	2	19	**RUNAWAY** LOVE AND THEFT
6	6	13	**SHOTS** LMFAO FEATURING LIL JON
7	4	18	**LA LA LA** LMFAO
8	8	6	**LOOKING FOR PARADISE** ALEJANDRO SANZ FEATURING ALICIA KEYS
9	9	8	**1901** PHOENIX
10	10	15	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
11	13	11	**CITY ON OUR KNEES** TOBYMAC
12	18	9	**CLOSE TO YOU** BEBE & CECE WINANS
13	20	4	**KINGS AND QUEENS** 30 SECONDS TO MARS
14	16	17	**YOU'RE GOING DOWN** BACK PUPPIES
15	14	18	**JARS** CHEVELLE
16	11	6	**DOLLHOUSE** PRISCILLA RENEA
17	22	6	**HURRY HOME** JASON MICHAEL CARROLL
18		1	**NEW FANG** THEM CROOKED VULTURES
19	15	15	**5 STAR CHICK** YO GOTTI
20	25	6	**I LOOK GOOD** CHALK BOY
21	12	5	**ESCLAVO DE SUS BESOS** DAVID BISBAL MUSIC LATINO
22	21	11	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN M (SART BALBOA)
23	17	19	**BOOTS ON** RANDY HOUSER
24	15	2	**IT KILLS ME** MELANIE FIONA
25	19	19	**I'M IN MIAMI TRICK** LMFAO

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

We Came As Romans, "To Plant a Seed"

The rock act's first album starts at No. 6 on Heatseekers Albums with 3,000-plus copies sold, giving the sextet its first Billboard chart hit. Forty-six percent of the set's first-week sales were digital downloads, while 36% came from the band's own merch site.



MOUNTAIN

1. Serena Ryder — *Is It O.K*
2. Every Avenue — *Picture Perfect*
3. We Came As Romans — *To Plant A Seed*
4. Emily Osment — *All The Right Wrongs (EP)*
5. Carolina Liar — *Coming To Terms*
6. Orianthi — *Believe*
7. Imagination Movers — *Imagination Movers: For Those About To Hop (Soundtrack)*
8. Joshua Bell — *At Home With Friends*
9. Nile — *Those Whom The Gods Detest*
10. Randy Houser — *Anything Goes*

SOUTH EAST

1. Serena Ryder — *Is It O.K*
2. Nile — *Those Whom The Gods Detest*
3. David Garrett — *David Garrett*
4. Epica — *Design Your Universe*
5. Every Avenue — *Picture Perfect*
6. Hypocrisy — *A Taste Of Extreme Divinity*
7. We Came As Romans — *To Plant A Seed*
8. Orianthi — *Believe*
9. Halford — *Halford III: Winter Songs*
10. Emily Osment — *All The Right Wrongs (EP)*

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / Artist	CERT	PEAK POSITION
1	2	1	12	#1 2 WEEKS FIREFLIES / Owl City		1
2	3	13	9	GREATEST GAINER/AIRPLAY EMPIRE STATE OF MIND / Jay-Z + Alicia Keys		2
3	1	2		WHATCHA SAY / Jason DeRulo		1
4	12	12	12	GREATEST GAINER/DIGITAL REPLAY / Iyaz		4
5	4	3		DOWN / Jay Sean Featuring Lil Wayne		1
6	5	4		PARTY IN THE U.S.A. / Miley Cyrus		2
7	6	6		PAPARAZZI / Lady Gaga		1
8	II	8		3 / Britney Spears		1
9	75	100		RUSSIAN ROULETTE / Rihanna		9
10	11	10		SWEET DREAMS / Beyonce	●	10
11	7	5		RUN THIS TOWN / Jay-Z, Rihanna & Kanye West	●	2
12	18	16		SEXY CHICK / David Guetta Featuring Akon		12
13	14	11		YOU BELONG WITH ME / Taylor Swift	■	2
14	16	22		TIK TOK / KeSha		14
15	13	7		MEET ME HALFWAY / The Black Eyed Peas		7
16	17	14		FOREVER / Drake Featuring Kanye West, Lil Wayne & Eminem		8
17	15	9		I GOTTA FEELING / The Black Eyed Peas		1
18	9	-		BAD ROMANCE / Lady Gaga		9
19	21	17		ALREADY GONE / Kelly Clarkson		17
20	20	15		USE SOMEBODY / Kings Of Leon	■	4
21	27	21		COWBOY CASANOVA / Carrie Underwood		11
22	22	18		NEED YOU NOW / Lady Antebellum		18
23	24	24		I CAN TRANSFORM YA / Chris Brown Featuring Lil Wayne & Swizz Beatz		23
24	25	20		ONE TIME / Justin Bieber		20
25	29	26		FALLIN' FOR YOU / Colbie Caillat		12
26	HOT SHOT DEBUT		1	FAVORITE GIRL / Justin Bieber		26
27	NEW			DO YOU REMEMBER / Jay Sean Featuring Sean Paul & Lil Jon		27
28	33	29		EVACUATE THE DANCEFLOOR / Cascada		28
29	28	19		OBSESSED / Mariah Carey		7
30	32	25		TOES / Zac Brown Band		25
31	31	-		BABY BY ME / 50 Cent Featuring Ne-Yo		31
32	39	31		PAPERS / Usher		31
33	38	27		SAY HEY (I LOVE YOU) / Michael Franti & Spearhead Feat. Cherine Anderson		18
34	35	23		BREAK UP / Mario Featuring Gucci Mane & Sean Garrett		14
35	45	54		BODY LANGUAGE / Jesse McCartney Featuring T-Pain		35
36	40	37		WASTED / Gucci Mane Featuring Plies Or OJ Da Juiceman		36
37	36	28		LOVE DRUNK / Boys Like Girls	●	22
38	46	62		FIFTEEN / Taylor Swift		38
39	43	41		DO I / Luke Bryan		39
40	51	64		MONEY TO BLOW / Birdman Featuring Lil Wayne & Drake		40
41	10			JUMP THEN FALL / Taylor Swift		10
42	42	30		HOTEL ROOM SERVICE / Pitbull		8
43	48	39		GOOD GIRLS GO BAD / Cobra Starship Featuring Leighton Meester	■	7
44	41	30		THROW IT IN THE BAG / Fabolous Featuring The-Dream		14
45	44	55		FUNHOUSE / Pink		44
46	56	48		I'M ALIVE / Kenny Chesney With Dave Matthews		46
47	53	56		HEY, SOUL SISTER / Train		47
48	47	33		SHE WOLF / Shakira	●	11
49	63	67		CONSIDER ME GONE / Reba		49
50	50	36		ONLY YOU CAN LOVE ME THIS WAY / Keith Urban		34
51	49	35		GETTIN' YOU HOME (THE BLACK DRESS SONG) / Chris Young		33
52	57	58		SMILE / Uncle Kracker		47
53	55	52		IMMA STAR (EVERYWHERE WE ARE) / Jeremih		51
54	54	38		DROP IT LOW / Ester Dean Featuring Chris Brown		38
55	60	57		GANGSTA LUV / Snoop Dogg Featuring The Dream		55
56	92	-		IF YOU ONLY KNEW / Shinedown		56
57	65	66		UPRISING / Muse		3
58	82	87		TIE ME DOWN / New Boyz Featuring Ray J		5
59	52	42		WELCOME TO THE FUTURE / Brad Paisley		4
60	58	40		21 GUNS / Green Day	●	2
61	80	90		I INVENTED SEX / Trey Songz Featuring Drake		6
62	64	60		DOESN'T MEAN ANYTHING / Alicia Keys		6
63	69	73		I WANNA MAKE YOU CLOSE YOUR EYES / Dierks Bentley		6
64	79	-		TWO IS BETTER THAN ONE / Boys Like Girls Featuring Taylor Swift		6
65	71	72		I'M GOING IN / Drake Featuring Lil Wayne & Young Jeezy		4
66	83	86		WHITE LIAR / Miranda Lambert		6
67	37	-		LOVE ME / Justin Bieber		3
68	98	98		HAPPY / Leona Lewis		5
69	19	-		UNTOUCHABLE / Taylor Swift		1
70	73	76		BONFIRE / Craig Morgan		7
71	72	75		RED LIGHT / David Nail		7
72	96	89		WHEELS / Foo Fighters		7
73	67	61		SOUTHERN VOICE / Tim McGraw		6
74	74	81		BAD HABITS / Maxwell		7
75	61	46		SUCCESSFUL / Drake Featuring Trey Songz & Lil Wayne		1
76	68	44		WHO SAYS / John Mayer		1
77	86	82		ONE LESS LONELY GIRL / Justin Bieber		1
78	89	78		HAVEN'T MET YOU YET / Michael Buble		5
79	77	77		I WILL NOT BOW / Breaking Benjamin		4
80	78	91		REGRET / LeToya Featuring Ludacris		7
81	RE-ENTRY			(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO / Weezer		8
82	66	70		STARSTRUKK / 3OH!3 Featuring Katy Perry	●	8
83	84	68		ALL THE RIGHT MOVES / OneRepublic		5
84	59	69		NUMBER ONE / R. Kelly Featuring Keri Hilson		8
85	62	53		AMERICAN RIDE / Toby Keith		3
86	70	65		FACE DROP / Sean Kingston		6
87	95	88		BREAK / Three Days Grace		8
88	81	74		GOD IN ME / Mary Mary Featuring Kierra "KiKi" Sheard		8
89	90	83		AIN'T NO REST FOR THE WICKED / Cage The Elephant		8
90	RE-ENTRY			HISTORY IN THE MAKING / Darius Rucker		8
91	RE-ENTRY			THE TRUTH / Jason Aldean		5
92	RE-ENTRY			LIVE LIKE WE'RE DYING / Kris Allen		8
93	NEW			SOMEDAY / Rob Thomas		8
94	23			THE OTHER SIDE OF THE DOOR / Taylor Swift		1
95	NEW			EIGHT SECOND RIDE / Jake Owen		5
96	RE-ENTRY			NEVER GONNA BE ALONE / Nickelback		6
97	93	-		SPOTLIGHT / Gucci Mane Featuring Usher		5
98	76	71		RUNAWAY / Love And Theft		1
99	NEW			DEFYING GRAVITY / Glee Cast Featuring Chris Colfer & Lea Michele		5
100	34	-		FOREVER & ALWAYS / Taylor Swift		3



The Sean Kingston protege moves into the top 10 as the chart's top digital gainer. The track jumps 10-2 on Hot Digital Songs (154,000, up 37%).



The rising superstar earns her first No. 1 on Hot 100 Airplay, as "Paparazzi" [illegible] previously climbed as high as No. 2 with "Poker Face."



The title makes the chart's biggest jump, while rising 16-11 on Rock Songs. The band is one of eight acts remaining on the Fuse network's Best of 2009 fan-voted competition and is battling Papa Roach for the right to move on to the final four.

93

The song is his eighth top 10 on Adult Top 40 (9-9), one shy of John Mayer's mark among male artists. If we add Thomas' top 10 count with Matchbox Twenty (12), it would appropriately bring his total to 20.

99

The series' cast ties Taylor Swift for second-most Billboard Hot 100 entries this year (14), as this "Wicked" cover bows. Lil Wayne is the overall leader with 19 appearances in 2009.

BETWEEN THE BULLETS

'ROULETTE' LANDS IN TOP 10



Rihanna earns her 12th Billboard Hot 100 top 10 as "Russian Roulette" shoots 75-9, triggered by first-week download sales of 132,000. "Roulette" opens at No. 9 on Hot Digital Songs and inches 36-35 on Hot 100 Airplay with 29.4 million audience impressions. The song's digital release coincided with the singer's first public comments since her assault in February in an interview on ABC's "20/20" and "Good Morning America" (Nov. 5 and 6). Rihanna's 12 Hot 100 top 10s place her second among female acts this decade, trailing only Beyonce's 13 top 10s. "Roulette" previews Rihanna's new album, "Rated R," due Nov. 23. *Silvio Pietroluongo*

Billboard HOT 100

NOV 21 2009

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	10	**#1 1 WEEK PAPARAZZI** LADY GAGA
2	3	10	**SWEET DREAMS** BEYONCE
3	1	16	**DOWN** JAY SEAN FEAT. LIL WAYNE
4	4	12	**WHATCHA SAY** JASON DERULO
5	5	28	**YOU BELONG WITH ME** TAYLOR SWIFT
6	*	7	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS
7	6	16	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST
8	8	25	**USE SOMEBODY** KINGS OF LEON
9	9	12	**PARTY IN THE U.S.A.** MILEY CYRUS
10	10	9	**FOREVER** DRAKE
11	12	9	**ALREADY GONE** KELLY CLARKSON
12	14	5	**3** BRITNEY SPEARS
13	11	22	**I GOTTA FEELING** THE BLACK EYED PEAS
14	13	8	**MEET ME HALFWAY** THE BLACK EYED PEAS
15	18	6	**SEXY CHICK** DAVID GUETTA FEAT. AKON
16	17	5	**FIREFLIES** OWL CITY
17	20	5	**REPLAY** IYAZ
18	16	13	**FALLIN' FOR YOU** COLBIE CAILLAT
19	19	9	**COWBOY CASANOVA** CARRIE UNDERWOOD
20	26	5	**PAPERS** USHER
21	15	20	**BREAK UP** MARIO FEAT. GUCCI MANE & SEAN GARRETT
22	21	8	**NEED YOU NOW** LADY ANTEBELLUM
23	29	8	**DO I** LUKE BRYAN
24	32	8	**FIFTEEN** TAYLOR SWIFT
25	34	6	**I INVENTED SEX** TREY SONGZ FEAT. DRAKE
26	30	5	**I CAN TRANSFORM YA** CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ
27	22	12	**TOES** ZAC BROWN BAND
28	27	13	**WASTED** GUCCI MANE FEAT. PLIES
29	24	19	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM
30	23	19	**OBSESSED** MARIAH CAREY
31	40	5	**CONSIDER ME GONE** REBA
32	33	7	**ONE TIME** JUSTIN BIEBER
33	37	11	**I'M ALIVE** KENNY CHESNEY WITH DAVE MATTHEWS
34	39	10	**EVACUATE THE DANCEFLOOR** CASCADA
35	36	3	**RUSSIAN ROULETTE** RIHANNA
36	41	7	**BONFIRE** CRAIG MORGAN
37	44	20	**HOTEL ROOM SERVICE** PITBULL
38	25	15	**WELCOME TO THE FUTURE** BRAD PAISLEY
39	38	8	**BAD HABITS** MAXWELL
40	54	2	**BAD ROMANCE** LADY GAGA
41	28	15	**ONLY YOU CAN LOVE ME THIS WAY** KEITH URBAN
42	55	4	**BABY BY ME** 50 CENT FEAT. NE-YO
43	31	14	**GETTIN YOU HOME (THE BLACK DRESS SONG)** CHRIS YOUNG
44	48	6	**I WANNA MAKE YOU CLOSE YOUR EYES** DIERKS BENTLEY
45	58	2	**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE
46	42	7	**REGRET** LETOYA FEAT. LUDACRIS
47	43	20	**GOD IN ME** MARY MARY FEAT. KIERRA SHEARD
48	53	6	**RED LIGHT** DAVID NAIL
49	46	13	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD
50	74	2	**TIK TOK** KESHA
51	56	4	**SOUTHERN VOICE** TIM MCGRAW
52	47	7	**DOESN'T MEAN ANYTHING** ALICIA KEYS
53	35	12	**LOVE DRUNK** BOYS LIKE GIRLS
54	57	18	**GOOD GIRLS GO BAD** COBRA STARSHIP FEAT. LEIGHTON MEESTER
55	59	2	**GANGSTA LUV** SNOOP DOGG FEAT. THE-DREAM
56	50	12	**UNDER** PLEASURE P
57	63	3	**HISTORY IN THE MAKING** DARIUS RUCKER
58	60	4	**ALL I ASK FOR ANYMORE** TRACE ADKINS
59	45	16	**AMERICAN RIDE** TOBY KEITH
60	68	3	**WHITE LIAR** MIRANDA LAMBERT
61	-	1	**DO YOU REMEMBER** JAY SEAN FEAT. SEAN PAUL & LIL JON
62	49	11	**NUMBER ONE** R. KELLY FEAT. KEYSHIA COLE
63	73	2	**THE TRUTH** JASON ALDEAN
64	67	2	**LOOKING FOR PARADISE** ALEJANDRO SANZ FEAT. ALICIA KEYS
65	51	18	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ
66	66	4	**SMILE** UNCLE KRACKER
67	-	1	**IF YOU ONLY KNEW** SHINEDOWN
68	61	17	**SHE WOLF** SHAKIRA
69	69	2	**EVERYTHING, EVERYDAY, EVERYWHERE** FABOLOUS FEAT. KEYSHIA COLE
70		1	**TWANG** GEORGE STRAIT
71	72	2	**I JUST CALL YOU MINE** MARTINA MCBRIDE
72	-	1	**HAVEN'T MET YOU YET** MICHAEL BUBLÉ
73	70	3	**WIFY** MASCAL FLATTS
74	-	1	**SOMEDAY** ROB THOMAS
75	52	12	**RUNAWAY** LOVE AND THEFT

...stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats. ...electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL	CERT.
1	1	12	**#1 8 WEEKS FIREFLIES** OWL CITY	
2	10	12	**REPLAY** IYAZ	
3	4		**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS	
4	--	1	**RUSSIAN ROULETTE** RIHANNA	
5	5	13	**WHATCHA SAY** JASON DERULO	
6	6	13	**PARTY IN THE U.S.A.** MILEY CYRUS	
7	7	5	**TIK TOK** KESHA	
8	8	5	**3** BRITNEY SPEARS	
9	3	2	**BAD ROMANCE** LADY GAGA	
10	12	18	**DOWN** JAY SEAN FEAT. LIL WAYNE	
11	17	15	**SEXY BITCH** DAVID GUETTA FEAT. AKON	
12	--	1	**FAVORITE GIRL** JUSTIN BIEBER	
13	13	7	**MEET ME HALFWAY** THE BLACK EYED PEAS	
14	15	13	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST	●
15	16	11	**PAPARAZZI** LADY GAGA	
16	20	22	**I GOTTA FEELING** THE BLACK EYED PEAS	
17	24	5	**I CAN TRANSFORM YA** CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ	
18	23	8	**FOREVER** DRAKE	
19	33	7	**COWBOY CASANOVA** CARRIE UNDERWOOD	
20	25	12	**NEED YOU NOW** LADY ANTEBELLUM	
21	27	15	**ONE TIME** JUSTIN BIEBER	
22	2	2	**JUMP THEN FALL** TAYLOR SWIFT	
23	--	1	**DO YOU REMEMBER** JAY SEAN FEAT. SEAN PAUL & LIL JON	
24	26	14	**SWEET DREAMS** BEYONCE	●
25	31	15	**ALREADY GONE** KELLY CLARKSON	
26	30	28	**YOU BELONG WITH ME** TAYLOR SWIFT	
27	34	6	**BODY LANGUAGE** JESSE MCCARTNEY FEAT. T-PAIN	
28	29	2	**BABY BY ME** 50 CENT FEAT. NE-YO	
29	32	13	**EVACUATE THE DANCE FLOOR** CASCADA	
30	39	39	**USE SOMEBODY** KINGS OF LEON	■
31	35	6	**FUNHOUSE** P!NK	
32	36	5	**HEY, SOUL SISTER** TRAIN	
33	22	2	**LOVE ME** JUSTIN BIEBER	
34	38	18	**OBSESSED** MARIAH CAREY	
		2	**UNTOUCHABLE** TAYLOR SWIFT	
36	37	15	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD	
37	45	15	**TOES** ZAC BROWN BAND	
38	40	19	**LOVE DRUNK** BOYS LIKE GIRLS	●
39		19	**FALLING FOR YOU** COLBIE CAILLAT	
40	47	4	**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE	
41	41	8	**DROP IT LOW** ESTER DEAN FEAT. CHRIS BROWN	
42	54	23	**GOOD GIRLS GO BAD** COBRA STARSHIP FEAT. LEIGHTON MEESTER	■
	44	17	**SHE WOLF** SHAKIRA	●
44		3	**HAPPY** LEONA LEWIS	
	50	13	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH	
46	11	2	**OTHER SIDE OF THE DOOR** TAYLOR SWIFT	
47	58	14	**SMILE** UNCLE KRACKER	
48	64	9	**UPRISING** MUSE	
49	52	20	**21 GUNS** GREEN DAY	●
50	59	5	**ONE LESS LONELY GIRL** JUSTIN BIEBER	
51	43	8	**FACE DROP** SEAN KINGSTON	
52	53	19	**HOTEL ROOM SERVICE** PITBULL	
53		1	**DEFYING GRAVITY** GLEE CAST FEAT. CHRIS COLFER, LEA MICHELE	
54	55	46	**POKER FACE** LADY GAGA	
55	57	32	**BOOM BOOM POW** THE BLACK EYED PEAS	
	21	4	**FOREVER & ALWAYS** TAYLOR SWIFT	
57	70	3	**TWO IS BETTER THAN ONE** BOYS LIKE GIRLS FEAT. TAYLOR SWIFT	
58	60	5	**ALL THE RIGHT MOVES** ONEREPUBLIC	
59	51	12	**STARSTRUKK** 3OH!3	●
60	56	4	**WHO SAYS** JOHN MAYER	
61	63	7	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA AUCERMA	
62	-	1	**TIE ME DOWN** NEW BOYZ FEAT. RAY J	
63	65	3	**AINT NO REST FOR THE WICKED** CAGE THE ELEPHANT	
64	61	25	**NEW DIVIDE** LINKIN PARK	■
65	71	4	**VANILLA TWILIGHT** OWL CITY	
	68	8	**I'M GOING IN**	
67	-	1	**SECRETS** ONEREPUBLIC	
68	62	3	**PAPERS** USHER	
	67	3	**GANGSTA LUV** SNOOP DOGG FEAT. THE-DREAM	
70	14	2	**SUPERSTAR** TAYLOR SWIFT	
71	-	1	**TILL I COLLAPSE** EMINEM FEAT. NATE DOGG	
72	69	2	**SHOTS** LMFAO FEAT. LIL JON	
73	-	20	**BIG GREEN TRACTOR** JASON ALDEAN	●
74	19	22	**THRILLER** MICHAEL JACKSON	
75	-	1	**CHANGE** CARRIE UNDERWOOD	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER — Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE — Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. D after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. D DualDisc available. ◈ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Alternative, Active Rock, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Triple A, Heritage Rock, Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

CONFIGURATIONS

● CD single available. ● Digital Download available. ● DVD single available. ● Vinyl Maxi-Single available. ● Vinyl single available. ● CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

POWER PICK — This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). ▯ Certification of 200,000 units (Platino). ▯ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold).
■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level.
○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ▯ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. ▯ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

POP/ADULT/ROCK

Billboard.

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	11	**#1 2 WKS** PAPARAZZI / LADY GAGA / INTERSCOPE
2	4	13	WHATCHA SAY / JASON DERULO / BEVERLY HILLS / ATLANTIC
3	3	16	DOWN / JAY SEAN FEAT LIL WAYNE / CASH MONEY/ UNIVERSAL REPUBLIC
4	2	14	PARTY IN THE U.S.A. / MILEY CYRUS / HOLLYWOOD
5	5	16	SWEET DREAMS / BEYONCE / MUSIC WORLD / COLUMBIA
6	9	6	3 / BRITNEY SPEARS / JIVE
7	RE	12	ALREADY GONE / KELLY CLARKSON / RCA
8	10	9	FIREFLIES / OWL CITY / UNIVERSAL REPUBLIC
9	7	22	YOU BELONG WITH ME / TAYLOR SWIFT / BIG MACHINE/ UNIVERSAL REPUBLIC
10	12	8	MEET ME HALFWAY / THE BLACK EYED PEAS / INTERSCOPE
11	14	8	REPLAY / IYAZ / THE-DREAM & MONEY BELUGA / DOWNTOWN/ ISLAND DEF JAM
12	6	20	USE SOMEBODY / KINGS OF LEON / RCA
13	11	11	RUN THIS TOWN / JAY-Z / RIHANNA & KANYE WEST / ROC NATION
14	15	23	I GOTTA FEELING / THE BLACK EYED PEAS / INTERSCOPE
15	16	15	ONE TIME / JUSTIN BIEBER / RAYMOND BRAUN/ RBMG
16	13	18	LOVE DRUNK / BOYS LIKE GIRLS / MCA
17	18	7	SEXY CHICK / DAVID GUETTA FEAT AKON / MUSICAL FREEDOM/ WEA
18	17	11	FALLIN' FOR YOU / COLBIE CAILLAT / UNIVERSAL REPUBLIC
19	21	11	EVACUATE THE DANCEFLOOR / CASCADA / ROBBINSON
20	25	3	GREATEST GAINER BAD ROMANCE / LADY GAGA / INTERSCOPE/ KONLIVE/ STREAMLINE
21	23	3	RUSSIAN ROULETTE / RIHANNA / DEF JAM/ IDJMG
22	22	8	FUNHOUSE / P!NK / LAFACE
23	26	4	TIK TOK / KE$HA / MAD DECENT/ RCA/ RMG
24	24	5	BODY LANGUAGE / JESSE MCCARTNEY FEAT T-PAIN / HOLLYWOOD
25	29	3	EMPIRE STATE OF MIND / JAY-Z + ALICIA KEYS / ROC NATION
26	27	5	IF YOU ONLY KNEW / SHINEDOWN / ATLANTIC
27	20	15	OBSESSED / MARIAH CAREY / MONUMENT
28	31	2	TWO IS BETTER THAN ONE / BOYS LIKE GIRLS FEAT. TAYLOR SWIFT / COLUMBIA
29	28	17	HOTEL ROOM SERVICE / PITBULL / MR. 305 POLO GROUNDS/ RCA
30	38	2	GIVE IT UP TO ME / SHAKIRA FEAT. LIL WAYNE / EPIC
31	35	2	S.O.S. (LET THE MUSIC PLAY) / JORDIN SPARKS / TOMMY BOY
32	34	5	HAPPY / LEONA LEWIS / SYCO/ RMG
33	37	2	NEVER GONNA BE ALONE / NICKELBACK / ROADRUNNER
34	30	14	SAY HEY (I LOVE YOU) / MICHAEL FRANTI & SPEARHEAD / WARNER BROS./ WMG
35	33	20	BEST I EVER HAD / DRAKE / YOUNG MONEY/ CASH MONEY/ UNIVERSAL MOTOWN
36	36	6	DOLLHOUSE / PRISCILLA RENEA / DARTMOUTH
37	RE	2	HEAVEN CAN WAIT / WE THE KINGS / FUEL
38	32	11	STARSTRUKK / 3OH!3 FEAT. KATY PERRY / PHOTO FINISH/ ATLANTIC/ RRR
39	40	3	HOW YOU LOVE ME NOW / HEY MONDAY / ATLANTIC/ WMA
40	NEW	1	LIVE LIKE WE'RE DYING / KRIS ALLEN / 19 JIVE/ ZOMBA

Owl City, the group helmed by singer/songwriter Adam Young, becomes the first lead act in almost three years to claim the **Adult Top 40** Greatest Gainer award with a debut chart single for four consecutive weeks, as "Fireflies" rises 17-12 (up 451 plays, a 32% increase). Daughtry's "It's Not Over" earned the honor for four straight weeks in January and February 2007.

On the Billboard 200, Owl City's "Ocean Eyes" registers its highest weekly sales total (32,000 sold, up 24%) and rebounds 19-18 after reaching its current peak of No. 8 two weeks ago. On the Billboard Hot 100, "Fireflies" rebounds 2-1 for a second week at the summit.

The Black Eyed Peas' "Meet Me Halfway" climbs 12-10 on **Mainstream Top 40** (where "Fireflies" rises 10-8), putting the band into a tie with Destiny's Child for most top 10s (eight) among groups this decade.



ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	17	**#1 4 WKS** YOU BELONG WITH ME / TAYLOR SWIFT / BIG MACHINE/ UNIVERSAL REPUBLIC
2	3	14	FALLIN' FOR YOU / COLBIE CAILLAT / UNIVERSAL REPUBLIC
3	5	35	THE CLIMB / MILEY CYRUS / HOLLYWOOD
4	2	26	HER DIAMONDS / ROB THOMAS / MY MAN/ ATLANTIC
5	4	39	COME ON GET HIGHER / MATT NATHANSON / VANGUARD
6	6	42	YOU FOUND ME / THE FRAY / EPIC
7	7	RE	HAVEN'T MET YOU YET / MICHAEL BUBLÉ / REPRISE
8	8	20	PLEASE DON'T LEAVE ME / P!NK / LAFACE
9	9	22	NO SURPRISE / DAUGHTRY / RCA/ RMG
10	RE	RE	I WANT TO KNOW WHAT LOVE IS / MARIAH CAREY / MONUMENT/ COLUMBIA
11	12	10	CHANCES / FIVE FOR FIGHTING / AWARE/ COLUMBIA
12	11	12	KISS A GIRL / KEITH URBAN / CAPITOL NASHVILLE/ CAPITOL
13	14	10	USE SOMEBODY / KINGS OF LEON / RCA/ RMG
14	13	17	CLOSER TO LOVE / MAT KEARNEY / VANGUARD/ CRG
15	15	14	BEAUTIFUL WORLD (WE'RE ALL HERE) / JIM BRICKMAN & ADAM CROSSLEY / SPARROW/ CURB
16	17	23	SECOND CHANCE / SHINEDOWN / ATLANTIC
17	RE	5	ALREADY GONE / KELLY CLARKSON / RCA/ RMG
18	18	4	THIS IS IT / MICHAEL JACKSON FEAT THE JACKSONS / EPIC
19	21	3	WE WEREN'T BORN TO FOLLOW / BON JOVI / ISLAND/ IDJMG
20	18	8	BATTLEFIELD / JORDIN SPARKS / JIVE
21	20	14	THEN / BRAD PAISLEY / ARISTA NASHVILLE/ RMG
22	22	5	WHEN IT COMES TO LOVE / FOREIGNER / ATLANTIC/ CRG
23	23	6	SMILE / UNCLE KRACKER / TOP DOG/ ATLANTIC
24	RE	1	GREATEST GAINER CHASING PIRATES / NORAH JONES / BLUE NOTE/ CAPITOL
25	25	6	I GOTTA FEELING / THE BLACK EYED PEAS / INTERSCOPE

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	28	**#1 10 WKS** USE SOMEBODY / KINGS OF LEON / RCA/ RMG
2	3	22	FALLIN' FOR YOU / COLBIE CAILLAT / UNIVERSAL REPUBLIC
3	RE	14	ALREADY GONE / KELLY CLARKSON / RCA/ RMG
4	2	21	YOU BELONG WITH ME / TAYLOR SWIFT / BIG MACHINE/ UNIVERSAL REPUBLIC
5	6	18	SAY HEY (I LOVE YOU) / MICHAEL FRANTI & SPEARHEAD / EMI MALAWI/ CAPITOL/ VIRGIN
6	5	27	NO SURPRISE / DAUGHTRY / RCA/ RMG
7	7	19	I GOTTA FEELING / THE BLACK EYED PEAS / INTERSCOPE
8	8	16	SMILE / UNCLE KRACKER / TOP DOG/ ATLANTIC
9	9	8	SOMEDAY / ROB THOMAS / MY MAN/ ATLANTIC
10	10	30	PLEASE DON'T LEAVE ME / P!NK / LAFACE
11	12	12	WE WEREN'T BORN TO FOLLOW / BON JOVI / ISLAND/ IDJMG
12	17	5	GREATEST GAINER FIREFLIES / OWL CITY / UNIVERSAL REPUBLIC
13	14	12	HEY, SOUL SISTER / TRAIN / AWAL/ COLUMBIA
14	16	11	PARTY IN THE U.S.A. / MILEY CYRUS / HOLLYWOOD
15	15	14	CHANCES / FIVE FOR FIGHTING / AWARE/ COLUMBIA
16	RE	7	NEVER GONNA BE ALONE / NICKELBACK / ROADRUNNER
17	19	11	MAYBE / NORAH MICHAELSON / CAPITOL NASHVILLE/ CAPITOL
18	21	6	PAPARAZZI / LADY GAGA / INTERSCOPE/ KONLIVE/ STREAMLINE
19	20	6	WHO SAYS / JOHN MAYER / COLUMBIA
20	25	2	HALFWAY GONE / LIFEHOUSE / GEFFEN/ INTERSCOPE
21	22	10	COME ON / GREEN RIVER ORDINANCE / VIRGIN/ CAPITOL
22	27	RE	LIVE LIKE WE'RE DYING / KRIS ALLEN / 19 JIVE/ ZOMBA
23	23	6	ALL THE RIGHT MOVES / ONEREPUBLIC / MOSLEY/ INTERSCOPE
24	24	9	BREAKEVEN / THE SCRIPT / SONY MUSIC EPIC
25	26	7	IF YOU ONLY KNEW / SHINEDOWN / ATLANTIC

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	7	**#1 2 WKS** WHEELS / FOO FIGHTERS / ROSWELL/ RCA/ RMG
2	3	13	I WILL NOT BOW / BREAKING BENJAMIN / HOLLYWOOD
3	2	13	CHECK MY BRAIN / ALICE IN CHAINS / VIRGIN/ CAPITOL
4	4	10	BREAK / THREE DAYS GRACE / JIVE
5	7	12	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO / WEEZER / EPITAPH
6	6	14	UPRISING / MUSE / WARNER BROS.
7	5	20	JARS / CHEVELLE / EPIC
8	8	16	THE FIXER / PEARL JAM / MONKEYWRENCH
9	9	21	SAVIOR / RISE AGAINST / DGC/ INTERSCOPE
10	10	23	YOU'RE GOING DOWN / SICK PUPPIES / VIRGIN
11	16	9	IF YOU ONLY KNEW / SHINEDOWN / ATLANTIC
12	13	5	KINGS AND QUEENS / 30 SECONDS TO MARS / VIRGIN/ EMI
13	11	12	OVERCOME / CREED / WIND-UP
14	12	23	NEW DIVIDE / LINKIN PARK / WARNER BROS./ WMG
15	15	23	USE SOMEBODY / KINGS OF LEON / RCA/ RMG
16	17	11	MEDICATE / AFI / DREAMWORKS
17	14	23	PANIC SWITCH / SILVERSUN PICKUPS / DANGERBIRD
18	19	8	MEET ME ON THE EQUINOX / DEATH CAB FOR CUTIE / ATLANTIC
19	20	18	1901 / PHOENIX / ATLANTIC
20	22	2	NEW FANG / THEM CROOKED VULTURES / INTERSCOPE
21	24	12	BACK AGAINST THE WALL / CAGE THE ELEPHANT / RCA
22	28	4	GREATEST GAINER JUST BREATHE / PEARL JAM / MONKEYWRENCH
23	23	12	CRAWL BACK IN / DEAD BY SUNRISE / WARNER BROS.
24	21	18	IGNORANCE / PARAMORE / FUELED BY RAMEN/ ATLANTIC/ RRR
25	25	11	AGAIN / FLYLEAF / A-F/ ONE INTERSCOPE
26	29	3	SPACESHIP / PUDDLE OF MUDD / FLAWLESS/ REPRINT/ INTERSCOPE
27	27	7	EAST JESUS NOWHERE / GREEN DAY / REPRISE
28	30	4	SNUFF / SLIPKNOT / ROADRUNNER/ RRR
29	26	14	HARD TO SEE / FIVE FINGER DEATH PUNCH / PROSPECT PARK
30	31	12	INVINCIBLE / ADELITAS WAY / CAPITOL
31	33	8	MONSTER / SKILLET / ATLANTIC
32	32	11	FUGITIVE / DAVID GRAY / MERCK/ SHELTER/ ANTI-
33	36	3	BROKEN, BEAT & SCARRED / METALLICA / BLACKENED
34	34	5	SUBSTITUTION / SILVERSUN PICKUPS / DANGERBIRD
35	35	11	FOREVER IN YOUR HANDS / ALL THAT REMAINS / PROSPECT PARK/ RAZOR & TIE
36	40	3	WHO SAYS / JOHN MAYER / COLUMBIA
37	44	3	CRASH / CAVO / ROSE
38	39	9	MAYBE / PEARL MICHAELSON / CAPITOL NASHVILLE/ CAPITOL
39	43	3	STORM TO PASS / ATREYU / VIRGIN
40	45	3	HEY, SOUL SISTER / TRAIN / AWAL/ COLUMBIA
41	38	17	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT / U2 / INTERSCOPE
42	46	13	FIREFLIES / OWL CITY / UNIVERSAL REPUBLIC
43	41	6	SLOW POISON / THE BRAVERY / ISLAND/ IDJMG
44	37	8	BLOOD ON MY HANDS / THE USED / REPRISE
45	49	2	JUST SAY YES / SNOW PATROL / FICTION/ INTERSCOPE
46	RE	1	GREATEST GAINER CHASING PIRATES / NORAH JONES / BLUE NOTE/ CAPITOL
47	47	14	BY THE WAY / THEORY OF A DEADMAN / ROADRUNNER/ WMG
48	42	14	WHY I AM / DAVE MATTHEWS BAND / BAMA RAGS/ RCA/ RMG
49	48	2	MESS OF ME / SWITCHFOOT / ATLANTIC
50	RE	1	EYESORE / JANUS /

John Mayer ties Jack Johnson for most **Triple A** No. 1s among male artists, as "Who Says" becomes his sixth chart-topper (3-1). On **Rock Songs**, the lead track from "Battle Studies" rises 40-36 with an audience of 2 million (up 19%).



ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	14	**#1 8 WKS** UPRISING / MUSE / WARNER BROS.
2	2	12	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU / WEEZER / EPITAPH
3	3	7	WHEELS / FOO FIGHTERS / ROSWELL/ RCA/ RMG
4	4	21	SAVIOR / RISE AGAINST / DGC/ INTERSCOPE
5	7	5	KINGS AND QUEENS / 30 SECONDS TO MARS / VIRGIN/ EMI
6	5	13	I WILL NOT BOW / BREAKING BENJAMIN / HOLLYWOOD
7	RE	10	BREAK / THREE DAYS GRACE / JIVE
8	6	20	JARS / CHEVELLE / EPIC
9	9	11	MEDICATE / AFI / DREAMWORKS
10	11	RE	MEET ME ON THE EQUINOX / DEATH CAB FOR CUTIE / ATLANTIC
11	15	14	BACK AGAINST THE WALL / CAGE THE ELEPHANT / RCA
12	13	35	PANIC SWITCH / SILVERSUN PICKUPS / DANGERBIRD
13	17	18	1901 / PHOENIX / ATLANTIC
14	16	43	USE SOMEBODY / KINGS OF LEON / RCA/ RMG
15	12	16	THE FIXER / PEARL JAM / MONKEYWRENCH
16	10	13	CHECK MY BRAIN / ALICE IN CHAINS / VIRGIN/ CAPITOL
17	14	18	IGNORANCE / PARAMORE / FUELED BY RAMEN/ ATLANTIC/ RRR
18	19	8	IF YOU ONLY KNEW / SHINEDOWN / ATLANTIC
19	25	2	GREATEST GAINER NEW FANG / THEM CROOKED VULTURES / INTERSCOPE
20	18	25	NEW DIVIDE / LINKIN PARK / WARNER BROS./ WMG
21	23	7	EAST JESUS NOWHERE / GREEN DAY / REPRISE
22	21	11	AGAIN / FLYLEAF / A-F/ ONE INTERSCOPE
23	22	8	SUBSTITUTION / SILVERSUN PICKUPS / DANGERBIRD
24	24	9	SLOW POISON / THE BRAVERY / ISLAND/ IDJMG
25	31	3	JUST BREATHE / PEARL JAM / MONKEYWRENCH

TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	6	**#1 1 WK** WHO SAYS / JOHN MAYER / COLUMBIA
2	1	17	FUGITIVE / DAVID GRAY / MERCK/ SHELTER/ ANTI-
3	2	18	MAYBE / NORAH MICHAELSON / CAPITOL NASHVILLE/ CAPITOL
4	4	12	HEY, SOUL SISTER / TRAIN / AWAL/ COLUMBIA
5	6	4	CHASING PIRATES / NORAH JONES / BLUE NOTE/ CAPITOL
6	11	5	WHEELS / FOO FIGHTERS / ROSWELL/ RCA/ RMG
7	8	6	JUST SAY YES / SNOW PATROL / FICTION/ INTERSCOPE
8	7	21	FALLIN' FOR YOU / COLBIE CAILLAT / UNIVERSAL REPUBLIC
9	5	17	WHY I AM / DAVE MATTHEWS BAND / BAMA RAGS/ RCA/ RMG
10	10	11	DREAMS / BRANDI CARLILE / LOST HIGHWAY
11	13	16	THE FIXER / PEARL JAM / MONKEYWRENCH
12	12	40	USE SOMEBODY / KINGS OF LEON / RCA/ RMG
13	16	9	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU / WEEZER / EPITAPH
14	17	6	MEET ME ON THE EQUINOX / DEATH CAB FOR CUTIE / ATLANTIC
15	9	20	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT / U2 / INTERSCOPE
16	14	12	SOMETHING BEAUTIFUL / NEEDTOBREATHE / ATLANTIC
17	21	3	JUST BREATHE / PEARL JAM / MONKEYWRENCH
18	15	12	BACKWARDS DOWN THE NUMBER LINE / PHISH / JEMP
19	18	8	40 DOGS / BOB SCHNEIDER / MCA NASHVILLE/ MCA
20	19	9	I AND LOVE AND YOU / THE AVETT BROTHERS / AMERICAN/ EMI/ MRA
21	20	12	SAY PLEASE / MONSTERS OF FOLK / HANSER/ RCA
22	22	6	NOTION / KINGS OF LEON / RCA/ RMG
23	25	3	HEY WORLD / MICHAEL FRANTI & SPEARHEAD / EMI MALAWI/ CAPITOL/ VIRGIN
24	24	3	BETTER TOGETHER (LIVE) / JACK JOHNSON / BRUSHFIRE/ MOTHER/ BRUSHFIRE
25	26	10	CHANCES / FIVE FOR FIGHTING / AWARE/ COLUMBIA

Data for week of NOVEMBER 21, 2009 | CHARTS LEGEND on Page

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / SONGWRITER	ARTIST / IMPRINT & NUMBER / PROMOTION LABEL	CERT	PEAK POSITION
1	3	5	10	#1 1 WK **COWBOY CASANOVA**	Carrie Underwood		1
2	4	6		**NEED YOU NOW**	Lady Antebellum		2
3	6	8		**DO I**	Luke Bryan		3
4	1	1		**TOES**	Zac Brown Band		1
5	10	13	14	GREATEST GAINER **CONSIDER ME GONE**	Reba		5
6	2	2		**WELCOME TO THE FUTURE**	Brad Paisley		2
7	8			**I M ALIVE**	Kenny Chesney With Dave Matthews		7
8	5	3		**ONLY YOU CAN LOVE ME THIS WAY**	Keith Urban		1
9	9	10		**FIFTEEN**	Taylor Swift		9
10	11	11		**BONFIRE**	Craig Morgan		10
11	12	14		**I WANNA MAKE YOU CLOSE YOUR EYES**	Dierks Bentley		11
12	13	15		**RED LIGHT**	David Nail		12
13	14	16		**SOUTHERN VOICE**	Tim McGraw		13
14	15	17		**ALL I ASK FOR ANYMORE**	Trace Adkins		14
15	16	19		**HISTORY IN THE MAKING**	Darius Rucker		15
16	17	21		**WHITE LIAR**	Miranda Lambert		16
17	21	26	8	AIR POWER **THE TRUTH**	Jason Aldean		17
18	18	22		**WHY**	Rascal Flatts		18
19	19	20		**I JUST CALL YOU MINE**	Martina McBride		19
20	22	24		**TWANG**	George Strait		20
21	23	23		**EIGHT SECOND RIDE**	Jake Owen		21
22	24	27		**THAT'S HOW COUNTRY BOYS ROLL**	Billy Currington		22
23	26	28		**WHY DON'T WE JUST DANCE**	Josh Turner		23
24	25	25		**HURRY HOME**	Jason Michael Carroll		24
25	33	39		**CRYIN' FOR ME (WAYMAN'S SONG)**	Toby Keith		25
26	27	29		**TODAY**	Gary Allan		26
27	28	30		**OUTSIDE MY WINDOW**	Sarah Buxton		27
28	29	32		**BEER ON THE TABLE**	Josh Thompson		28
29	30	31		**A LITTLE MORE COUNTRY THAN THAT**	Easton Corbin		29
30	31			**DIDN'T YOU KNOW HOW MUCH I LOVED YOU**	Kellie Pickler		30
31	34	35		**KEEP ON LOVIN' YOU**	Steel Magnolia		31
32	32	34		**SARA SMILE**	Jimmy Wayne Featuring Daryl Hall & John Oates		32
33	36	42		**BACKWOODS**	Justin Moore		33
34	35	36		**LONG AFTER I'M GONE**	Big Kenny		34
35	38	45		**HILLBILLY BONE**	Blake Shelton Featuring Trace Adkins		
36	37	38		**EVERYWHERE I GO**	Phil Vassar		36
37	40	47		**HELL ON THE HEART**	Eric Church		37
38	39	41		**LOVE LIKE CRAZY**	Lee Brice		38
39	42	40		**19 AND CRAZY**	Bomshel		39
40	41	48		**GIMMIE THAT GIRL**	Joe Nichols		40
41	RE-ENTRY			**AMERICAN SATURDAY NIGHT**	Brad Paisley		41
42	46	53		**WHISTLIN' DIXIE**	Randy Houser		42
43	44	44		**LOVE LIVES ON**	Mallary Hope		43
44	43	43		**STUCK**	Ash Bowers		42
45	47	50		**THE CALL**	Matt Kennon		45
46	45	46		**HOW FAR DO YOU WANNA GO?**	Gloriana		45
47	50			**COUNTRY LIVIN'**	Williams Riley		47
48	RE-ENTRY	54		**CHASIN' GIRLS**	Rodney Atkins		48
49	52	-		**HIP TO MY HEART**	The Band Perry		49
50	60	-		**THERE IS A GOD**	Lee Ann Womack		50



Improving by 5.1 million audience impressions (up 23%) in its 14th chart week, this song grabs Greatest Gainer honors with the heftiest increase inside the top 10 since Brad Paisley and Keith Urban's "Start a Band" added 6.9 million impressions on the Jan. 17 chart.



The third single and title track from Paisley's eighth studio album re-enters with 1.8 million impressions at 45 of the 126 stations monitored for the survey. Unsolicited album play first lifted the track onto the chart (No. 59) for one week in July.

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT	PEAK POSITION
1			1	#1 1 WEEK **CARRIE UNDERWOOD**	Play On		1
2	1	2		**TAYLOR SWIFT**	Fearless	4	1
3	2	1		**TIM MCGRAW**	Southern Voice		1
4	3	3		**ZAC BROWN BAND**	The Foundation	■	2
5	4	6		**LADY ANTEBELLUM**	Lady Antebellum	■	1
6	6	5		**MIRANDA LAMBERT**	Revolution		1
7	8	9		**SOUNDTRACK**	Hannah Montana: The Movie	■	1
8	7	10		**JASON ALDEAN**	Wide Open	●	2
9	5	4		**TOBY KEITH**	American Ride		1
10				**ALAN JACKSON**	Songs Of Love And Heartache		10
11	10	8	60	GREATEST GAINER **DARIUS RUCKER**	Learn To Live	■	1
12	9	7		**LUKE BRYAN**	Doin' My Thing		2
13	11	15		**TAYLOR SWIFT**	Taylor Swift	4	1
14	16	18		**SUGARLAND**	Gold And Green		12
15	16	13		**REBA**	Keep On Loving You		1
16	12	14		**BROOKS & DUNN**	#1s ... And Then Some		1
17	10	11		**ROSANNE CASH**	The List		5
18	19	19		**KEITH URBAN**	Defying Gravity	●	1
19	14	12		**GEORGE STRAIT**	Twang	●	1
20	17	17		**CHRIS YOUNG**	The Man I Want To Be		6
21	21	23		**KENNY CHESNEY**	Greatest Hits II		1
22	20	22		**RASCAL FLATTS**	Unstoppable	■	1
23	22	25		**SUGARLAND**	Love On The Inside	2	1
24	23	21		**RASCAL FLATTS**	Greatest Hits Volume 1		2
25	26	26		**BRAD PAISLEY**	American Saturday Night		1
26	25	20		**VARIOUS ARTISTS**	NOW That's What I Call Country Vol. 2		1
27	15	-		**JOE NICHOLS**	Old Things New		15
28	34	38	4	PACE SETTER **VARIOUS ARTISTS**	NOW That's What I Call A Country Christmas		28
29	24	8		**LYLE LOVETT**	Natural Forces		8
30	28	28		**BILLY CURRINGTON**	Little Bit Of Everything		2
31	27	27		**JUSTIN MOORE**	Justin Moore		3
32	29	30		**JAMEY JOHNSON**	That Lonesome Song	●	5
33	33	33		**KELLIE PICKLER**	Kellie Pickler		1
34	30	29		**SUGARLAND**	LIVE On The Inside		1
35	35	34		**COLT FORD**	Ride Through The Country		24
36	36	40		**DIERKS BENTLEY**	Feel That Fire		1
37	32	32		**GLORIANA**	Gloriana		2
38	39	37		**ERIC CHURCH**	Carolina		4
39	42	50		**MARTINA MCBRIDE**	Shine		1
40	50	-		**LORRIE MORGAN**	A Moment In Time		48
41	43	52		**JAKE OWEN**	Easy Does It		2
42	31	24		**BOMSHEL**	Fight Like A Girl		24
43	41	36		**PATTY LOVELESS**	Mountain Soul II		10
44	44	43		**RANDY HOUSER**	Anything Goes		21
45	45	45		**LOVE AND THEFT**	World Wide Open		10
46	40	35		**TIM MCGRAW**	Greatest Hits 3		1
47	46	48		**KENNY CHESNEY**	Lucky Old Sun		1
48	49	47		**BIG & RICH**	Greatest Hits		27
49	53	54		**COLT FORD**	Country Is As Country Does		41
50	54	55		**DAVID NAIL**	I'm About To Come Alive		18

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST	Title	CERT
1	1	6	#1 4 WEEKS **PATTY LOVELESS**	Mountain Soul II	
2	2	38	**STEVE MARTIN**	The Crow: New Songs for the Five-String Banjo	
3	3	9	**THE ISAACS**	The Isaacs - Naturally: An Almost A Cappella Collection	
4	5	3	**SAM BUSH**	Circles Around Me	
5	9	5	**STEEP CANYON RANGERS**	Deep In The Shade	
6	10	59	**OLD CROW MEDICINE SHOW**	Tennessee Pusher	
7	8	54	**STEVE IVEY**	Ultimate Bluegrass	
8	4	2	**THE DEL MCCOURY BAND**	Family Circle	
9	7	8	**RICKY SKAGGS**	Solo: Songs My Dad Loved	
10	RE-ENTRY		**LOUDON WAINWRIGHT III**	High Wide & Handsome: The Charlie Poole Project	

BETWEEN THE BULLETS

CARRIE'S FAST RIDE



As her new album hits Billboard's retail charts (see Over the Counter, page 33), Carrie Underwood makes her fastest rise to the summit on Hot Country Songs with her eighth No. 1, the most by any solo female this decade. Up 3.4 million impressions in its 10th chart week, "Cowboy Casanova" also posts the fastest No. 1 run since June, when Brad Paisley's "Then" needed 10 weeks to reach the top. Among solo females in the Nielsen BDS era (since January 1990), Underwood is second to Faith Hill and Reba McEntire, who have nine apiece, while Shania Twain has seven, Jo Dee Messina six and Martina McBride five. — *Wade Jessen*

R&B/HIP-HOP Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / IMPRINT / DISTRIBUTING LABEL
1	1	3	#1 2 WKS **MICHAEL JACKSON** — MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) / EPIC/SONY MUSIC
2	2	9	**JAY-Z** — THE BLUEPRINT 3 / ROC NATION/ATLANTIC
3			**AMERIE** — IN LOVE & WAR / FEE MIX RISING/DEF JAM 013225/IDJMG
4			**RYAN LESLIE** — /
5	8	10	66 **TREY SONGZ** — READY / SONG BOOK/ATLANTIC 518794/AG
6	4	6	**BEBE & CECE WINANS** — STILL / B&C 311/S MALACO
7	10	9	**DRAKE** — SO FAR GONE / CASH MONEY/UNIVERSAL MOTOWN
8	6	10	**WHITNEY HOUSTON** — I LOOK TO YOU / ARISTA 10033 RMG
9	9	18	**MAXWELL** — BLACKSUMMERS' NIGHT / COLUMBIA 89142/SONY MUSIC
10	12	22	**THE BLACK EYED PEAS** — THE E.N.D. / INTERSCOPE 012788?/IGA
11	13	7	**MARIAH CAREY** — MEMOIRS OF AN IMPERFECT ANGEL / ISLAND 013226/IDJMG
12	11	4	**MARIO** — D.N.A. / 19/RMG
13	5	2	**TRIPLE C'S** — CUSTOM CARS & CYCLES / MAYBACH/DEF JAM 013568/IDJMG
14	3	2	**BRIAN MCKNIGHT** — EVOLUTION OF A MAN / HARD WORK 5122 E1
15	14	14	**K'JON** — I GET AROUND / EPIC/UNIVERSAL REPUBLIC 01116218/MRG
16	7	2	**TECH N9NE** — K.O.D. / FRANCHISE/RBC
17	16		**LIL' BOOSIE** — SUPERBAD: THE RETURN OF BOOSIE AND AZ / [illegible]
18	18	25	**EMINEM** — RELAPSE / SHADY/AFTERMATH/INTERSCOPE 012863?/IGA
19	15	27	**CHRISETTE MICHELE** — EPIPHANY / DEF JAM 012797/IDJMG
20	24		**RAEKWON** — ONLY BUILT 4 CUBAN LINX... PT. II / ICE H2O 68794
21	25		**VARIOUS ARTISTS** — SLY SOUL MUSIC: AN R&B STAR TRIBUTE TO MAZE FEATURING FRANKIE BEVERLY / [illegible]
22	22	8	**KID CUDI** — MAN ON THE MOON: THE END OF DAY / [illegible]
23	21	15	**FABOLOUS** — LOSO'S WAY (SOUNDTRACK) / [illegible]
24	26	52	**BEYONCE** — I AM...SASHA FIERCE / [illegible]
25	17	11	**LETOYA** — LADY LOVE / CAPITOL 92359
26	32	19	**JEREMIH** — JEREMIH / MICK SCHULTZ/DEF JAM 013095*/IDJMG
27	30		**CHARLIE WILSON** — UNCLE CHARLIE / [illegible] 21389 JLG
28	20		**KEVON EDMONDS** — WHO KNEW / [illegible]
29	29	6	**GHOSTFACE KILLAH** — GHOSTDINI: WIZARD OF POETRY IN EMERALD CITY / [illegible]
30	33	10	**PITBULL** — REBELUTION / MR. 305/POLO GROUNDS J 51991 RMG
31		8	**NEW BOYZ** — SKINNY JEANZ AND A MIC / SHOTTY/ASYLUM/WARNER BROS.
32	34	55	**MARY MARY** — THE SOUND / MY BLOCK/COLUMBIA 28087*/SONY MUSIC
33	27	12	**LEDISI** — TURN ME LOOSE / VERVE FORECAST 01267?/VG
34	38	75	**LIL WAYNE** — THA CARTER III / CASH MONEY/UNIVERSAL MOTOWN 01?/IDJMG
35	19	2	**Z-RO** — COCAINE / PRINCE 522676/RAP A LOT 4 LIFE
36	28	6	**MACK 10** — SOFT WHITE HOT / BANGIN 082509
37	35	34	**KERI HILSON** — IN A PERFECT WORLD... / [illegible]
38	23	3	**JOSS STONE** — COLOUR ME FREE! / VIRGIN 07159 EX/CAPITOL
39	40	4	**JACKSON 5** — ULTIMATE CHRISTMAS COLLECTION / MOTOWN 013448/UME
40	37	35	**THE-DREAM** — LOVE VS. MONEY / RADIO KILLA/DEF JAM 012579*/IDJMG
41	31	3	**THE WHISPERS** — THANKFUL / KINGDOM 11081
42	39	47	**ANTHONY HAMILTON** — THE POINT OF IT ALL / MEMOIRS/SOUNDSCAN/DEF JAM 2336*/JLG
43	41	30	**RICK ROSS** — DEEPER THAN RAP / [illegible]
44	42	6	**PLAYAZ CIRCLE** — FLIGHT 360 THE TAKEOFF / TP/DEF JAM 012679*/IDJMG
45	53	63	**YOUNG JEEZY** — THE RECESSION / CTE/DEF JAM 011536*/IDJMG
46	51	22	**PLEASURE P** — THE INTRODUCTION OF MARCUS COOPER / ATLANTIC/SHERLEAN
47	45	19	**VARIOUS ARTISTS** — NOW 31 / [illegible]
48	47	6	**SOUNDTRACK** — MORE THAN A GAME / [illegible]
49	59	17	**JOE** — SIGNATURE / [illegible]
50	56	10	**IMPROMP2** — IT IS WHAT IT IS / [illegible]

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	3	6	#1 1 WK / GREATEST GAINER **EMPIRE STATE OF MIND** — JAY-Z + ALICIA KEYS (ROC NATION)
2	2	10	**FOREVER** — DRAKE (HARVEY MASON ZONE 4/STREAMLINE/INTERSCOPE)
3	1	16	**WASTED** — GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/ASYLUM/WARNER BROS.)
4	5	5	**PAPERS** — USHER (LA FACE/JLG)
5	4	12	**REGRET** — LETOYA FEAT. LUDACRIS (CAPITOL)
6	6	10	**I INVENTED SEX** — TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
7	14	7	**MONEY TO BLOW** — BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
8	8	15	**NUMBER ONE** — R. KELLY FEAT. KERI HILSON (JIVE/JLG)
9		10	**UNDER** — PLEASURE P (ATLANTIC)
10	12	6	**I CAN TRANSFORM YA** — CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
11	7	15	**RUN THIS TOWN** — JAY-Z / RIHANNA & KANYE WEST (ROC NATION)
12	15	6	**BABY BY ME** — 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
13	10	23	**BREAK UP** — MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
14	11	24	**PRETTY WINGS** — MAXWELL (COLUMBIA)
15	17	7	**BAD HABITS** — MAXWELL (COLUMBIA)
16	13		**SUCCESSFUL** — DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
17	22	7	**EVERYTHING, EVERYDAY, EVERYWHERE** — FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
18	23	4	**I GET IT IN** — CHAMILLIONAIRE FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/TUG/CAPITOL)
19	24	4	**IT KILLS ME** — MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
20	19	20	**5 STAR CHICK** — YO GOTTI (POLO GROUNDS/SRC/UNIVERSAL/RMG)
21	16	7	**DOESN'T MEAN ANYTHING** — ALICIA KEYS (MBK/RMG)
22	18	13	**I'M GOOD** — CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
23	26	5	**THINKIN' ABOUT YOU** — MARIO (J/RMG)
24	35	2	**SPOTLIGHT** — GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)
25			**I LOOK GOOD** — CHALIE BOY (SRC/JIVE/BATTERY)
26	31	3	**GANGSTA LUV** — SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
27		8	**FRESH** — 6 TRE G (MOONSTONE/JIVE/BATTERY)
28		4	**GOTTA GET IT** — JUVENILE (UTP/ET/ATLANTIC)
29	25	11	**DROP IT LOW** — ESTER DEAN FEAT. CHRIS BROWN (WMG/MONTAGE/STREAMLINE/INTERSCOPE)
30	38	2	**TIE ME DOWN** — NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
31	33	6	**VIDEO PHONE** — BEYONCE (MUSIC WORLD/COLUMBIA)
32	27	12	**SWEAT IT OUT** — THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
33			**RUSSIAN ROULETTE** — RIHANNA (SRP/DEF JAM/IDJMG)
34	30	7	**BODY** — MARQUES HOUSTON (MUSICWORKS/TUG)
35	36	3	**I'M GOING IN** — DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (CASH MONEY/UNIVERSAL MOTOWN)
36			**SAY AAH** — TREY SONGZ (SONG BOOK/ATLANTIC)
37	21	15	**LOL :-)** — TREY SONGZ FEAT. GUCCI MANE & BOBBLIA BOY (ELEMENT/ATLANTIC)
38		3	**HEADBOARD** — HURRICANE CHRIS FEAT. MARIO + PLIES (POLO GROUNDS J/RMG)
39	40	2	**THIS IS IT** — MICHAEL JACKSON FEAT. THE JACKSONS (MJJ/EPIC/COLUMBIA)
40	37	3	**SO GOOD** — DAY26 (BAD BOY/ATLANTIC)

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 2 WKS **WHATCHA SAY** — JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
2			**SWEET DREAMS** — BEYONCE (MUSIC WORLD/COLUMBIA)
3	3	19	**DOWN** — JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
4	2	15	**RUN THIS TOWN** — JAY-Z / RIHANNA & KANYE WEST (ROC NATION)
5	5	9	**FOREVER** — DRAKE (HARVEY MASON ZONE 4/STREAMLINE/INTERSCOPE)
6	7	7	GREATEST GAINER **EMPIRE STATE OF MIND** — JAY-Z + ALICIA KEYS (ROC NATION)
7	8	8	**PAPARAZZI** — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	6	17	**BREAK UP** — MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
9	10	8	**SEXY CHICK** — DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
10	9	17	**THROW IT IN THE BAG** — FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
11	13	6	**MEET ME HALFWAY** — THE BLACK EYED PEAS (INTERSCOPE)
12	11	5	**I CAN TRANSFORM YA** — CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
13	15	19	**IMMA STAR (EVERYWHERE WE ARE)** — JEREMIH / MICK SCHULTZ/DEF JAM/IDJMG
14	14	20	**OBSESSED** — MARIAH CAREY (ISLAND/IDJMG)
15	12	19	**BE ON YOU** — FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
16	24	5	**REPLAY** — IYAZ (TVE'S MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)
17		4	**GANGSTA LUV** — SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
18		9	**TIE ME DOWN** — NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BROS.)
19	21	10	**ONE TIME** — JUSTIN BIEBER (ISLAND/IDJMG)
20	17	27	**BEST I EVER HAD** — DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
21	22	7	**BABY BY ME** — 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
22	28	3	**RUSSIAN ROULETTE** — RIHANNA (SRP/DEF JAM/IDJMG)
23	27	4	**PAPERS** — USHER (LA FACE/JLG)
24	26	9	**WASTED** — GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/ASYLUM/WARNER BROS.)
25	32	2	**DO YOU REMEMBER** — JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
26	23	17	**SUCCESSFUL** — DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
27	30	5	**EVERYTHING, EVERYDAY, EVERYWHERE** — FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
28	34	3	**SHUT IT DOWN** — PITBULL FEAT. AKON (MR. 305/POLO GROUNDS J/RMG)
29	25	11	**DROP IT LOW** — ESTER DEAN FEAT. CHRIS BROWN (WMG/MONTAGE/STREAMLINE/INTERSCOPE)
30	31	6	**PARTY IN THE U.S.A.** — MILEY CYRUS (HOLLYWOOD)
31	33	4	**[illegible]** — BRITNEY SPEARS (JIVE/JLG)
32	40	2	**MONEY TO BLOW** — BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
33			**SPOTLIGHT** — GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)
34	39	4	**I'M GOING IN** — DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (CASH MONEY/UNIVERSAL MOTOWN)
35	36	3	**OH YEAH** — JAICKO FEAT. SNOOP DOGG (CAPITOL)
36	38	3	**GOOD MORNING** — CHAMILLIONAIRE (HAMILITARY/UNIVERSAL REPUBLIC)
37	35	9	**YOU BELONG WITH ME** — TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
38			**BAD ROMANCE** — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
39	29	7	**DOESN'T MEAN ANYTHING** — ALICIA KEYS (MBK/RMG)
40			**TIK TOK** — KESHA (KASZ MONEY/RCA/RMG)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 4 WKS **BAD HABITS** — MAXWELL (COLUMBIA)
2	2	28	**PRETTY WINGS** — MAXWELL (COLUMBIA)
3	3	28	**CAN'T LIVE WITHOUT YOU** — CHARLIE WILSON (P MUSIC/JIVE/JLG)
4	5	8	**DOESN'T MEAN ANYTHING** — ALICIA KEYS (MBK/RMG)
5	6	26	**CLOSE TO YOU** — BEBE & CECE WINANS (B&C/MALACO)
6	4	11	**WHAT I'VE BEEN WAITING FOR** — BRIAN MCKNIGHT (HARD WORK/E1)
7	9	8	**MILLION DOLLAR BILL** — WHITNEY HOUSTON (ARISTA/RMG)
8	7	38	**ON THE OCEAN** — K'JON (WAYPOINT/DEH TYME/UNIVERSAL REPUBLIC)
9	12	4	**THIS IS IT** — MICHAEL JACKSON FEAT. THE JACKSONS (MJJ/EPIC/COLUMBIA)
10	8	35	**GOD IN ME** — MARY MARY FEAT. KIERRA "KIRI" SHEARD (MY BLOCK/COLUMBIA)
11	15	5	**PAPERS** — USHER (LA FACE/JLG)
12	10	25	**BLAME IT ON ME** — CHRISETTE MICHELE (DEF JAM/IDJMG)
13	11	33	**THE POINT OF IT ALL** — ANTHONY HAMILTON (MISTER'S MUSIC/JIVE/JLG)
14	17	7	**YESTERDAY** — TONI BRAXTON FEAT. TREY SONGZ (ATLANTIC)
15	13	16	**I LOOK TO YOU** — WHITNEY HOUSTON (ARISTA/RMG)
16	16	13	**OH** — KEVON EDMONDS (MAKE)
17	18	16	**GOIN' THRU CHANGES** — LEDISI (VERVE FORECAST/VERVE)
18	23	4	**RELIGIOUS** — R. KELLY (JIVE/JLG)
19		2	GREATEST GAINER **AIN'T LEAVIN WITHOUT YO** — JAHEIM (DIVINE MILL/ATLANTIC)
20	19	16	**DON'T STAY** — LAURA IZIBOR (ATLANTIC)
21	20	8	**I WANT TO KNOW WHAT LOVE IS** — MARIAH CAREY (ISLAND/IDJMG)
22	22	15	**THIS TIME** — K'JON FEAT. LIL' ENGLAND JR. & AUGUSTINE ALVAREZ (WAYPOINT/MASSA/RE
23	21	13	**MY CHILD** — ALL-4-ONE (PEAK/RMG)
24	27	6	**IT KILLS ME** — MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
25	25	6	**DON'T MAKE 'EM LIKE U NO MOR** — RUBEN STUDDARD (19/RMG/RCA)

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	#1 1 WK / GREATEST GAINER **EMPIRE STATE OF MI** — JAY-Z + ALICIA KEYS (ROC NAT
2	1	11	**FOREVER** — DRAKE (HARVEY MASON ZONE 4/STREAMLINE/INTERSCOP
3	3	16	**RUN THIS TOWN** — JAY-Z / RIHANNA & KANYE WEST (ROC NATION)
4	4	15	**WASTED** — GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/ASYLUM/WARNER
5	5		**THROW IT IN THE BAG** — FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJM
6	7	8	**BABY BY ME** — 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOP
7	8	5	**MONEY TO BLOW** — BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOT
8		20	**SUCCESSFUL** — DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/MASSA
9	10	4	**GANGSTA LUV** — SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPI
10	11	8	**EVERYTHING, EVERYDAY, EVERYWHE** — FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/I
11	9	29	**BEST I EVER HAD** — DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOW
12	21	3	**SPOTLIGHT** — GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BR
13	15	10	**I'M GOING IN** — DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (CASH MONEY/UNIVERSAL MOTOW/MASSA
14	16	6	**TIE ME DOWN** — NEW BOYZ FEAT. RAY J (SHOTTY/ASYLUM/WARNER BRO
15	13		**HOTEL ROOM SERVICE** — PITBULL (MR. 305/POLO GROUNDS J/RMG)
16	12	18	**BE ON YOU** — FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
17	19	10	**I LOOK GOOD** — CHALIE BOY (SRC/JIVE/BATTERY)
18	14	30	**ICE CREAM PAINT JOB** — DORROUGH (VIBE/SET)
19	17	16	**5 STAR CHICK** — YO GOTTI (POLO GROUNDS J/RMG)
20	22	4	**FRESH** — 6 TRE G (MOONSTONE/JIVE/BATTERY)
21	18	11	**I'M GOOD** — CLIPSE FEAT. PHARRELL WILLIAMS (RE UP/COLUMBIA)
22	23		**WE BE STEADY MOBBIN'** — LIL WAYNE FEAT. GUCCI MANE (NOT LISTED)
23			**GOTTA GET IT** — JUVENILE (UTP/ET/ATLANTIC)
24			**I GET CRAZY** — NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)
25			**SHUT IT DOWN** — PITBULL FEAT. AKON (MR. 305/POLO GROUNDS J/RM

Alicia Keys now has more No. 1s on Mainstream R&B/Hip-Hop than any other female artist, as Jay-Z's "Empire State of Mind," on which she guests, rises 3-1 and becomes her sixth. Tied for second place, with five No. 1s apiece, are Beyoncé, Mariah Carey, Keyshia Cole and Monica.



BETWEEN THE BULLETS

AMERIE, RYAN LESLIE START HIGH



Amerie returns from a four-year hiatus as "In Love & War" debuts at No. 3 on Top R&B/Hip-Hop Albums, marking her third consecutive top three entry. While able to maintain her streak on this chart, Amerie's top 10 run on the Billboard 200 ends as "Love" bows at No. 46 with 13,000 sold. Previous releases "All I Have" (2002) and "Touch" (2005) debuted in the top 10 with 89,000 and 124,000 copies sold, respectively. "Love" is on its third single, "Pretty Brown," which dips 78-88 on Hot R&B/Hip-Hop Songs.

Ryan Leslie makes a quicker return between albums as his second set, "Transition," enters at No. 4 on Top R&B/Hip-Hip Albums and No. 50 on the Billboard 200. With 24,000 copies sold, his self-titled debut opened at Nos. 9 and 35, respectively, in February.

—Raphael George

HOT R&B/HIP-HOP SONGS

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	4	10	**#1 1 WK GREATEST GAINER/AIRPLAY** **EMPIRE STATE OF MIND**	Jay-Z + Alicia Keys		1
2	4	5		**PAPERS** (TIMBALAND J RAYMOND S GARRETT X DOTSON A MATHIS)	Usher / LAFACE JLG		2
3	1	1		**PRETTY WINGS** (H DAVID MUSZE)	Maxwell		1
4	6	10		**I INVENTED SEX** (TREYSONGZ M DEAN K WESTSCALES T NEVERSON A GRAHAM)	Trey Songz Featuring Drake / ATLANTIC		4
5	3	2		**FOREVER** (DRAKE A MADDEN A GRAHAM K WEST D CARTER A SLAUGHTER)	Drake Featuring Kanye West, Lil Wayne & Eminem / CASH MONEY/UNIVERSAL MOTOWN		2
6	5	3		**WASTED** (FATBOI L DOUGLAS R DAVIS A WASHINGTON)	Gucci Mane Featuring Plies Or OJ Da Juiceman / MIZAY-SO ICEY/WARNER BROS		3
7	7	6		**BAD HABITS** (H DAVID MUSZE IH DAVID MUSZE)	Maxwell / COLUMBIA		6
8	8	14		**REGRET** (TANK K STEPHENSON J VALENTINE L LOCKETT R SWEAT SR J FRANKLIN)	LeToya Featuring Ludacris /		8
9	15	19		**MONEY TO BLOW** (BIRDMAN BOYZ W WILLIAMS A GRAHAM D CARTER C GMO JW)	Birdman Featuring Lil Wayne & Drake / CASH MONEY/UNIVERSAL MOTOWN		9
10	11	7		**BREAK UP** (J GARRETT C CRAWFORD II J GARRETT S CRAWFORD R JACKS)	Mario Featuring Gucci Mane & Sean Garrett /		2
11	12	11		**GOD IN ME** (M CAMPBELL E ATKINS CAMPBELL T ATKINS CAMPBELL...)	Mary Mary Featuring Kierra "KiKi" Sheard / COLUMBIA		5
12	10	12		**UNDER** (TANK TANK A DIXON L BEREAL R NEAL J FRANKLIN T JONES P STEPHENSON M ...SPER)	Pleasure P /		5
13	16	16		**I CAN TRANSFORM YA** (SWIZZ BEATZ J BROWN J BOYD R DEAN J A BEREAL B BAKER)	Chris Brown Featuring Lil Wayne & Swizz Beatz /		13
14	9	9		**NUMBER ONE** (R KELLY R HAMILTON R HAMILTON (R KELLY R HAMILTON R HAMILTON K L WILSON)	R. Kelly Featuring Keri Hilson / JIVE JLG		8
15	14	15		**DOESN'T MEAN ANYTHING** (A KEYS J A KEYS A KEYS P BROTHERS JR.)	Alicia Keys /		14
16	19	27		**BABY BY ME** (J ALEXSON JR J JONES S SMITH)	50 Cent Featuring Ne-Yo /		16
17	13	8		**RUN THIS TOWN** (W LINDSEY A G CARTER K WEST E WILSON R FENTY A ADAMS)	Jay-Z, Rihanna & Kanye West /		3
18	23	25		**THIS IS IT** (M JACKSON W CARR M WARREN M JACKSON PANAA)	Michael Jackson Featuring The Jacksons /		18
19	17	13		**SUCCESSFUL** (M SHEBIB A GRAHAM N SHEBIB T NEVERSON D CARTER)	Drake Featuring Trey Songz & Lil Wayne / YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN		3
20	34	42		**IT KILLS ME** (J MARTIN A MARTIN R LITTLEJOHN JR L CARR E SHULMAN)	Melanie Fiona / SRC UNIVERSAL MOTOWN		28
21	35	45		**SAY AAH** (TRAVIS O'DELL T TAYLOR (R ALFERREBEE JR T NEVERSON T SCALES N WA...)	Trey Songz /		21
22	27	26		**CLOSE TO YOU** (...MA...E ...WANS)	BeBe & CeCe Winans /		22
23	21	21		**CAN'T LIVE WITHOUT YOU** (...MA...E ...WANS THOMAS J FAUNTLEROY II S L RUSSELL)	Charlie Wilson / P MUSIC JIVE JLG		19
24	20	22		**MILLION DOLLAR BILL** (...KEYS A KEYS A KEYS A DEAN N HARRIS A WHEELDEN H TYSON)	Whitney Houston /		20
25	29	33		**I GET IT IN** (...TANK (TANK) (TRAVIS O'NEWTON (CHAMBERRY) W ENTIN R DAVIS)	Omarion Featuring Gucci MAne /		23
26	18	20		**THROW IT IN THE BAG** (...NASH T NASH J D JACKSON C A STEWART T NASH)	Fabolous Featuring The-Dream /		4
27	38	71		**SPOTLIGHT** (...W...ON R DAVIS D RAYMOND J JONES)	Gucci Mane Featuring Usher /		27
28	25	28		**ON THE OCEAN** (...PEEPLES K JOHNSON)	K'Jon /		12
29	28	34		**WHAT I'VE BEEN WAITING FOR** (B MCKNIGHT (B MCKNIGHT)	Brian McKnight / HARD WORK E1		20
30	26	24		**5 STAR CHICK** (HOT ...D M MANN R TATE JR.)	Yo Gotti / POLO GROUNDS J RMG		19
31	30	37		**I LOOK GOOD** (...BRAC IC WILLIAMS)	Chalie Boy / DIRTY 3RD JIVE BATTERY		30
32	24	18		**TRUST** (D ...ND R FAIR K M COLE T TAYLOR D J ALFORD)	Keyshia Cole Duet With Monica /		5
33	36	32		**BLAME IT ON ME** (...HARMON ...FAINE ...HARRIS T KELLY)	Chrisette Michele /		28
34	22	17		**LAST CHANCE** (...M C ...R (...) A SHROPSHIRE W WELLS)	Ginuwine /		3
35	31	43		**EVERYTHING, EVERYDAY, EVERYWHERE** (...ALEXSON JR J ...ESSE K C JACKSON)	Fabolous Featuring Keri Hilson /		31
36	37	51		**GANGSTA LUV** (...STEWART T NASH (T NASH C A STEWART C C BROADUS JR.)	Snoop Dogg Featuring The-Dream /		36
37	32	29		**THE POINT OF IT ALL** (...AVILA B R AVILA J WRIGHT (A HAMILTON I J AVILA B R AVILA J Q WRIGHT)	Anthony Hamilton /		19
38	44	41		**I'M GOING IN** (...E J K CARTER A GRAHAM D CARTER J W JENKINS)	Drake Featuring Lil Wayne & Young Jeezy /		38
39	45	52		**FRESH** (6TREG KEM P (B HUGHES K D PATTON D DAVIS R WALTERS)	6 Tre G /		30
40	41	36		**SOBEAUTIFUL** (M ...TSON JR T ...NSON H T ...N JR)	Musiq Soulchild /		8
41	1			**HARD** (C STEWART T NASH (T NASH C A STEWART R FENTY J W JENKINS)	Rihanna Featuring Jeezy / SRP DEF JAM/IDJMG		41
42	52	-		**AIN'T LEAVIN WITHOUT YOU** (D T ...E K ...NS ...CARTER ...BROOKS M BRAMAN ...)	Jaheim /		42
43	53	65		**GOIN' THRU CHANGES** (...NG R RIDEOUT (L YOUNG R RIDEOUT)	Ledisi / VERVE FORECAST/VERVE		43
44	42	38		**BEST I EVER HAD** (...A GRAHAM M JAMES ...DHAMWILLIAMS K LEMAN D CARTER)	Drake / YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN		1
45	51	53		**WE BE STEADY MOBBIN'** (NOT ...TED ...ARTE ...D ...CHWOOD R DAVIS)	Lil Wayne Featuring Gucci Mane / NOT LISTED		45
46	48	53		**THINKIN' ABOUT YOU** (...NAIER ...DAE ...R CO LOVE A HAIR ...TALK JON A EA...EN ...DAVIS ...E ...RAMSEY)	Mario /		46
47	74	96		**BULLETPROOF** (...NAH ...RE ...NCALEZ R S ...TEVAUGHN C BRIDGES ...MAPLE J D)	Raheem DeVaughn Featuring Ludacris /		47
48	43	62		**DROP IT LOW** (...W...A ...S ...LINES E DEAN C BROWN)	Ester Dean Featuring Chris Brown / HARVEY MASON ZONE 4 STREAMLINE INTERSCOPE		33
49	65	64		**YESTERDAY** (FRANK E MASON JR G FRANKS J ARMSTRONG M WHITE T BATTLE T BHASKER)	Toni Braxton Featuring Trey Songz /		49
50	47	31		**EGO** (W...AMS H ...LEY D KNOWLES E WILLIAMS H KELLY JR B KNOWLES)	Beyonce /		3
51	33	30		**I'M GOOD** (...NEPTUNES P WILLIAMS G THORNTON T THORNTON)	Clipse Featuring Pharrell Williams /		27
52	62	70		**I GET CRAZY** (RICH BROWZ J MAGIC D CARTER)	Nicki Minaj Featuring Lil Wayne / YOUNG MONEY		52
53	64	54		**SWEET DREAMS** (JIM JONSIN W WILKINS RICO LOVE B KNOWLES J G SCHEFFER W WILKINS RICO LOVE)	Beyonce / MUSIC WORLD COLUMBIA		48
54	61	75		**TIE ME DOWN** (...W MAN...E H BENJAMIN V D A THOMAS)	New Boyz Featuring Ray J / SHOTTY ASYLUM WARNER BROS		54
55	93	-		**TRY SLEEPING WITH A BROKEN HEART** (...BHASKER ...E BHASKER A KEYS PRE-NUCOS)	Alicia Keys /		55



Featured on this track, Lil Wayne ties Mariah Carey and Mary J. Blige for fourth-most top 10s (19) since the Nielsen BDS and SoundScan era began in December 1992.

18

The ballad rises 12-9 on Adult R&B, where it is Jackson's fifth top 10 and first since "Butterflies" spent five weeks at No. 1 in 2002.

#1

R&B/hip-hop radio is more accepting of the second single from "Rated R," which bests the No. 62 bow of "Russian Roulette" (49-56) as Rihanna's highest solo debut on which she's the sole lead artist.



The singer's fans may be surprised that this track is homed on a year-old reggae compilation released by VP Records and not her debut album, which is available as of this week at brick-and-mortar retailers. Her set had been exclusive to iTunes since last month.

85

Timbaland primes "Shock Value II" with this cut featuring Drake. Due Dec. 8, the album also boasts appearances by Justin Timberlake, Nelly Furtado, Katy Perry and Miley Cyrus.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
56	49			**RUSSIAN ROULETTE** (...MATH...HARMON)	Rihanna / SRP DEF JAM IDJMG		49
57	54	57		**VIDEO PHONE** (...BEYONCE ...GARRETT H HAWLEY B KNOWLES S CRAWFORD J GARRETT A BEYONCE)	Beyonce / MUSIC WORLD COLUMBIA		51
58				**SOMEBODY COME GET ME** (A MARTIN ...NES G E WHITE M DEAN A MARTIN M HALL M...)	Melanie Fiona /		58
59	59	63		**GOTTA GET IT** (...E J ...ENILE J EDWARDS)	Juvenile /		38
60	58	56		**OH** (A ...ENTIS SR G G CURTIS JR A EDWARDS ...NETT ...BEY)	Kevon Edmonds /		56
61	79	98		**SEX THERAPY** (...M ...NNETT SOLE R TICKLE D ARCHUNDIA ...HAWS N WATTS GOTTLIEB ...LEX WILD)	Robin Thicke /		61
62	60	72		**RELIGIOUS** (...R ...N R KELLY E (HAWKINS) A DIXON)	R. Kelly /		60
63	68	74		**LOVE COME DOWN** (...T ...ED NOT LISTED)	Diddy - Dirty Money /		63
64	72	80		**FLEX** (NOT LISTED NOT LISTED)	DJ Mr. Rogers Featuring The Party Boyz /		64
65	39	23		**LOL :-)** (...A ...RELLE ...NIVERSON T TAYLOR T ...A ...D WAYNE)	Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em /		12
66	86	90		**DON'T STAY** (...W ...LBERT ...NER)	Laura Izibor /		56
67	63	59		**BODY** (...E ...MAS ...STON A E HERC ...TIMES)	Marques Houston / MUSICWORKS TUG		59
68	81	83		**O LET'S DO IT** (A BEAT ...MACHER)	Waka Flocka Flame /		68
69	56	39		**I LOOK TO YOU** (...WARD ...R H MASON JR R KELLY)	Whitney Houston /		19
70	67	66		**TRY IT OUT** (A ...EN R HUNTER R BROWN D DUSTON)	Big Bank Black Featuring Kandi / DUCT TAPE DEF JAM		52
71	70	81		**THUG** (...E ...OMAS WILLIAMS ...INA E WILLIS ...NTERSCRIPTION ...WOOD ...WARD ...ENE)	Slim Thug /		70
72	55	58		**BETTER BELIEVE IT** (...ON ...THA ...RANK ...HATCH W GRADNEY JR J W JENKINS W WILLIAMS)	Lil Boosie Featuring Young Jeezy & Webbie / TRILL ASYLUM/WARNER BROS		46
73	80	-		**MEDICINE** (...W A ...N A J WASHINGTON)	Plies Featuring Keri Hilson /		73
74	57	47		**SWEAT IT OUT** (...L ...STEWART ...TASH L A STEWART)	The-Dream /		32
75	66	61		**I WANT TO KNOW WHAT LOVE IS** (M ...WARD M ...)	Mariah Carey / ISLAND IDJMG		48
76				**NEVER KNEW I NEEDED** (...NEMARIE ...SMITH ...HAMLIN)	Ne-Yo /		76
77				**HOW LOW** (...ES T WILLIAMS C RIDENHOUR E SADLER H SHOCKLEE)	Ludacris /		77
78	71	68		**HEADBOARD** (...E ...DEE MCCARPENTER L ...T. MAYES ...NCKEL ...ESTRONG ...ANDRE JR)	Hurricane Chris Featuring Mario + Plies /		63
79	91	-		**HELL OF A LIFE** (...MA ...HARRELL ...N NICHOLAS)	T1 / GRAND HUSTLE ATLANTIC		79
80	75	67		**BECKY** (...M A L WASHINGTON J ROTEM)	Plies /		32
81	89	97		**BEDROCK** (...E ...RD E ...ELLA A ...RAM ...AM ...LON ...STEVENS ...MAC)	Young Money /		81
82	76	77		**NOVEMBER 18TH** (...T ...ARTER ...MONEY ...H MONEY ...NIVERSAL ...MOTOWN)	Drake /		58
83	83	79		**BIG BOI STUNTIN** (...E ...R A HENDRICKSON)	Young Black /		79
84				**ECHO** (...NNETT ...AMPER R KELLY ...R KELLY ...E CRY CAMPER ...KELLY)	R. Kelly /		84
85				**SAY SOMETHING** (...T ...VIT ...SMITH)	Timbaland Featuring Drake / MOSLEY BLACKGROUND INTERSCOPE		85
86	73	69		**MY CHILD** (THE ...WEIGHTS (D KENNEDY ...JONES ...PENNOCK ...RUSSELL T M MCCARTHY K MARDIS)	All-4-One / PEAK CMG		58
87	77	78		**SO GOOD** (...E B M ...E HOLMES A D BLARKE B M ...X)	DAY26 /		76
88	78	85		**PRETTY BROWN** (M...NEY ...MBER A MAYFIELD E SEBASTIAN ANDRE ...AMES ...WILLIAMS K LEMAN ...ALLEN)	Amerie Featuring Trey Songz /		78
89				**STAYING IN LOVE** (S ...E ...A ...S)	Raphael Saadiq / COLUMBIA		89
90	84	84		**SLOW DANCE** (...HAN ...CHAMBERLAIN ...FRANCIS HARMEN ...DUANE D PERRY)	Keri Hilson / MOSLEY TPE ATL		49
91	92	94		**CAN'T HARDLY WAIT** (...E ...R WAMBLE K E FULLER J R L BREAUX S M ELMEHDAOUI L F SYLVERS III)	N'Dambi / COCO REC TAX COM		87
92	98	-		**ALL THE WAY TURNT UP** (NOT ...TED ...NOT LISTED)	Roscoe Dash Featuring Soulja Boy Tell'em / MMG		92
93				**H.A.T.E.U.** (M ...REY ...STEWART T NASH M CAREY T NASH C A STEWART)	Mariah Carey / IA AND ID MG		76
94	87			**THIS TIME** (...K ...JOHNSON)	K'Jon Featuring Lee England Jr. & Augustine Alvarez /		66
95	88	88		**LIL' FREAK (UGH UGH UGH)** (...FAM ...PREAR ...BART ...W ...RADNEY JR)	Three 6 Mafia Featuring Webbie /		86
96	92	-		**FED UP** (...E ...NIELS ...SHALE ...HAMMAD A JENKINS ...WEIMERT ...A ZAMAN ...HAN ...DUSTON)	DJ Khaled Featuring Usher, Drake, Young Jeezy & Rick Ross /		92
97	56	82		**OH NO** (...DeBARGE ...THOMAS ...DEBARGE ...THOMAS A BEST)	Chico DeBarge /		59
98	85	76		**BUY YOU A ROUND (UP AND DOWN)** (...THOMAS ...DAMIAN)	Verse Simmonds /		85
99	95	91		**RAMPING SHOP** (NOT ...TED ...TED)	Vybz Kartel & Spice /		76
100	94	-		**INDEPENDENT CHICKS** (...BLE ...R ...DES)	Candi Redd / DEF JAM ...A FAME		94

BETWEEN THE BULLETS

JAY-Z HITS HOME WITH 'EMPIRE'



Fueled by airplay that followed the World Series' Nov. 4 finale, Jay-Z's "Empire State of Mind" becomes his eighth No. 1 on Hot R&B/Hip-Hop Songs and the tally's 200th chart-topper since the chart began using Nielsen SoundScan data on Dec. 5, 1992. The track, which became the New York Yankees' theme song during the Series, gathered 6.2 million impressions the day after the team's victory, an increase of more than 1 million from the day before. It trailed Usher's "Papers" in the days that followed but the surge was enough for the track to reach the summit when the chart period ended. The track extends Jay-Z's lead for the most No. 1s by a rapper. —*Raphael George*

CHRISTIAN/GOSPEL

Billboard

CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	13	#1 5 WKS **CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
2	2	11	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET REUNION PLG
3	3	28	**REVELATION SONG** PHILLIPS, CRAIG & DEAN INO
4	6	18	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
5	4	24	**BORN AGAIN** THIRD DAY FEAT LACEY MOSLEY ESSENTIAL PLG
6	8	25	GREATEST GAINER **HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
7	5	25	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
8	10	▮	**WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
9	7	31	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
10	9	50	**THE MOTIONS** MATTHEW WEST SPARROW EMI CMG
11	15	13	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
12	12	23	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC WORD CURB
13	14	17	**HE IS** MARK SCHULTZ WORD CURB
14	16	21	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS SPARROW EMI CMG
15	17	18	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
16	22	10	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW EMI CMG
17	13	16	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD CURB
18	20	14	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
19	18	7	**LET THE WATERS RISE** MIKESCHAIR CURB
20	19	17	**I'D NEED A SAVIOR** AMONG THE THIRSTY REV
21	23	13	**GLORIOUS** NEWSBOYS INSPO
22	21	21	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
23	24	14	**HE IS WITH YOU** MANDISA SPARROW EMI CMG
24	▮	7	**SAFE** PHIL WICKHAM FEAT BART MILLARD INO
25	27	8	**FORGIVEN** SANCTUS REAL SPARROW EMI CMG
26	25	7	**SALVATION IS HERE** LINCOLN BREWSTER INTEGRITY
27	38	2	**YOUR HANDS** JJ HELLER STONE TABLE
28	30	5	**THERE IS A WAY** NEWWORLDSON INSPO
29	29	15	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT WORD CURB
30	31	14	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
31	32	6	**HEALER** KARI JOBE INTEGRITY
32	35	12	**GOD-SHAPED HOLE (2010)** PLUMB CURB
33	33	5	**ON AND ON** CHASEN INO
34	36	12	**GLORY TO GOD FOREVER** FEE INO
35	34	4	**HEARTBEAT** REMEDY DRIVE WORD CURB
36	39	4	**ALIVE** POCKET FULL OF ROCKS MYRRH WORD CURB
37	40	7	**FOR THE FIRST TIME AGAIN** JASON GRAY CURB
38	HOT SHOT DEBUT		**WALK ON THE WATER** BRITT NICOLE SPARROW EMI CMG
39	37	5	**THE MEANING OF LIFE** HAWK NELSON BEC TOOTH & NAIL
40	43	19	**HOSANNA** SELAH CURB
41	41	13	**SING** JOSH WILSON SPARROW EMI CMG
42	44	6	**ONE REASON** CHYNNA & VAUGHAN REUNION PLG
43	42	3	**FORGET AND NOT SLOW DOWN** RELIENT K MONO VS STEREO GOTEE
44	45	3	**I AM LOVED** ABOVE THE GOLDEN STATE SPARROW EMI CMG
45	NEW		**NEVER SAW YOU COMING** BEBO NORMAN BEC TOOTH & NAIL
46	46	6	**FORWARD MOTION** THOUSAND FOOT KRUTCH TOOTH & NAIL
47	48	2	**DON'T YOU KNOW YOU'RE BEAUTIFUL** SEABIRD CREDENTIAL EMI CMG
48	47	3	**AGAIN** FLYLEAF A&M OCTONE INTERSCOPE
49	RE-ENTRY		**LIVE LIKE WE'RE DYING** KRIS ALLEN 19 JIVE JLG
50	49	3	**WE WANT THE WORLD TO HEAR** BIG DADDY WEAVE ESSENTIAL CURB

TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	HOT SHOT DEBUT		#1 1 WK **STEVEN CURTIS CHAPMAN** BEAUTY WILL RISE SPARROW EMI CMG	
2	1	5	GREATEST GAINER **VARIOUS ARTISTS** WOW HITS 2010 WORD/SPARROW/EMI CMG	
3	NEW		**THE ALMOST** MONSTER MONSTER TOOTH & NAIL 45451 EMI CMG	
4	2	11	**SKILLET** AWAKE ARDENT/INO ATLANTIC 25541 PROVIDENT INTEGRITY	
5	3	5	**CHRIS TOMLIN** GLORY IN THE HIGHEST SIXSTEPS/SPARROW 1261 EMI CMG	
6	4	3	**KUTLESS** IT IS WELL BEC 7174 EMI CMG	
7	NEW		**SHANE & SHANE** EVERYTHING IS DIFFERENT INPOP 1353 EMI CMG	
8	5	7	**DAVID CROWDER BAND** CHURCH MUSIC SIXSTEPS/SPARROW 6515 EMI CMG	
9	6	5	**RELIENT K** FORGET AND NOT SLOW DOWN MONO VS STEREO 50086 WORD CURB	
10	7	5	**VARIOUS ARTISTS** SONGS 4 WORSHIP 50 INTEGRITY 24702 TIME LIFE	
11	9	55	**MARY MARY** THE SOUND COLUMBIA 41574/PROVIDENT INTEGRITY	•
12	13	62	**CHRIS TOMLIN** HELLO LOVE SIXSTEPS/SPARROW 2359 EMI CMG	
13	11	11	**NEEDTOBREATHE** THE OUTSIDERS ATLANTIC 519702 WORD CURB	
14	14	9	**BARLOWGIRL** LOVE & WAR FERVENT 887861/WORD CURB	
15	27	9	**GAITHER VOCAL BAND** REUNITED GAITHER MUSIC GROUP 6044	
16	15	11	**SELAH** YOU DELIVER ME CURB 79148/WORD CURB	
17	8	67	**THIRD DAY** REVELATION ESSENTIAL 10863/PROVIDENT INTEGRITY	
18	17	56	**FRANCESCA BATTISTELLI** MY PAPER HEART FERVENT 887378/WORD CURB	
19	NEW		**PAUL BALOCHE** GLORIOUS INTEGRITY 4729 EX/PROVIDENT INTEGRITY	
20	12	54	**MICHAEL W. SMITH** A NEW HALLELUJAH REUNION 10126/PROVIDENT INTEGRITY	
21	10	77	**TENTH AVENUE NORTH** OVER AND UNDERNEATH REUNION 10026/PROVIDENT INTEGRITY	
22	16	57	**VARIOUS ARTISTS** WOW HITS 2009 WORD/SPARROW/EMI CMG/INTEGRITY/PROVIDENT	•
22	19	9	**THOUSAND FOOT KRUTCH** WELCOME TO THE MASQUERADE TOOTH & NAIL 47855/EMI CMG	
24	24	7	**HAWK NELSON** LIVE LIFE LOUD! BEC TOOTH & NAIL 73061/EMI CMG	
25	18	14	**PHILLIPS, CRAIG & DEAN** FEARLESS INO 4506/PROVIDENT INTEGRITY	
26	26	31	**MERCYME** 10 INO 4626/PROVIDENT INTEGRITY	+
27	36	2	MONICA "ABERDALE DOR ORCHESTRA" TRIPLE SQUARE WITH B. STOKES MITCHELL RING CHRISTMAS BELLS MYRRH/TABERNACLE/THOR 30255	
28	22	11	**MARK SCHULTZ** COME ALIVE WORD CURB 88739	
29	23	25	**MAT KEARNEY** CITY OF BLACK & WHITE AWAKE/COLUMBIA/INPOP 14665/EMI CMG	
30	20	13	**BRITT NICOLE** THE LOST GET FOUND SPARROW 2358 EMI CMG	
31	32	24	**DECYFER DOWN** CRASH INO 4483/PROVIDENT INTEGRITY	
32	31	50	**JEREMY CAMP** SPEAKING LOUDER THAN BEFORE BEC 73802/EMI CMG	+
33	28	11	**LEELAND** LOVE IS ON THE MOVE ESSENTIAL 10905/PROVIDENT INTEGRITY	
34	21	39	**KARI JOBE** KARI JOBE INTEGRITY 4150/PROVIDENT INTEGRITY	
RE-ENTRY			BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS JOY IN MY HEART GAITHER MUSIC GROUP 6042 EMI CMG	
36	34	14	**HILLSONG** FAITH + HOPE + LOVE LIVE REGENT/PROVIDENT INTEGRITY	
37	29	7	**PILLAR** CONFESSIONS ESSENTIAL 10904/PROVIDENT INTEGRITY	
38	37	61	**MATTHEW WEST** SOMETHING TO SAY SPARROW 4520 EMI CMG	
39	NEW		**PLUMB** BEAUTIFUL HISTORY: A HITS COLLECTION CURB 79154/WORD CURB	
40	40	24	**HILLSONG** UNITED A CROSS THE EARTH TEAR REGENT/PROVIDENT INTEGRITY	
41	30	39	**RED** INNOCENCE & INSTINCT ESSENTIAL 10865/PROVIDENT INTEGRITY	+
42	33	9	**SIDEWALK PROPHETS** THESE SIMPLE TRUTHS FERVENT 887861/WORD CURB	
43	46	3	**ERNIE HAASE & SIGNATURE SOUND** EVERY LIGHT THAT SHINES AT CHRISTMAS WORSHIP HOUSE 7 INPOP	
44	25	5	**TODD AGNEW** MEED ARDENT/INO 2555/PROVIDENT INTEGRITY	
45	41	7	**DIAMOND RIO** THE REASON WORD 886395	
46	35	64	**BRANDON HEATH** WHAT IF WE 10126/PROVIDENT INTEGRITY	
47	43	56	**ANBERLIN** NEW SURRENDER UNIVERSAL REPUBLIC 011710 EMI CMG	
48	47	14	**JASON CRABB** JASON CRABB GAITHER MUSIC GROUP 114/EMI CMG	
49	NEW		**KEITH & KRISTYN GETTY** AWAKEN THE DAWN GETTYMUSIC 91958 EX	+
50	45	33	**ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY/PROVIDENT INTEGRITY	

HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	12	#1 1 WK **CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
2	3	11	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET REUNION PLG
3	1	28	**REVELATION SONG** PHILLIPS, CRAIG & DEAN INO
4	4	16	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
5	5	25	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
6	6	24	**BORN AGAIN** THIRD DAY FEAT LACEY MOSLEY ESSENTIAL PLG
7	8	25	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
8	7	23	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC WORD CURB
9	10	16	**HE IS** MARK SCHULTZ WORD CURB
10	11	13	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
11	14	7	GREATEST GAINER **WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
12	9	33	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
13	15	13	**GLORIOUS** NEWSBOYS INPOP
14	13	51	**THE MOTIONS** MATTHEW WEST SPARROW EMI CMG
15	12	15	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD CURB
16	17	11	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
17	18	15	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS SPARROW EMI CMG
18	16	19	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
19	19	14	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
20	20	7	**HE IS WITH YOU** MANDISA SPARROW EMI CMG
21	21	17	**WHAT DO I KNOW OF HOLY** ADDISON ROAD INO
22	22	9	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW EMI CMG
23	24	6	**SAFE** PHIL WICKHAM FEAT BART MILLARD INO
24	23	14	**GLORY TO GOD FOREVER** FEE INO
25	25	5	**LET THE WATERS RISE** MIKESCHAIR CURB

CHRISTIAN CHR

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	13	#1 6 WKS **CITY ON OUR KNEES** TOBYMAC FOREFRONT/EMI CMG
2	3	9	GREATEST GAINER **WHAT FAITH CAN DO** KUTLESS BEC/TOOTH & NAIL
3	4	15	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT WORD CURB
4	5	12	**HEARTBEAT** REMEDY DRIVE WORD-CURB
5	2	25	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
6	7	9	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET REUNION PLG
7	6	14	**THE MEANING OF LIFE** HAWK NELSON BEC TOOTH & NAIL
8	9	9	**FORGIVEN** SANCTUS REAL SPARROW EMI CMG
9	11	7	**ON AND ON** CHASEN INO
10	▮	17	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD CURB
11	16	6	**FORGET AND NOT SLOW DOWN** RELIENT K MONO VS STEREO GOTEE
12	10	23	**HERO** SKILLET ARDENT INO
13	12	21	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
14	13	22	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
15	14	24	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC WORD CURB
16	15	16	**FORWARD MOTION** THOUSAND FOOT KRUTCH TOOTH & NAIL
17	17	17	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS SPARROW EMI CMG
18	18	5	**OUR TIME** GROUP 1 CREW FERVENT WORD CURB
19	19	8	**HEAVEN** JARS OF CLAY GRAY MATTERS ESSENTIAL PLG
20	21	▮	**LET THE WATERS RISE** MIKESCHAIR CURB
21	23	3	**DON'T YOU KNOW YOU'RE BEAUTIFUL** SEABIRD CREDENTIAL EMI CMG
22	22	▮	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
23	29	3	**ANTIDOTE** B REITH TEE
24	25	5	**BEST OF ME** THE LETTER BLACK TOOTH & NAIL
25	24	4	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	6	#1 5 WKS **BEBE & CECE WINANS** STILL BEC 81105/MALACO
2	HOT SHOT DEBUT		**TAMELA MANN** THE MASTER PLAN TILLYMANN 8135
3	2	7	**FRED HAMMOND** LOVE UNSTOPPABLE FHAMMOND VERITY 43341 JLG
4	▮	2	**BYRON CAGE** FAITHFUL TO BELIEVE GOSPO CENTRIC/VERITY 43343 JLG
5	4	56	**MARY MARY** THE SOUND MARY/COLUMBIA 29087/SONY MUSIC	•
6	41	15	GREATEST GAINER **EARNEST PUGH** LIVE, PAIN ON US EPM BLACKSMOKE WORLDWIDE
7	7	53	**HEZEKIAH WALKER & LFC** SOULED OUT VERITY 23487 JLG
8	5	3	**THE WHISPERS** THANKFUL SHANACHIE 14081
9	10	23	**BRIAN COURTNEY WILSON** JUST LOVE SPIRIT RISING 066/MUSIC WORLD
10	8	41	**VARIOUS ARTISTS** WOW GOSPEL 2009 WORD CURB/EMI CMG/VERITY 41675 JLG
11	9	11	**J MOSS** JUST JAMES PAJAM GOSPO CENTRIC/VERITY 47910 JLG
12	14	5	**THE CAJO FAMILY** CAJO INTERNATIONAL & CAJO BROTHERS PRESENT: KINGDOM BUSINESS PT.2
13	37	19	**VICKI YOHE** REVEAL YOUR GLORY LIVE FROM THE CATHEDRAL SHANACHIE 5777
14	15	33	**ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY/COLUMBIA 42584/SONY MUSIC
15	6	11	**VICKIE WINANS** HOW I GOT OVER DES'LEMY JOY 8120
16	18	▮	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL! 7 INTEGRITY/GOSPO CENTRIC/VERITY 53271 JLG
17	16	123	**MARVIN SAPP** THIRSTY VERITY 09433 JLG
18	12	14	**VARIOUS ARTISTS** GOSPEL'S BEST MEN/WOMEN/CHOIRS EMI GOSPEL 96807 EX
19	22	58	**LECRAE** REBEL REACH 98970/INFINITY
20	11	3	**THE ANOINTED PACE SISTERS** ACCESS GRANTED TYSCOT 984183 TASE15
21	19	31	**SMOKIE NORFUL** LIVE TREMYLES EMI GOSPEL 52532 EMI GOSPEL
22	17	10	**YOUTHFUL PRAISE FEATURING J.J. HAIRSTON** RESTING ON HIS PROMISE EMI GOSPEL 72137 LIGHT
23	21	33	**DONNIE MCCLURKIN** WE ALL ARE ONE (LIVE IN DETROIT) VERITY 16108 JLG
24	23	15	**LEE WILLIAMS AND THE SPIRITUAL QC'S** FALL ON ME MEG 7305
25	20	57	**YOLANDA ADAMS** PLAYLIST: THE VERY BEST OF YOLANDA ADAMS

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	26	#1 9 WKS **CLOSE TO YOU** BEBE & CECE WINANS BEC/MALACO
2	▮	30	**I WOULDN'T KNOW YOU** JAMES FORTUNE & FIYA FEAT KEITH "KEEDOGG" JOHNSON & MARTHA MUNIZZI/COLUMBIA
3	2	21	**THEY THAT WAIT** FRED HAMMOND FEAT. JOHN P KEE FHAMMOND/VERITY JLG
4	▮	41	**GOD IN ME** MARY MARY FEAT. KIERRA "KIRK" SHEARD RAY BLOCK/COLUMBIA
5	5	37	**JUSTIFIED** SMOKIE NORFUL TREMYLES EMI GOSPEL
6	7	▮	**PRAISE HIM IN ADVANCE** MARVIN SAPP VERITY JLG
7	9	19	**RESTORED** J MOSS PAJAM GOSPO CENTRIC JLG
8	8	15	**GOD FAVORED ME** HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS/VER
9	6	▮	**WAIT ON THE LORD** DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD/VERITY JLG
10	12	14	GREATEST GAINER **HOW I GOT OVER** VICKIE WINANS FEAT. TIM BOWMAN, JR./DES
11	11	18	**RAIN ON US** EARNEST PUGH EPM BLACKSMOKE WORLDWIDE
12	10	31	**ALL I NEED** BRIAN COURTNEY WILSON SPIRIT RISING MUSIC/WO
13	16	17	**BROKEN VESSEL** JEFF MAJORS FEAT. LASHELL GRIFFIN MUSIC ONE
14	14	51	**BACK II EDEN** DONALD LAWRENCE & CO QUIET WATER/VERITY JLG
15	17	12	**ALREADY HERE** BRIAN COURTNEY WILSON SPIRIT RISING MUSIC/WO
16	18	8	**FAITHFUL TO BELIEVE** BYRON CAGE GOSPO CENTRIC/VERITY JLG
17	15	11	**I LOOK TO YOU** WHITNEY HOUSTON ARISTA RMG
18	20	17	**AWESOME GOD** THE BROWN SISTERS KINGDOM
19	19	15	**HELP ME BELIEVE** KIRK FRANKLIN FO YO SOUL GOSPO CENTRIC JLG
20	21	4	**EVERY PRAYER** ISRAEL HOUGHTON FEAURING MARY MARY INTEGRITY/COL
21	24	6	**NOBODY BUT JESUS** SHIRLEY CAESAR FEAT. J MOSS SHO BEL/LIGHT
22	23	10	**THIS JOY** BISHOP DAVID E. EVANS PRESENTS AUTOMATIC PRAISE FEAT. TRACY SHY/EMI GOSPEL
23	26	12	**I LOVE THE LORD** PHILLIP CARTER & SOV U HOUSE OF VICTORY
24	22	8	**LORD DO IT FOR ME** ALVIN DARLING EMI/A1 GOSPEL
25	25	3	**GOOD NEWS** VANESSA BELL ARMSTRONG EMI GOSPEL

With 1,796 plays, tobyMac lands his first No. 1 on Hot Christian AC Songs with "City on Our Knees," halting a 17-week reign for Phillips, Craig & Dean's "Revelation Song." The list's new leader remains atop Christian Songs (9.2 million impressions) and Christian CHR (1,056 plays).



Tamela Mann logs her highest bow and best sales week on Top Gospel Albums, as "The Master Plan" opens at No. 2 with 7,000 copies sold. On Hot Gospel Songs (viewable in full at billboard.biz/charts), the set's title track lead single arrives at No. 27.



HOT DANCE CLUB SONGS

WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	10	**#1 1 WK** DID YOU SEE ME COMING? / PET SHOP BOYS ASTRALWERKS/CAPITOL
2	3	7	F*CK YOU / LILY ALLEN CAPITOL
3	4	10	S.O.S. (LET THE MUSIC PLAY) / JORDIN SPARKS
4	6	10	DO WHAT U LIKE / BAD BOY BILL FEATURING ALYSSA PALMER NETTWERK
5	1	8	PAPARAZZI / LADY GAGA
6	5	8	MILLION DOLLAR BILL / WHITNEY HOUSTON ARISTA RMG
7	12	6	HANG ON / PLUMB
8	10	7	WE ARE GOLDEN / MIKA CASABLANCA UNIVERSAL MOTOWN
9	14	4	I WANT TO KNOW WHAT LOVE IS / MARIAH CAREY
10	18	5	PERFECT / DEPECHE MODE MUTE VIRGIN CAPITOL
11	13	8	TURN IT OUT / ALTAR FEATURING JEANIE TRACY MAMAHOUSE
12	9	12	RELEASE ME / AGNES
13	15	5	SMOKE / JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA
14	21	7	SEXY PEOPLE / LOLENE
15	16	8	BODY LANGUAGE / JESSE MCCARTNEY FEATURING T PAIN HOLLYWOOD
16	17	8	WAKE UP / SLIMMY
17	19	7	FIGHT FOR YOU / MORGAN PAGE NETTWERK
18	11	9	SAD SONG / BLAKE LEWIS TOMMY BOY
19	20	11	THIS TIME BABY / EDDIE X PRESENTS NIKI HARIS
20	27	5	OUTTA HERE / ESMEE DENTERS
21	8	11	LOVE SONGS / ANJULIE
22	28	6	MISS YOU / RON PERKOV
23	29	6	BAD HABITS / MAXWELL
24	33	4	PUSH N PULL / NOFERINI & MARINI VS SYLVIA TOSUN
25	7	12	SEXY BITCH / DAVID GUETTA FEATURING AKON

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
26	24	11	LOSING MY MIND / ALI KING JELLYBEAN
27	32	5	WISH U LOVE / CHAD JACK & TIM LETTEER VS. FAWN HADES
28	25	10	SUPERSTAR / DAVID MAY FEATURING MOISES MODESTO ABKCO
29	26	9	STRAIGHT THROUGH MY HEART / BACKSTREET BOYS
30	23	12	FINE PRINT / HADIA ALI
31	37	3	MISTAKE / MOBY
32	22	9	BRAND NEW DAY / GEORGIE PORGIE MUSIC PLANT
33	39	3	YOU USED TO KNOW / ANDREA CARNELL
34	45	2	DRAMA QUEEN (TEXTING U) / SIMONE DENNY + BARRY HARRIS BARRY HARRIS
35	38	4	MANOS AL AIRE / NELLY FURTADO
36	50	2	POWER PICK MAKE ME / JANET
37	43	3	ANGEL ON THE DANCEFLOOR / DAVE MATTHIAS FEATURING NATALIA FLORES CARRILLO
38	47	2	WORKIN' GIRL / KELLY KING
39	44	4	AIN'T NO STOPPIN' US NOW / TABORAH & DARRYL D'BONNEAU
40	48	1	HEAVY CROSS / THE GOSSIP
41	36	14	SHE WOLF / SHAKIRA
42			3 / BRITNEY SPEARS JIVE JLG
43			DOLLHOUSE / PRISCILLA RENEA CAPITOL
44			GIVE ME LOVE / STEPHEN KEYES
45	46	5	TONIGHT / CAZWELL
46	31	14	EVERYBODY SHAKE IT / RALPHI ROSARIO FEATURING SHAWN CHRISTOPHER
47			EN EL MOMENTO / STEO E & HYBRID HEIGHTS
48	49	3	LOVE & HAPPINESS 2009 / RIVER OCEAN FEATURING INDIA
49	30	11	FAME 2009 / NATURI NAUGHTON
50			COME BACK CLEAN / THE CRYSTAL METHOD FEATURING EMILY HAINES

TOP DANCE/ ELECTRONIC ALBUMS

WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	17	**#1 3 WKS** OWL CITY / OCEAN EYES UNIVERSAL REPUBLIC 013141* UMRG
2	2	54	LADY GAGA / THE FAME
			VARIOUS ARTISTS / NOW THAT'S WHAT I CALL DANCE CLASSICS
4	4	18	LMFAO / PARTY ROCK
3	3	7	VARIOUS ARTISTS / NOW THAT'S WHAT I CALL CLUB HITS
5	5	70	3OH!3 / WANT
7	7	11	DAVID GUETTA / ONE LOVE
6	6	5	TIESTO / KALEIDOSCOPE
8	8	11	IMOGEN HEAP / ELLIPSE
11	11	7	LA ROUX / LA ROUX
9	9	21	BEYONCE /
12	12	50	SOUNDTRACK / SLUMDOG MILLIONAIRE
			DAVE AUDE / DAVE AUDE PRESENTS ULTRA 2010
10	10	3	FUCK BUTTONS / TAROT SPORT
16	16	12	CASCADA / EVACUATE THE DANCEFLOOR
15	15	7	LUIS MIGUEL / NO CULPES A LA NOCHE CLUB REMIXES
17	17	7	DEADMAUS / FOR LACK OF A BETTER NAME
21	21	5	FAMILY FORCE 5 / FAMILY FORCE 5'S CHRISTMAS PAGEANT
13	13	5	AIR / LOVE 2
14	14	16	DJ SKRIBBLE / TOTAL CLUB HITS 3
23	23	12	BREATHE CAROLINA / HELLO FASCINATION
			FAMILY FORCE 5 / KEEP THE PARTY ALIVE (EP)
			COLD CAVE / LOVE COMES CLOSE
22	22	6	ZERO 7 / YEAH GHOST
19	19	4	NEON INDIAN / PSYCHIC CHASMS

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	9	**#1 1 WK** I WILL BE HERE / TIESTO & SNEAKY SOUND SYSTEM ULTRA
2	1	11	SEXY CHICK / DAVID GUETTA FEATURING AKON
	4	8	RELEASE ME / AGNES
4	5	13	SWEET DREAMS / BEYONCE
5	7	9	PAPARAZZI / LADY GAGA
6	3	18	THE SOUND OF MISSING YOU / AMEERAH
	10	7	KISS ME BACK / KIM SOZZI
8	6	17	EVACUATE THE DANCEFLOOR / CASCADA
9	8	19	I REMEMBER / DEADMAUS + KASKADE MAJESTRAP AND PRESS PLAY
	19	4	HANG ON / PLUMB
			SMOKE / JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI MODA
	14	3	EVERY MORNING / SUGARHUNTER
13	9	4	PARTY IN THE U.S.A. / MILEY CYRUS
14	13	11	I BELIEVE / CYBERBUTRA FEATURING JULIE THOMPSON
	18	5	FIGHT FOR YOU / MORGAN PAGE
			MEET ME HALFWAY / THE BLACK EYED PEAS
17	12	8	RIGHT HERE / CARMEN REECE
	23	14	SHAME ON ME / ALEX SAYZ FEATURING LAWRENCE ALEXANDER
	20	3	EMPIRE STATE OF MIND / JAY Z + ALICIA KEYS
	17	4	REPLAY / IYAZ
21	11	20	I GOTTA FEELING / THE BLACK EYED PEAS
			HOT / INNA
	22	3	GHOSTS 'N STUFF / DEADMAUS FEATURING ROB SWIRE
24	15	3	READY FOR THE WEEKEND / CALVIN HARRIS
25	21	2	SEXY PEOPLE / LOLENE

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	5	**#1 5 WKS** MICHAEL BUBLE / CRAZY LOVE
2	2	4	BARBRA STREISAND / LOVE IS THE ANSWER COLUMBIA 43354 SONY MUSIC
3	4	8	HARRY CONNICK, JR. / YOUR SONGS COLUMBIA 47228* SONY MUSIC
4	3	2	PINK MARTINI / SPLENDOR IN THE GRASS
5	9	28	MELODY GARDOT / MY ONE AND ONLY THRILL VERVE 012563* VG
6			FRANK SINATRA /
7	10	3	WYNTON MARSALIS / CHRISTMAS JAZZ JAM
8	5	33	DIANA KRALL / QUIET NIGHTS
9	7	4	THE BRIAN SETZER ORCHESTRA / SONGS FROM LONELY AVENUE
10	8	21	MICHAEL BUBLE / MICHAEL BUBLE MEETS MADISON SQUARE GARDEN
11	6	4	NELLIE MCKAY / NORMAL AS BLUEBERRY PIE: A TRIBUTE TO DORIS DAY VERVE 013*5*
12			SOUNDTRACK / CLINT EASTWOOD PRESENTS JOHNNY MERCER: THE DREAMS OF ME
13			MICHAEL FEINSTEIN & CHEYENNE JACKSON / THE POWER OF TWO
14	12	48	NATALIE COLE / STILL UNFORGETTABLE
15	14	5	FRANK SINATRA / COLLECTOR'S EDITION: FRANK SINATRA

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	2	**#1 2 WKS** CECILIA BARTOLI / SACRIFICIUM
2	2	8	RENEE FLEMING / VERISMO
3	4	51	THE PRIESTS / THE PRIESTS
4	6	11	B. FLECK/Z. HUSSAIN/E. MEYER / THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TRIO
5	9	3	LANG LANG VADIM REPIN MISCHA MAISKY / TCHAIKOVSKY RACHMANINOV: PIANO TRIOS
6	5	35	PLACIDO DOMINGO / ARRIVE (INFINITO: SONGS INSPIRED)
7			ANDRE RIEU / LIVE IN DRESDEN: WEDDING AT THE OPERA
8	7	5	SARAH CHANG / BRUCH: BRAHMS: VIOLIN CONCERTOS
9	8	5	JOYCE DIDONATO / ROSSINI: COLBRAN: THE MUSE
10	12	62	JOSHUA BELL / VIVALDI: THE FOUR SEASONS
11			NATALIE DESSAY / MAD SCENES
12	3	3	GUSTAVO DUDAMEL LOS ANGELES PHILHARMONIC /
13	14	74	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ / CHANT: MUSIC FOR THE SOUL
14	13	52	LUCIANO PAVAROTTI / THE DUETS
15	11	7	JOSHUA BELL / THE BEST OF JOSHUA BELL: THE DECCA YEARS

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	33	**#1 24 WKS** CHRIS BOTTI / CHRIS BOTTI IN BOSTON
2	2	2	EUGE GROOVE / SUNDAY MORNING
3	3	11	GEORGE BENSON / SONGS AND STORIES
4	4	9	PETER WHITE / GOOD DAY
5	5	11	NAJEE / MIND OVER MATTER
6	6	40	BONEY JAMES / SEND ONE YOUR LOVE
7			HERB ALPERT & LANI HALL / ANYTHING GOES
8	8	7	KENNY G / SUPER HITS
9	21	8	SPENCER DAY / VAGABOND
10	9	2	EVERETTE HARP / FIRST LOVE
11	10	10	IMPROMP2 / IT IS WHAT IT IS
12			TOWER OF POWER / GREAT AMERICAN SOULBOOK
13	11	30	BERNIE WILLIAMS / MOVING FORWARD
14	18	24	PAUL HARDCASTLE / THE COLLECTION
15			ESPERANZA SPALDING / ESPERANZA

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1			**#1 1 WK** ANDREA BOCELLI / MY CHRISTMAS
2	1	2	STING /
3	3	6	JOSHUA BELL / AT HOME WITH FRIENDS
4	2	52	IL DIVO / THE PROMISE
5	4	12	MORMON TABERNACLE CHOIR / RING CHRISTMAS BELLS
	5	23	DAVID GARRETT /
7	6	53	ANDREA BOCELLI / INCANTO
	7	5	CHARLIE BAGGETT / I ONLY DREAM OF YOU
9	10	35	SARAH BRIGHTMAN / SYMPHONY: LIVE IN VIENNA
10	8	2	THE CANADIAN TENORS / THE CANADIAN TENORS
11	11	28	PAUL POTTS / PASSIONE
12	9	43	GREGORIAN / MASTERS OF CHANT
13	12	33	MORMON TABERNACLE CHOIR / COME, THOU FOUNT OF EVERY BLESSING
14	13	24	ESCALA / ESCALA
15	16	20	NEAL E. BOYD / MY AMERICAN DREAM

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	16	**#1 4 WKS** BRIGHT / PETER WHITE PEAK CMG
2	4	18	BURNIN / PAUL TAYLOR PEAK CMG
3	3	18	TROPICAL RAIN / JESSY J PEAK CMG
4	2	27	TALK OF THE TOWN / DARREN RAHN
5	5	18	LIVING IN HIGH DEFINITION / GEORGE BENSON CONCORD CMG
6	8	19	SONGBIRD / CRAIG CHAQUICO
7	9	23	TIJUANA DANCE / RICK BRAUN MACK AVENUE ARTISTRY
8	11	4	CHASING PIRATES /
9	10	14	SWEET SUMMER NIGHTS / NAJEE HEADS UP
10	6	28	WHO WILL COMFORT ME / MELODY GARDOT VERVE
11	7	30	GO FOR IT / BERNIE WILLIAMS REFORM ROCK RIDGE
12	18	5	BOGOTA BY BUS / JESSE COOK COACH HOUSE
13	14	16	TOUCH / BONEY JAMES CONCORD CMG
14	21	10	NIKKI'S WALK / JEFF GOLUB
15	17	23	ON & ON / DANDY DULFER

TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	9	**#1 3 WKS** RODRIGO Y GABRIELA / 11:11
2	2	17	CELTIC THUNDER / TAKE ME HOME
3	3	28	VARIOUS ARTISTS / PLAYING FOR CHANGE: SONGS AROUND THE WORLD
4	5	54	CELTIC WOMAN / THE GREATEST JOURNEY: ESSENTIAL COLLECTION
5	10	4	THE IRISH TENORS / CHRISTMAS
6	6	60	CELTIC THUNDER / ACT TWO
7	4	3	LOREENA MCKENNITT / A MEDITERRANEAN ODYSSEY
8	8	6	BEBEL GILBERTO / ALL IN ONE
9	9	4	DANIEL O'DONNELL / PEACE IN THE VALLEY
10	7	6	THE VERY BEST / WARM HEART OF AFRICA
11	12	6	JESSE COOK / THE RUMBA FOUNDATION
12			NA PALAPALAI / NAMEA
13	14	6	KOLOHE KAI / THIS IS THE LIFE
14	13	2	RUPA & THE APRIL FISHES / ESTE MUNDO
15	11	49	RODRIGO Y GABRIELA / LIVE IN JAPAN

LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	#1 1 WK **LOOKING FOR PARADISE** ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
2	1	9	**ESCLAVO DE SUS BESOS** DAVID BISBAL (VALE UNIVERSAL MUSIC LATINO)
3	3	17	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN (MUSART BALBOA)
4	5	5	**HAY OJITOS** INTOCABLE (QUINTO SONY MUSIC LATIN)
5	4	19	**LOBA** SHAKIRA (EPIC/SONY MUSIC LATIN)
6	6	15	**SU VENENO** AVENTURA (MONTEVIDEO/SONY MUSIC LATIN)
7	7	29	**LO INTENTAMOS** ESPINOZA PAZ (VALE/UNIVERSAL MUSIC LATINO)
8	9	18	**TE VES FATAL** EL TRONO DE MEXICO (FONOVISA MUSIC/FONOVISA)
9	10	14	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
10	15	3	GREATEST GAINER **ME GUSTA TODO DE TI** BANDA EL RECODO (FONOVISA)
11	12	11	**GRACIAS A TI** WISIN & YANDEL (WY MACHETE/UMLE)
12	11	23	**SUFRE** LOS DARE YES DE LA SIERRA (DISA)
13	8	17	**MANOS AL AIRE** NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
14	13	36	**YA ES MUY TARDE** LA ARROLLADORA BANDA EL LIMON (DISA/ED MONSA)
15	16	9	**FELIZ** KANY GARCIA (SONY MUSIC LATIN)
16	14	RE	**RECUERDAME** LA QUINTA ESTACION (SONY MUSIC LATIN)
17	19	13	**MI COMPLEMENTO** LOS HURACANES DEL NORTE (DISA)
18	17	7	**DERECHO DE ANTIGUEDAD** LA ORIGINAL BANDA EL LIMON (FONOVISA)
19	20	9	**NI ROSAS NI JUGUETES** PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
20	25	RE	**ERES TODO TODO** JULION ALVAREZ Y SU NORTEÑO BANDA (ASL)
21	21	5	**LA CALABAZA** LA ARROLLADORA BANDA EL LIMON (DISA)
22	23	12	**CELOS** FANNY LU (UNIVERSAL MUSIC LATINO)
23	32	4	**NI CON OTRO CORAZON** PEDRO FERNANDEZ (FONOVISA)
24	24	13	**EL BORRACHO** GRUPO MONTEZ DE DURANGO (DISA)
25	22	15	**ADIOS** JESSE & JOY (WARNER LATINA)
26	26	8	**COMO VOLVER A SER FELIZ** LUIS ENRIQUE (THE STUDIO)
27	28	17	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
28	27	13	**TU DEFECTO** LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (CRAFTIANA)
29	36	2	**ESTUVE** ALEJANDRO FERNANDEZ (FONOVISA)
30	RE	RE	**ENCONTRE** CONJUNTO ATARDECER (DISA ASL)
31	41	RE	**SE ME VA LA VOZ** ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)
32	37	7	**HOTEL ROOM SERVICE** PITBULL (MR 305/POLO GROUNDS/J RMG)
33	34	4	**CAMINOS DIFERENTES** ROBERTO TAPIA (FONOVISA MUSIC/FONOVISA)
34	33	RE	**LLUEVE POR DENTRO** LUIS FONSI (UNIVERSAL MUSIC LATINO)
35	38	3	**TE AMO** CUMBRE NORTEÑA (SONY MUSIC LATIN)
36	HOT SHOT DEBUT		**EQUIVOCADA** THALIA (SONY MUSIC LATIN)
37	NEW		**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
38	NEW		**SIN QUERER** EDNITA NAZARIO (SONY MUSIC LATIN)
39	35	10	**SENTIMIENTOS DE CARTON** DUELO (FONOVISA)
40	NEW		**DOWN** JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
41	46	2	**SOY TODO TUYO** LOS TUCANES DE TIJUANA (FONOVISA)
42	39	5	**CIAO BELLA** DON OMAR (MACHETE)
43	44	2	**GRITO MUNDIAL** DADDY YANKEE (EL CARTEL)
44	NEW		**EL DOCTORADO** TONY DIZE (RCA)
45	40	7	**CELEBRATION** MADONNA (WARNER BROS.)
46	45	9	**AL DIABLO CON TU AMISTAD** EL CHAPO DE SINALOA (DISA)
47	NEW		**SIN EVIDENCIAS** BANDA MS (DISA ASL)
48	43	2	**MI MUJER** YOMO (BLACK PEARL)
49	NEW		**CIELO AZUL, CIELO NUBLADO** PESADO (DISA/ASL)
50	42	2	**ROMPIENDO CADENAS** ANA BARBARA (SI)



Alejandro Sanz earns his fourth consecutive No. 1 on Hot Latin Songs (15.6 million listener impressions) as "Looking for Paradise" rises 2-1. He is only the sixth artist to have that many consecutive chart-toppers and the first since Ricky Martin had four straight No. 1s in 2000-03.

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	2	#1 2 WKS **EDNITA NAZARIO** SOY (SONY MUSIC LATIN 55934	
2	2	22	**AVENTURA** THE LAST (PREMIUM LATIN/20800/SONY MUSIC LATIN	2
3	HOT SHOT DEBUT		**MARCO ANTONIO SOLIS** MAS DE MARCO ANTONIO SOLIS (FONOVISA 354216/UMLE) ✦	
4	NEW		**EL TRONO DE MEXICO** HASTA MI FINAL (FONOVISA 354315/UMLE)	
5	5	24	**WISIN & YANDEL** LA REVOLUCION (WY MACHETE 012967/UMLE) ✦	
6	4	9	**LOS TIGRES DEL NORTE** LA GRANJA (FONOVISA 354192/UMLE) ✦	
7	3	3	**DAVID BISBAL** SIN MIRAR ATRAS (VALE/UNIVERSAL MUSIC LATINO/SYBR/UMLE) ✦	
8	7	32	**LARRY HERNANDEZ** 16 NARCO CORRIDOS (MENUDO/FONOVISA 570037/UMLE)	
9	14	5	GREATEST GAINER **JUAN GABRIEL** MIS CANCIONES, MIS AMIGOS (RCA/BMG 57725/SONY MUSIC LATIN)	
10	6	5	**VARIOUS ARTISTS** RADIO EXITOS: EL DISCO DEL AÑO 2009 (DISA 724187/UMLE)	
11	8	7	**DON CHETO** EL KTIME DE USTEDES (PLATINO 8832)	
12	10	35	**TITO "EL BAMBINO"** EL PATRON (SIENTE 653883/UMLE)	
13	NEW		**GILBERTO SANTA ROSA** LO MEJOR DE GILBERTO EN LA NAVIDADES (RMM MUSIC LATIN/VENE)	
14	19	63	**LUIS FONSI** PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO/UMLE) ✦	
15	9	3	**VARIOUS ARTISTS** SUPER #1: CON LA MUSICA DE MEXICO (FONOVISA 354185/UMLE)	
16	13	25	**ESPINOZA PAZ** YO NO CANTO, PERO LO INTENTAMOS (ASL/DISA 730251/UMLE)	
17	26	20	**LAURA PAUSINI** PRIMAVERA ANTICIPADA (WARNER LATINA 516627)	
18	NEW		**JOSEPH FONSECA** AMANTE BACHATA (MUSICA DEL ALMA/EL LATINO/UMLE)	
19	16	8	**NELLY FURTADO** MI PLAN (NEXTAR/UNIVERSAL MUSIC LATINO/013318/UMLE)	
20	11	3	**EL COMPA CHUY** GENTE PELIGROSA (SONY MUSIC LATIN 54719)	
21	39	25	PACE SETTER **LUIS ENRIQUE** CICLOS (TOP STOP 8910 ✦	
22	34		**LA QUINTA ESTACION** SIN FRENOS (SONY MUSIC LATIN 54947)	
23	12	52	**EL TRONO DE MEXICO** ALMAS GEMELAS (FONOVISA 354304/UMLE)	
24	20	18	**VICENTE FERNANDEZ** NECESITO DE TI (SONY MUSIC LATIN 53282)	
25	17	7	**GRUPO MONTEZ DE DURANGO** EL BORRACHO (DISA 721389/UMLE)	
26	15	21	**EL TRONO DE MEXICO** DESDE LA PATRIA, EN VIVO (FONOVISA 354088/UMLE ✦	
27	23	24	**HECTOR ACOSTA** SIMPLEMENTE... EL TORITO (MUSICA DEL ALMA/EL LATINO/UMLE)	
28	18	7	**LUIS MIGUEL** NO CULPES A LA NOCHE: CLUB REMIXES (WARNER LATINA/521318)	
29	21	33	**MARISELA** 20 EXITOS INMORTALES (IM 6614)	
30	NEW		**LOS ORIGINALES DE SAN JUAN** PUROS CORRIDOS ORIGINALES (MUSICA DEL ALMA/EL LATINO/UMLE)	
31	25	18	**TIERRA CALI** SI TU TE VAS (PREMIUM LATIN/UNIVERSAL MUSIC LATINO/UMLE)	
32	27	2	**LOS BUITRES DE CULIACAN SINALOA** NO TENGAS MIEDO (TWINS/FONOVISA 354128/UMLE)	
33	65		**DADDY YANKEE** TALENTO DE BARRIO (SOUNDTRACK) (EL CARTEL/MACHETE/2000/UMLE)	2
34	24	14	**TERCER CIELO** DENTE COMUN, SUENTO (GRAVITY/NEW WORLD MUSIC LATIN/EMI LATIN)	
35	29	51	**MAKANO** TE AMO (PANAMA MACHETE 460031/UMLE)	
36	44	2	**PATRULLA 81** SERIE DIAMANTE: 30 SUPER EXITOS (DISA 721355/EX/UMLE)	
37	55	2	**LOS BUKIS** SERIE DIAMANTE: 30 SUPER EXITOS (FONOVISA 354239/EX/UMLE)	
38	31	12	**CONJUNTO ATARDECER** CONTIGO PARA SIEMPRE (DISA 721389/UMLE)	
39	37		**MARIACHI HERMANOS BARGIAS** CANTOS Y ALABANZAS (MUSICOR/BARAJAS 559/VINA) ✦	
40	RE-ENTRY		**REIK** UN DIA MAS (DAY 1 NORTE 355579/SONY MUSIC LATIN) ✦	
41	42	51	**RICARDO ARJONA** 5TO PISO (WARNER LATINA 516669)	
42	22	4	**YURIDIA** NADA ES DE COLOR ROSA (SONY MUSIC LATIN 57437)	
43	61	2	**CONJUNTO PRIMAVERA** SERIE DIAMANTE: 30 SUPER EXITOS (FONOVISA 354254/EX/UMLE)	
44	NEW		**JULION ALVAREZ** CON BANDA (ALCONA/DISA/UMLE)	
45	34	17	**CONJUNTO PRIMAVERA** 20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS (FONOVISA 354118/UMLE)	
46	52	11	**ROCIO DURCAL** DUETOS (DISCOS 635/SUBOB/SONY MUSIC LATIN)	
47	RE-ENTRY		**VICENTE FERNANDEZ** PRIMERA FILA (SONY MUSIC LATIN 40032) ✦	
48	32		**VARIOUS ARTISTS** LOS SUPER UNO'S (DISA 724181/UMLE)	
49	38	3	**LOS PRIMOS DE DURANGO** SOLO PARA FANS: 15 HITS (ASL/DISA/720947/UMLE)	
50	47	4	**GRUPO MANIA** SE PEGO LA MANIA (MUSICA/ZAG 33002/SONY MUSIC LATIN)	



Marco Antonio Solis notches his 13th top five debut on Top Latin Albums as his latest set, "Mas De Marco Antonio Solis," bows at No. 3 (selling slightly less than 3,000 copies). He now has the most top five debuts in the chart's 16-year history; Luis Miguel and Los Temerarios each have 12.

REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	NEW		#1 1 WK **MARCO ANTONIO SOLIS** MAS DE MARCO ANTONIO SOLIS (FONOVISA 354216/UMLE) ✦	
2	NEW		**EL TRONO DE MEXICO** HASTA MI FINAL (FONOVISA 354315/UMLE)	
3	1	9	**LOS TIGRES DEL NORTE** LA GRANJA (FONOVISA 354192/UMLE) ✦	
4	3	29	**LARRY HERNANDEZ** 16 NARCO CORRIDOS (MENUDO/FONOVISA 570037/UMLE)	
5	2	5	**VARIOUS ARTISTS** RADIO EXITOS: EL DISCO DEL AÑO 2009 (DISA 724187/UMLE)	
6	4	5	**DON CHETO** EL KTIME DE USTEDES (PLATINO 8832)	
7	5	3	**VARIOUS ARTISTS** SUPER #1: CON LA MUSICA DE MEXICO (FONOVISA 354185/UMLE)	
8	8	25	**ESPINOZA PAZ** YO NO CANTO, PERO LO INTENTAMOS (ASL/DISA 730251/UMLE)	
9	6	3	**EL COMPA CHUY** GENTE PELIGROSA (SONY MUSIC LATIN 54719)	
10	7		**EL TRONO DE MEXICO** ALMAS GEMELAS (FONOVISA 354304/UMLE)	
11	11		**VICENTE FERNANDEZ** NECESITO DE TI (SONY MUSIC LATIN 53282)	
12		7	**GRUPO MONTEZ DE DURANGO** EL BORRACHO (DISA 721389/UMLE)	
13	9	21	**EL TRONO DE MEXICO** DESDE LA PATRIA, EN VIVO (FONOVISA 354088/UMLE) ✦	
14	NEW		**LOS ORIGINALES DE SAN JUAN** PUROS CORRIDOS ORIGINALES (MUSICA DEL ALMA/EL LATINO/UMLE)	
15	12		**TIERRA CALI** SI TU TE VAS (PREMIUM LATIN/UNIVERSAL MUSIC LATINO/UMLE)	
16	13	2	**LOS BUITRES DE CULIACAN SINALOA** NO TENGAS MIEDO (TWINS/FONOVISA 354128/UMLE)	
17	NEW		**PATRULLA 81** SERIE DIAMANTE: 30 SUPER EXITOS (DISA 721355/EX/UMLE)	
18	NEW		**LOS BUKIS** SERIE DIAMANTE: 30 SUPER EXITOS (FONOVISA 354239/EX/UMLE)	
19	14	12	**CONJUNTO ATARDECER** CONTIGO PARA SIEMPRE (DISA 721389/UMLE)	
20		9	**MARIACHI HERMANOS BARGIAS** CANTOS Y ALABANZAS (MUSICOR/BARAJAS 559/VINA) ✦	

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	22	#1 22 WKS **AVENTURA** THE LAST (PREMIUM LATIN/20800/SONY MUSIC LATIN	2
2	NEW		**GILBERTO SANTA ROSA** LO MEJOR DE GILBERTO EN LA NAVIDADES (RMM MUSIC LATIN/VENE)	
3	NEW		**JOSEPH FONSECA** AMANTE BACHATA (MUSICA DEL ALMA/EL LATINO/UMLE)	
4	3	26	**LUIS ENRIQUE** CICLOS (TOP STOP 8910 ✦	
5			**HECTOR ACOSTA** SIMPLEMENTE... EL TORITO (MUSICA DEL ALMA/EL LATINO/UMLE)	
6	4	4	**GRUPO MANIA** SE PEGO LA MANIA (MUSICA/ZAG 33002/SONY MUSIC LATIN)	
7		31	**VARIOUS ARTISTS** 30 TROPICALES DE AYER, HOY Y SIEMPRE (VINA 670)	
8	6	17	**VARIOUS ARTISTS** SUPER 1'S MEGA HITS (MACHETE 013149/UMLE)	
9	8	10	**VARIOUS ARTISTS** URBANIZACION PERFECTA: LO MEJOR DE LO MEJOR (MUSICA/SONY MUSIC LATIN)	
10	7	22	**VARIOUS ARTISTS** 9 MONITAS PEGADITAS: LO MEJOR (DISA 721355/EX/UMLE)	
11	10		**GILBERTO SANTA ROSA** EL CABALLERO DE LA SALSA (MUSICOR/SONY MUSIC LATIN) ✦	
12	9	15	**OMEGA** EL TUTEO, EL FLOW (PLANET RECORDS/SONY MUSIC LATIN)	
13	12		**VARIOUS ARTISTS** FIESTA LATINA (SONY MUSIC LATIN)	
14	11		**VARIOUS ARTISTS** 40 BACHATAS PODEROSAS (MUSICA DEL ALMA/SONY MUSIC LATIN)	
15	13	39	**VARIOUS ARTISTS** BACHATA DE AMOR VOL. 4 (SONY/50343/SONY MUSIC LATIN)	
16	NEW		**VARIOUS ARTISTS** PLANET RECORDS PRESENTS: PLANETA URBANO (PLANET RECORDS/SONY MUSIC LATIN)	
17	15	65	**VARIOUS ARTISTS** BACHATA #1'S VOL. 2 (MACHETE 011705/UMLE)	
18	14	48	**VARIOUS ARTISTS** BACHATA HITS 2009: THE #1 HITS SERIES (SONY/SONY MUSIC LATIN)	
19		33	**VARIOUS ARTISTS** SALSA HITS 2009: THE #1 HITS SERIES (SONY/SONY MUSIC LATIN)	
20	NEW		**TITO RODRIGUEZ** A MAN AND HIS MUSIC: EL INOLVIDABLE (MUSICOR/BARAJAS/VINA)	

LATIN POP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	2	#1 2 WKS **EDNITA NAZARIO** SOY (SONY MUSIC LATIN 55934
2	2	3	**DAVID BISBAL** SIN MIRAR ATRAS (VALE/UNIVERSAL MUSIC LATINO/SYBR/UMLE) ✦
3		5	**JUAN GABRIEL** MIS CANCIONES, MIS AMIGOS (RCA/BMG 57725/SONY MUSIC LATIN)
4	6	63	**LUIS FONSI** PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO/UMLE) ✦
5	10	30	**LAURA PAUSINI** PRIMAVERA ANTICIPADA (WARNER LATINA 516627)
6		8	**NELLY FURTADO** MI PLAN (NEXTAR/UNIVERSAL MUSIC LATINO/013318/UMLE)
7	11	34	**LA QUINTA ESTACION** SIN FRENOS (SONY MUSIC LATIN 44947)
8	5	7	**LUIS MIGUEL** NO CULPES A LA NOCHE: CLUB REMIXES (WARNER LATINA/521318)
9	7	33	**MARISELA** 20 EXITOS INMORTALES (IM 6614)
10			**TERCER CIELO** DENTE COMUN, SUENTO (GRAVITY/NEW WORLD MUSIC LATIN/EMI LATIN)
11	RE-ENTRY		**REIK** UN DIA MAS (DAY 1 NORTE 355579/SONY MUSIC LATIN) ✦
12	15	51	**RICARDO ARJONA** 5TO PISO (WARNER LATINA 516669)
13		4	**YURIDIA** NADA ES DE COLOR ROSA (SONY MUSIC LATIN 57437)
14	16	11	**ROCIO DURCAL** DUETO (DISCOS 635/SUBOB/SONY MUSIC LATIN)
15	13	4	**NOEL SCHAJRIS** UNO NO ES UNO (SONY MUSIC LATIN 58390)
16	17	20	**PAULINA RUBIO** GRAN CITY POP (UNIVERSAL MUSIC LATINO 013075/UMLE) ✦
17	12	8	**KANY GARCIA** BOLETO DE ENTRADA (SONY MUSIC LATIN 47340)
18	18	2	**TRIO LOS ANDINOS** ANTOLOGIA NAVIDEÑA (A MUSIC 746)
19	19	49	**VARIOUS ARTISTS** SUPER 13 (UNIVERSAL MUSIC LATINO 012361/UMLE)
20	20	33	**MARISELA** 20 EXITOS INMORTALES VOL. 2 (IM 6615)

LATIN RHYTHM ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	24	#1 24 WKS **WISIN & YANDEL** LA REVOLUCION (WY MACHETE 012967/UMLE) ✦
2	2	35	**TITO "EL BAMBINO"** EL PATRON (SIENTE 653883/UMLE)
3	3	65	**DADDY YANKEE** TALENTO DE BARRIO (SOUNDTRACK) (EL CARTEL/MACHETE/2000/UMLE)
4	4	51	**MAKANO** TE AMO (PANAMA MACHETE 460031/UMLE)
5	5	5	**VICO C** BABILLA (CARIBBEAN 84806/EMI TELEVISA)
6	12	55	**CALLE 13** LOS DE ATRAS VIENEN CONMIGO (NORTE 36801/SONY MUSIC LATIN)
7	7	41	**FLEX** LA EVOLUCION ROMANTIC STYLE (EMI TELEVISA 67917)
8	6	28	**DON OMAR** IDON (MACHETE 012867/UMLE)
9	8	42	**VARIOUS ARTISTS** LATIN URBAN KINGZ (MACHETE 012310/UMLE)
10	9		**WISIN & YANDEL** EL DUO DE LA HISTORIA (FRESH 11364/SONY MUSIC LATIN)
11	10	32	**ALEXIS & FIDO** DOWN TO EARTH (SONY MUSIC LATIN 43561)
12	11	52	**DJ NESTY** WISIN Y YANDEL PRESENTAN LA NUEVA MAESTRA (MY MACHETE/012310/UMLE)
13	13	33	**KINTO SOL** CARCEL DE SUEÑOS (VIRGIN/MACHETE/012212/UMLE)
14	14	29	**FRANCO EL GORILA** WELCOME TO THE JUNGLE (MY MACHETE/012845/UMLE)
15	18	19	**TEMPO** FREE TEMPO (FREE TEMPO 80100/SONY MUSIC LATIN) ✦
16	15	65	**EDDY LOVER** PERDONAME (PANAMA/MACHETE/UNIVERSAL MUSIC LATIN/460031/UMLE)
17	19	61	**RKM & KEN-Y** THE ROYALTY: LA REALEZA (PINA/MACHETE/012022/UMLE)
18		48	**ARCANGEL** EL FENOMENO (MAS FLOW/MACHETE/170020/UMLE)
19	16		**YOMO** MY DESTINY (BLACK PEARL/7360)
20	17	7	**MAGNATE & VALENTINO** QUIMICA PERFECTA (MACHETE/UMLE)

BETWEEN THE BULLETS

TITO'S TOP 20 THREESOME



"Mi Cama Huele A Ti" by Tito "El Bambino" claims a fifth week at th summit (2-1) on Latin Rhythm Airplay (viewable at billboard.biz/chart with 2.7 million audience impressions, up 13%, while "El Amor," in i 39th week, rises 16-15 with 1.2 million, up 5%. His latest single, "Fel Navidad," from the revamped "El Patron: La Victoria," debuts at No. 2 with 1 million, up 438%. The last act to post three top 20 titles as a lea artist was Wisin & Yandel in the June 21, 2008, issue. —*Rauly Ramir*

Billboard HITS OF THE WORLD

NOV 21 2009

JAPAN
BILLBOARD JAPAN HOT 100

THIS WEEK	LAST WEEK	(HANSHIN SOUNDSCAN JAPAN PLANTECH) NOVEMBER 11, 2009
1	NEW	KYUU JOU SHOW!! KANJANI EIGHT
2	NEW	ICHYO YUSUKE
3	17	WE WEREN'T BORN TO FOLLOW BON JOVI UNIVERSAL
4	27	ITS TOO LATE THE BAWDIES
5	7	THIS IS IT MICHAEL JACKSON SONY MUSIC
6	24	DOESN'T MEAN ANYTHING ALICIA KEYS
7	31	I WILL AI TAKEKAWA
8	1	SUWAN SONG KINKI KIDS
9	47	NAGARE BOSHI MIKA NAKASHIMA SONY MUSIC
10	NEW	KOEWO KIKASETE BIGBANG UNIVERSAL

UNITED KINGDOM
SINGLES

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 8, 2009
1	NEW	EVERYBODY IN LOVE JLS
2	1	FIGHT FOR THIS LOVE CHERYL COLE
3	6	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
4	3	DOWN JAY SEAN FT LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
5	4	BAD BOYE ALEXANDRA BURKE FT FLO RIDA SYCO
6	NEW	TIK TOK KESHA
7	5	HAVEN'T MET YOU YET MICHAEL BUBLE
8	2	WHAT ABOUT NOW WESTLIFE
9	NEW	END CREDITS CHASE & STATUS FT. PLAN B VERTIGO
10	14	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

GERMANY
SINGLES

THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 10, 2009
1	NEW	PFLASTER ICH + ICH DOMESTIC POP
2	1	ROCKEN ROBBIE WILLIAMS
3	NEW	SECRETS ONEREPUBLIC MOSLEY/INTERSCOPE
4	3	SEXY CHICK DAVID GUETTA FT AKON
5	2	HEAVY CROSS THE GOSSIP COLUMBIA
6	5	PAPARAZZI LADY GAGA
7	4	HELLO (TURN YOUR RADIO ON) QUEENSBERRY STARWATCH CHEYENNE
8	8	ALLES KANN BESSER WERDEN XAVIER NAIDOO NAIDOO
9	7	IF A SONG COULD GET ME YOU MARIT LARSEN VIRGIN
10	11	HEY DU SIDO UNIVERSAL

EUROPEAN HOT 100 SINGLES

THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) NOVEMBER 11, 2009
1	1	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
2	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	2	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
4	NEW	EVERYBODY IN LOVE JLS EPIC
5	5	J'AIMERAIS TELLEMENT JENA LEE MERCURY
6	18	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
7	4	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR
8	NEW	PFLASTER ICH + ICH DOMESTIC POP
9	8	LADY MELODY TOM FRAGER/GWAYAV GWAYAV/AZ
10	9	DOWN JAY SEAN FT LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
11	10	EVACUATE THE DANCEFLOOR CASCADA ZOOLAND/ZEBRALATION/AATW
12	RE	SECRETS ONEREPUBLIC MOSLEY/INTERSCOPE
13	11	PAPARAZZI LADY GAGA
14	15	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW
15	6	HEAVY CROSS THE GOSSIP COLUMBIA
16	12	HAVEN'T MET YOU YET MICHAEL BUBLE 143/REPRISE/WARNER
17	NEW	TIK TOK KESHA MONEY/RCA
18	13	BAD BOYS ALEXANDRA BURKE FT. FLO RIDA SYCO
19	40	BAD ROMANCE LADY GAGA
20	14	CELEBRATION MADONNA WARNER BROS

EURO DIGITAL SONGS
SoundScan International

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 21, 2009
1	10	EVERYBODY IN LOVE JLS EPIC
2	4	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
3	1	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR
4	RE	TIK TOK KESHA KASZ MONEY/RCA
5	2	DOWN JAY SEAN FT LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
6	7	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
7	3	BAD BOYS ALEXANDRA BURKE FT. FLO RIDA SYCO
8	8	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
9	9	SEXY BITCH DAVID GUETTA FT AKON
10	17	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS
11	6	HAVEN'T MET YOU YET MICHAEL BUBLE
12	13	BAD ROMANCE LADY GAGA
13	NEW	END CREDITS CHASE & STATUS FT. PLAN B MERCURY
14	NEW	HAPPY LEONA LEWIS SYCO
15	11	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD

FRANCE
SINGLES

THIS WEEK	LAST WEEK	(SNEP/TOP/TITE-LIVE) NOVEMBER 10, 2009
1	1	J'AIMERAIS TELLEMENT JENA LEE
2	2	LADY MELODY TOM FRAGER GWAYAV AZ
3	3	SEXY CHICK DAVID GUETTA FT AKON GUM/VIRGIN
4	4	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
NEW		COME ON JAVI MULA BLANCO Y NEGRO
5	5	EVACUATE THE DANCEFLOOR CASCADA
6	6	COMME DES ENFANTS COEUR DE PIRATE
8	8	ON NEST PAS COUCHE! COLLECTIF METISSE AIRPLAY
7	7	HUSH HUSH THE PUSSYCAT DOLLS INTERSCOPE
9	9	LASSE-TOI ALLER BEBE COLLECTIF METISSE UNIVERSAL

CANADA
BILLBOARD CANADIAN HOT 100

THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) NOVEMBER 21, 2009
1	3	TIK TOK KESHA SONY MUSIC
2	2	SEXY CHICK DAVID GUETTA FT AKON GUM/VIRGIN/EMI
3	4	FIREFLIES OWL CITY UNIVERSAL REPUBLIC/UNIVERSAL
4	1	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE FT. MARSA
5	5	3 BRITNEY SPEARS JIVE/JLG
6	7	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
7	6	WHATCHA SAY JASON DERULO BE./ WARNER
8		PARTY IN THE U.S.A. MILEY CYRUS UNIVERSAL
9	80	RUSSIAN ROULETTE RIHANNA DEF JAM/UNIVERSAL
10	9	EVACUATE THE DANCEFLOOR CASCADA

AUSTRALIA
SINGLES

THIS WEEK	LAST WEEK	(ARIA) NOVEMBER 8, 2009
1	4	TIK TOK KESHA RCA
2	1	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
3	16	BAD ROMANCE LADY GAGA STREAMLINE/CHERRYTREE/INTERSCOPE
4	2	THIS IS WHO I AM VANESSA AMOROSI UNIVERSAL
5	3	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
6	9	DOWN JAY SEAN FT LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
7	5	BULLETPROOF LA ROUX
8	13	STARSTRUKK 3OH!3 PHOTO FINISH
9	6	PARTY IN THE U.S.A MILEY CYRUS HOLLYWOOD
10	8	3 BRITNEY SPEARS JIVE/JLG

EURO DIGITAL SONGS SPOTLIGHT
UK

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 21, 2009
1	7	EVERYBODY IN LOVE JLS EPIC
2	1	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR
3	5	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
4	NEW	TIK TOK KESHA KASZ MONEY/RCA
5	2	DOWN JAY SEAN FT LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
6	3	BAD BOYS ALEXANDRA BURKE FT. FLO RIDA SYCO
7	6	HAVEN'T MET YOU YET MICHAEL BUBLE 143/REPRISE
8	NEW	END CREDITS CHASE & STATUS FT. PLAN B MERCURY
9	RE	EMPIRE STATE OF MIND JAY Z + ALICIA KEYS ROC NATION
10	NEW	BAD ROMANCE LADY GAGA STREAMLINE/CHERRYTREE/INTERSCOPE

The British vocal quartet JLS is No 1 on the U.K. Singles chart for the second time this year with "Everybody in Love." The act earlier hit the top with "Beat Again."



EUROPEAN ALBUMS

THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) NOVEMBER 11, 2009
1	1	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
2	NEW	DON JOVI THE CIRCLE MERCURY
3	3	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
4	2	RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
5	NEW	FOO FIGHTERS GREATEST HITS RCA
6	4	STING IF ON A WINTER'S NIGHT CHERRYTREE/INTERSCOPE
7	7	CHERYL COLE 3 WORDS POLYDOR
8	6	MUSE THE RESISTANCE A&E HELIUM 3
9	11	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
10	NEW	SLAYER WORLD PAINTED BLOOD AMERICAN
11	8	DAVID GUETTA ONE LOVE GUM/VIRGIN
12	5	MADONNA CELEBRATION WARNER BROS
13	10	XAVIER NAIDOO ALLES KANN BESSER WERDEN NAIDOO
14	NEW	SIDO AGGRO BERLIN/URBAN
15	9	WHITNEY HOUSTON I LOOK TO YOU ARISTA

EUROPEAN AIRPLAY

THIS WEEK	LAST WEEK	NOVEMBER 11, 2009
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2		SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
	4	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	3	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
5	7	EMPIRE STATE OF MIND JAY Z + ALICIA KEYS ROC NATION
6	6	EVACUTE THE DANCEFLOOR CASCADA ZOOLAND/ZEBRALATION/AATW
7	5	HOTEL ROOM SERVICE PITBULL MR 305/POLO GROUND/J
	13	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
	15	J'AIMERAIS TELLEMENT JENA LEE MERCURY
10	9	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
11	24	RUSSIAN ROULETTE RIHANNA DEF JAM
12	10	FUNHOUSE P!NK LAFACE JLG
13	19	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY ISLAND
14	12	AYO TECHNOLOGY 50 LOW HOMERUN/MUNICH
15	14	SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC

ITALY
DIGITAL SONGS

LAST WEEK	(FIMI/NIELSEN) NOVEMBER 9, 2009
1	TI VORREI SOLLEVARE ELISA CON GIULIANO SANGIORGI SUGAR
4	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
3	L'AMORE SI ODIA NOEMI SONY MUSIC
5	LOBA/SHE WOLF SHAKIRA EPIC
21	SENZA NUVOLE ALESSANDRA AMOROSO EPIC
13	CELEBRATION MADONNA WARNER BROS
14	SEXY CHICK DAVID GUETTA FT AKON GUM/VIRGIN
7	HAVEN'T MET YOU YET MICHAEL BUBLE 143/REPRISE
22	BECAUSE OF YOU SKUNK ANANSIE ONE LITTLE INDIAN

SPAIN
SINGLES

THIS WEEK	LAST WEEK	(PROMUSICAE MEDIA) NOVEMBER 11, 2009
1	1	QUE NADIE MANUEL CARRASCO DUO COM MALU VALE
2	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	3	LOOKING FOR PARADISE ALEJANDRO SANZ FT. ALICIA KEYS WARNER BROS.
4	7	AYO TECHNOLOGY MILOW HOMERUN/MUNICH
5	10	CRONICAS DE UNA LOCA EL BARRIO SENADOR
6	5	LOBA SHAKIRA SONY MUSIC LATIN/EPIC
7	6	HALO BEYONCE MUSIC WORLD/COLUMBIA
8	8	RECUERDAME LA QUINTA ESTACION SONY MUSIC
9	4	ESCLAVO DE SUS BESOS DAVID BISBAL VALE
10		KALEMBA (WERGE - WERGE) BURUKA SON SISTEMA FABRIC

BRAZIL
ALBUMS

THIS WEEK	LAST WEEK	(APBD/NIELSEN) NOVEMBER 11, 2009
1	NEW	VARIOUS ARTISTS PROMESSAS SOM LIVRE
2	1	ROBERTO CARLOS ELAS CANTAM ROBERTO CARLOS SONY MUSIC
3		VARIOUS ARTISTS VIVER A VIDA MACKNAIL SOM LIVRE
4	NEW	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
5	6	VICTOR E LEO BORBOLETAS SONY MUSIC
6	2	BEYONCE I AM SASHA FIERCE MUSIC WORLD/COLUMBIA
7	5	IRMAO LAZARO VAI MUDAR SOM LIVRE
8	3	BELO PRIMAVERA SONY MUSIC
9	4	REGIS DANESE FAZ UM MILAGRE EM MINHA VIDA LINE
10	9	ANA CAROLINA NOVE SONY MUSIC

SWEDEN
SINGLES

LAST WEEK	(DLF) NOVEMBER 6, 2009
1	VIVA LA VIDA DARIN
2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
NEW	BAD ROMANCE LADY GAGA
3	TONTARNA KENT
4	SEXY CHICK DAVID GUETTA FT AKON

ALBUMS

NEW		MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
NEW		JILL JOHNSON MUSIC NOW II LIONHEART
NEW		AMANDA JENSSEN HAPPYLAND EP
1		MELODY GARDOT MY ONE AND ONLY THRILL UCJ
NEW		PETER JOBACK EAST SIDE STORIES

IRELAND
SINGLES

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) NOVEMBER 6, 2009
1	1	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR
2	NEW	EVERYBODY IN LOVE JLS EPIC
3	3	BAD BOYS ALEXANDRA BURKE FT. FLO RIDA SYCO
4	2	WHAT ABOUT NOW WESTLIFE SYCO
5	6	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE

ALBUMS

1		MICHAEL BUBLE CRAZY LOVE 143/REPRISE
2		CHERYL COLE 3 WORDS POLYDOR
3		SAW DOCTORS TO WIN JUST ONCE BEAT OF UNIVERSAL
4		ALEXANDRA BURKE OVERCOME SYCO
5		MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC

NEW ZEALAND
SINGLES

THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD) NOVEMBER 11, 2009
1	1	TIK TOK KESHA RCA
2	4	WHATCHA SAY JASON DERULO WARNER BROS
3	6	PARTY IN THE U.S.A MILEY CYRUS HOLLYWOOD
4	5	DOWN JAY SEAN FT LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
5	3	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE

ALBUMS

1	NEW	FOO FIGHTERS GREATEST HITS RCA
2	1	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
3	2	GIN HOLY SMOKE UNIVERSAL
4	RE	DAVE DOBYN BESIDE YOU 30 YEARS OF HITS SONY MUSIC
5	4	ROD STEWART STILL THE BEST OF THE BEST SONY BMG

FLANDERS
SINGLES

THIS WEEK	LAST WEEK	(ULTRATOP GFK) NOVEMBER 11, 2009
1	1	MAMASEE K3
2	3	PAPILLON RONDOM MIDDERNACHT
3	5	ENVOI ABSYNTHE MINDED KEREMOS
4	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
5	4	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE

ALBUMS

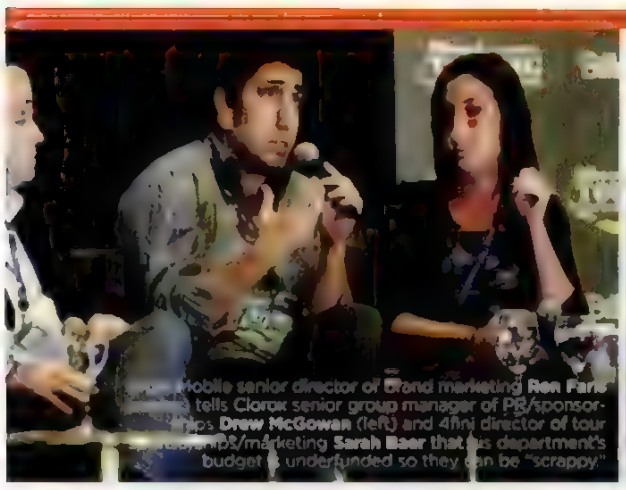
1	2	CLOUSEAU ZIJ AAN ZIJ
2	1	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
3	9	FOO FIGHTERS GREATEST HITS RCA
4	5	SOUNDTRACK JUNIOR EUROSONG 2009 CAPITOL
5	3	EDITORS IN THIS LIGHT AND ON THIS EVENING

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**ARE YOU GON


Mobile senior director of brand marketing **Ron Faris** tells Clorox senior group manager of PR/sponsorships **Drew McGowan** (left) and 4finj director of touring/sponsorships/marketing **Sarah Baer** that his department's budget is underfunded so they can be "scrappy"


Billboard editorial director **Bill Werde** (right) with AEG Live CEO **Randy Phillips** and his top area award for London's O2


From left: Cult Merch president **Steve Gerstman**, Greenlight marketing and media president **Dominic Sandifer** and Roadrunner Records VP of touring/artist development **Harlan Frey** talk new model

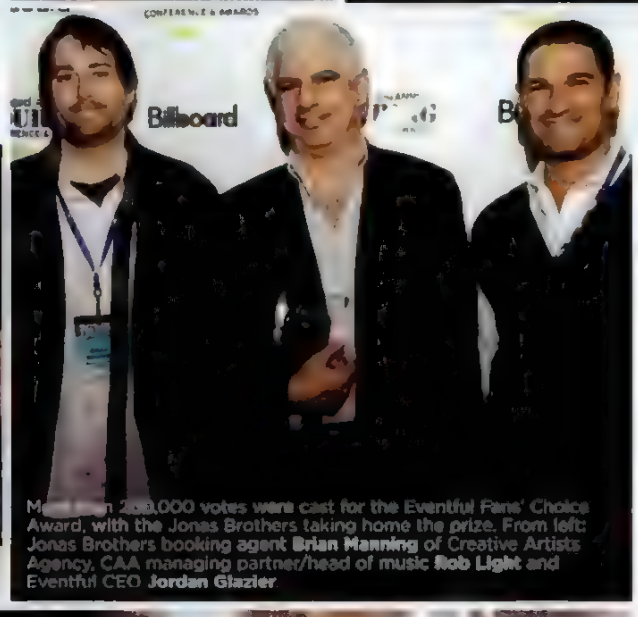
2009 BILLBOARD TOURING CONFERENCE AND AWARDS

The sixth annual Billboard Touring Conference and Awards, the premiere gathering for the concert industry, took place Nov. 4-5 at the Roosevelt Hotel in New York. The two-day event featured panels, discussions, networking opportunities and an awards reception that targeted promoters, agents, managers, venues, sponsors and production professionals. The conference put up record attendance numbers this year, drawing registrants from all segments of the industry for discussions on the most critical issues facing the live entertainment business. The 2009 Billboard Touring Awards are based on worldwide data reported to Billboard Boxscore for the period of Oct. 1, 2008, through Sept. 30, 2009. Madonna's Sticky & Sweet tour was the big winner, picking home honors for top tour and top draw; Madonna's manager Guy Oseary won the top manager award. Other winners include Kenny Chesney's Sun City Carnival tour (which was the fifth straight time that Chesney won for top package), Il Divo (the breakthrough award) and U2 (top boxscore for the band's shows at Croke Park in Dublin last July). Vans Warped tour founder Kevin Lyman received the Humanitarian Award, and Ozzy Osbourne was named Legend of Live. The event was sponsored by Eventful, Ticketmaster, Verizon Arena, Ford Center, Mozes, Pioneer Coach, Wells Fargo Theatre and Time Warner Cable Arena, among others. PHOTOS: COURTESY OF LUIS GARZA/JOWDY PHOTOGRAPHY continued on page 50


Live Nation COO of global touring **Gerry Bard** accepted awards for Madonna's Sticky & Sweet tour (top tour and top draw) and U2 at Dublin's Croke Park (top boxscore).


Billboard executive director of content and programming for touring and live entertainment **Ray Waddell** (far left) moderates the keynote Q&A on Michael Jackson's "This Is It" saga with (from left) AEG Live CEO **Randy Phillips** and AEG Live/Concerts West co-CEOs **John Meglen** and **Paul Gongaware**.


The opening reception of the Billboard Touring Conference, sponsored by Ticketmaster, rocks.


More than 200,000 votes were cast for the Eventful Fans' Choice Award, with the Jonas Brothers taking home the prize. From left: Jonas Brothers booking agent **Brian Manning** of Creative Artists Agency, CAA managing partner/head of music **Rob Light** and Eventful CEO **Jordan Glazier**


Talking on the issue of artist development are (from left) MSG Entertainment/Fuse VP of concerts/marketing and integration **Liana Farnham**, Creative Artists Agency agent **Brian Manning**, William Morris Endeavor Entertainment agent **Rob Beckham**, C3 Presents partner **Charles Attal**, Bowery Presents partner **Jim Glancy**, Cornerstone co-founder **Jon Cohn** and Headquarters Media/Live Nation talent buyer **Harvey Leeds**.

INSIDE TRACK

PANIC PLANS NEW ALBUM

A relatively light year of touring for Widespread Panic has let the band concentrate on a new album to follow up the 2008 "Free Somehow."

Bassist Dave Schools reports that the group "convened at our home studio in Athens, Ga.," this year, returning to producer John Keane for the first time since the 2003 "Ball" to work on fresh material. "We committed about six or seven ideas to tape, as the whole band, to start working on it, and I know there are a lot more in the hopper," Schools says. "They're not songs yet. Some have shown up as worked-out instrumentals and melodies. Words haven't found their way in yet. The stage we're at now is developing those things."

The band plans to return to the studio in January to continue working the ideas into songs, and Schools predicts that an album could be out "some time before summertime, maybe late spring." Meanwhile, he expects the group to refine those ideas a bit while it's on the road this fall.

"I wouldn't be surprised if some of those ideas work their way into jams," Schools says, "maybe make an appearance as actual songs if we get them together. That's kind of the way we do things."


WIDESPREAD PANIC



"The Professor"—Artists Group International president **Dennis Arfa** (right)—holds forth with moderator and Eventful CEO **Jordan Glazier**



An elite group of managers teamed to discuss the role of artist manager on a panel moderated by Billboard editorial director **Bill Werde**. From left: Red Light Management president/CEO **Will Botwin**, Vector Management co-president **Ken Levitan**, 10th Street Entertainment president **Allen Kovac**, Music World Entertainment president/CEO **Mathew Knowles**, 3D Management manager **Dave Holmes**, Werde and Flatiron Management manager **Mike Martinovich**

2009 BILLBOARD TOURING CONFERENCE AND AWARDS



Ozzy Osbourne makes practical use of his Legend of Live award with Billboard executive director of content and programming for touring and live entertainment **Ray Waddell** and Ozzy's wife and manager **Sharon Osbourne**.



Continued from page 4

While it didn't come to blows, the ticketing panel was the conference's most fiery session. Live Nation Ticketing president **Nathan Hubbard** (far left) makes a point while (from left) Verizon Arena GM **Michael Marion**, Gold Coast Tickets partner **Dan Finkel** and Ticket Network CEO **Don Vaccaro** listen



Red Light Management owner/manager **Coran Capshaw** makes a rare appearance at an industry conference panel—the music industry equivalent of a Bigfoot sighting.



Creative Artists Agency agent **David Zedeck** lives up to his marquee value at the top round table.



Paradigm agent **Marty Diamond** (center) makes a run at explaining quantum physics to moderator and 23 Omnimedia president **Larry Peryer** (left) and Crystal Math Management co-founder **Mathieu Drouin**



Superfly Presents president **Jon Mayer** (center) explains the Bonnaroo experience to Rehage Entertainment president **Steve Rehage** (left) and Top Artist Productions president **Jon Topper**



Daniella Cotton performs during the Mozes Bands and Brands cocktail party.

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AMERICAN BOYS

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Billboard

No1 ON THE CHARTS

ALBUMS

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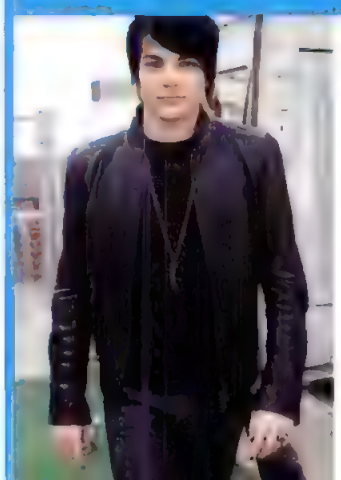
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HOME FRONT



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NEW BILLBOARD.COM

Check out new, exclusive content on Billboard.com, including video interviews with **Adam Lambert**, Sting and Leona Lewis. Plus, take a look at the photo gallery for the Photos of the Week —it's updated every Friday with the week's best.

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MUSIC AND MONEY

Join members of the music, legal and financial communities March 4, 2010, at the St. Regis in New York to explore challenges and key opportunities shaping the future of the music business. More: billboardmusicandmoney.com.

LATIN MUSIC

The Billboard Latin Music Conference & Awards will take place April 26-29 in Puerto Rico at the Conrad San Juan, Condado Plaza. Don't miss the most important Latin music industry event. More: billboardlatinconference.com.

Under The Influence

Online Access To Music Can Help Fuel Creativity And Innovation

BY STEVE PURDHAM



For years, the debate over the Internet's impact on the music industry has centered on piracy, which has put a sizable dent in the wallets of artists and labels alike.

But Duran Duran bassist John Taylor recently shifted the discussion to a new area, arguing that the Web is hurting artistic creativity.

In a speech delivered at UCLA in October, Taylor asserted that online platforms like YouTube and Twitter were ruining music, suggesting that the unprecedented access to musical influences stretching back decades is having a negative impact on the creativity of modern-day artists.

By being influenced by music from the past, Taylor seemed to argue, aspiring musicians will dilute innovation. He also maintained that consumers, able to hear the music of their heroes at any opportunity, will quickly tire of it—negatively affecting the longevity of music.

All of this is patently untrue and quite the opposite to what we are trying to achieve at we7, a streaming music service that provides consumers with legal access to millions of tracks.

Modern-day music is a patchwork of influences from previous genres. Such tracks as Procol Harum's "Whiter Shade of Pale" demonstrate this explicitly. The track has an organ line influenced by Johann Sebastian Bach. Far from undermining the power of the piece, the Bach-influenced organ line made the song one of the enduring musical classics of the '60s. Similarly, the Last Shadow Puppets, a side project of Arctic Monkeys frontman Alex Turner, released a debut album last year that referenced the music of '60s stars Scott Walker and David Bowie and was met with critical acclaim.

The online arena is a vital stepping-stone for any artist trying to find an audience. Scottish singer/songwriter Sandi Thom famously drew thousands of online fans to concerts streamed from her kitchen, which led to a record deal with RCA and an international No. 1 hit, "I Wish I Was a Punk Rocker (With Flowers in My Hair)."

Similarly, Lily Allen started with a MySpace profile and an audience of tens of thousands before she signed with EMI imprint Regal Recordings and produced two hit albums and a slew of top-ranking singles. Without the channels now afforded to unsigned artists, would these two have made it? Possibly, but it's far from being a likelihood.

Innovation isn't stifled by access to music. If anything, great new music often emerges from the ashes of previous musical movements. Punk was a direct reaction to the music that preceded it, in the same way that Brit pop paid homage to the songs of the '60s and '70s. The suggestion that consumers become tired of their favorite artists through overexposure can easily be challenged by looking at the recent U.K. download and we7 streaming charts, where long-established acts like Fleetwood Mac, Journey and Shirley Bassey all made an appearance.

In terms of the dues owed to online music by established artists, there's now an argument that the reason there are such premiums for tour tickets, long after an act's records have gone out of production and the original fans have developed families and expanding waistlines, is because their music remains relevant and accessible through online channels. U.K. music festivals are now awash with veterans of the '60s and '70s, because music fans in their teens and 20s are not only aware of Neil Young, Bruce Springsteen and Tom Jones but have downloaded their music and know the words too. It's a situation that was unthinkable a decade ago.

A key factor in the latter-day relevance of new acts is the ability to find, discover and share music online. When a fan discovers the original recording of Leonard Cohen's "Hallelujah," it's a personal revelation. When that fan can share it across social networks and on his or her blog, it can be the catalyst for a revolution. Streaming is increasingly used as a means to preview tracks, letting consumers sample and explore a wide variety of music—which can only be a positive for all artists, especially those not promoted through mainstream channels.

Ultimately, music couldn't evolve without artists having access to new influences and audiences. Our aim is to provide sustainable access to every great track demanded by consumers. ...

Steve Purdham is co-founder/CEO of U.K. music streaming service we7.

FOR THE RECORD

■ Universal Music Publishing Group became the worldwide administrator for the Warner Bros. Entertainment music catalog in 2009. A story in the Nov. 21 issue was incorrect on this point. The story also misspelled the name of Rondor Music Publishing.

■ John Mayer's musical director is Steve Jordan. A story in the Nov. 21 issue was incorrect on this point.

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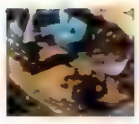
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LABELS BY ED CHRISTMAN

FACE THE MUSIC

EMI's Fate Hangs In The Balance As Owner Terra Firma Tries To Address Debt

Terra Firma's recent offer to inject £1 billion ($1.7 billion) into EMI Group was a bold move by the U.K. private-equity firm to shore up its investment in the struggling major label.

But the outcome of this latest maneuver could be that the firm shares ownership of EMI with creditor Citigroup or is forced out altogether. And that, in turn, could have implications for a prospective and long-speculated tie-up with Warner Music Group (WMG).

Neither Terra Firma nor Citigroup would confirm media reports that the former's offer was made in hopes that Citigroup would forgive a commensurate portion of Terra Firma's £2.7 billion ($4.5 billion) loan to buy EMI.

Of course, Citigroup isn't about to forgive any debt, because the Terra Firma cash injection wouldn't give it any more upside than it has now.

Right now, it's out £2.7 billion, and even if an equity injection by Terra Firma could eliminate EMI's worries, all it would do for Citigroup is push off those worries until 2015. That's when EMI balloon payments come due on Terra Firma's two term loans: £1.5 billion ($2.5 billion) for the bridge loan since converted into a term loan against EMI's healthy music publishing business and £1.1 billion ($1.8 billion) for the term loan against recorded music and music publishing, according to Terra Firma's financial report for the fiscal year ended March 31, 2008.

So what was Terra Firma chairman Guy Hands thinking? Hands may be banking on the fact that Citigroup has almost certainly already written down the value of the EMI loan and that it was a recipient of the U.S. government's Troubled Asset Relief Program bailout money.

The only way Citigroup is likely to forgive any of Terra Firma's debt is if it gets equity in EMI. In fact, Citigroup did such a deal earlier this year with Source Interlink, the parent of music wholesaler Alliance Entertainment. After Source Interlink filed for a prepackaged Chapter 11 bankruptcy earlier this year, its equity owners were forced out and replaced by a banking consortium led by Citigroup and J.P. Morgan, which agreed to covert nearly $1 billion in debt into equity, leaving the wholesaler with a much cleaner balance sheet and much lower interest payments.

Could the same scenario play out between Terra Firma and Citigroup? If the two sides were to hold talks on a debt-for-equity swap, Terra Firma would try to keep as much equity as possible, while Citigroup would likely push for a Source Interlink-like conclusion. Since the debt is divided almost equally between recorded-music and publishing assets, the talks also could center on whether Citigroup gets control of one of the assets in exchange for a debt-to-equity swap.

An alternative scenario is that the two sides begin playing a waiting game. Citigroup might simply sit back to see if Terra Firma defaults on its loans, while Terra Firma banks on revived revenue growth at EMI and an improved global economy with more abundant credit that would allow for a more favorable environment for restructuring debt.

But if it is a waiting game, Citigroup may have to make itself comfortable. EMI officials are privately saying that the company's performance is improving. EMI Group's earnings before interest, taxes, depreciation and amortization grew to more than £200 million ($333.3 million) during the fiscal year ended March 31, up from EBITDA of £163 million ($271.6 million) in the previous fiscal year.

Moreover, while Terra Firma has had to periodically inject equity into EMI to remain compliant with its covenant-light loans, sources suggest EMI's recently improved performance thanks to cost cutting and recorded-music sales buoyed by the label's reissue of the Beatles catalog has negated the need for additional equity in this quarter or the next.

What does all of this mean for a potential merger between EMI and WMG? Until WMG pays off its nearly $2 billion in debt or unless EMI's debt issues are resolved, the deal won't happen.

WMG recently issued nearly $1.1 million in notes, due June 15, 2016, to replace bank debt, which give the major more flexibility with less onerous financial covenants on its loans. But it still leaves the company with the same amount of debt.

Nonetheless, if EMI's debt is eliminated through a Citigroup takeover, the label could remain independent or consider a merger with WMG. Warner would have the inside track on any pairing with EMI because the two larger majors, Universal Music Group and Sony Music Entertainment, would face tough antitrust questions if they tried to acquire EMI. WMG, which says it declines to comment on rumor or speculation, would also have an advantage over other potential non-major-label EMI bidders because it could gain the most economies of scale by doing the deal.


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THE TEST NEWS FROM biz

>>MTV NABS RIGHTS TO JACKSON DOC

TV Networks has cquired the xclusive U.S. TV ghts to the ocumentary Michael Jackson's his Is It." The oncert movie took more than $200 illion at box offices orldwide in the first vo weeks of release. uch sister networks VH1, BET and alladia will also ve rights to air the m. "This Is It" was ot from March to ne and includes oncert rehearsal d behind-the- enes footage as ckson prepared for s planned omeback stand in ondon.

>>PIRATE AY DROPS RACKING ERVICE

e Pirate Bay rvice has been gnificantly altered, th the operators of e BitTorrent tracker ying that there's no nger any need to ovide a tracking rvice. However, the ate Bay will ntinue to host and dex torrent files, hough it will be s directly involved the download ocess. The removal the tracker ment could be an empt to get ound a legal threat the service.

>>ROCKIN' INES

nes That Rock, a rtnership between business nagement firm O and Mendocino ne, has launched first three ck'n'roll varietals": rty Licks Merlot, odstock ardonnay and the rk Side of the -on Cabernet uvignon. RZO nages acts like Rolling Stones d U2. The wines available at nes-that-rock.com d will be offered etail worldwide 2010.

THE LATEST NEWS FROM biz

>>>VEVO SETS LAUNCH DATE

The Vevo online music video service is expected to launch Dec. 8, according to sources close to the company. The launch will kick off with an invite-only party at Skylight Studios in New York for key executives and advertising partners. The joint venture between Universal Music Group and Sony Music Entertainment is a YouTube-powered online destination for all music videos and other video assets from the labels involved. There are no details yet on whether other labels will join the venture by the launch date.

>>>REPORTS: MYSPACE TO ACQUIRE IMEEM

MySpace has reportedly signed an agreement to acquire ad-supported on-demand music service imeem. According to reports TechCrunch and paidContent, a letter of intent has been signed. The TechCrunch report lists the price at $1 million in cash, while paidContent says the value of the deal is far higher. Sources have told Billboard that imeem will, at least in the short term, continue to operate as a separate service, much like iLike, which was recently acquired my MySpace. Other sources say the imeem customer base, catalog and advertisers will eventually make it to the MySpace Music site.

>>>EMI, NORAH JONES JOIN HULU

Hulu has partnered with EMI to offer a Norah Jones channel on the site. The deal will, at a later date, add content from other artists on EMI imprints including Virgin, Capitol and Blue Note. The joint online venture involving NBC, Fox and ABC mainly offers free TV shows and movies but is now adding music videos. EMI confirms that it will offer all of Jones' videos as well as concert footage and an interview.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ed Christman, James Hibberd, Andre Paine and Ray Waddell.



BY GEORG SZALAI and ELIZABETH GUIDER

DOLLARS AND SENSE

Key Themes From The Media And Money Conference

More than 'Idol' chatter: KARA DioGUARDI at the Media and Money Conference; inset: Vevo president/CEO RIO CARAEFF

Top media executives and decision-makers gathered to share their thoughts on the challenges facing the industry at the third annual Media and Money Conference presented by Nielsen and Dow Jones, which was held Nov. 12-13 at New York's Roosevelt Hotel. (See Backbeat, page 58.)

WHAT'S NEXT FOR ONLINE CONTENT

The first wave of Internet development focused on access, then platforms ranging from Facebook to iTunes, observed AOL chairman/CEO Tim Armstrong. The Web's next focus, he said, will concern content.

Web video and social media will be key elements of those efforts, Armstrong said, noting that "we see social as a great way to distribute content."

Asked about advertising sales strategies surrounding content, he said AOL likes bundling audience segments together across various Web sites. "Building niche properties is valuable," he said.

Online video content needs to be more engaging and offer less of a passive viewing experience, said Rio Caraeff, president/CEO of Vevo, the YouTube-powered online music video joint venture between Universal Music Group and Sony Music Entertainment.

"What Vevo is trying to do is to improve the quality of the experience, create more engagement and more interactive features in and around music videos, and build a new distribution model," Caraeff said.

GETTING CONSUMERS TO PAY FOR CONTENT

"We can't survive as a media industry if everything gets down to free," warned Herb Scannell, executive chairman/co-founder of Next New Networks.

Among those trying to create paid-content models is Steve Brill, co-founder of Journalism Online, which is assisting publishers in devising ways to charge readers for online content.

Once more consumers start paying, advertisers will follow, Brill predicted, reasoning that advertisers are willing to pay more for paying users than free users.

Time Inc. Digital president Kirk McDonald said that charging will become easier as "consumers realize you need a certain amount of authority to create that lean-back content."

MORE MEDIA M&A TO COME?

As cable giant Comcast nears a deal to acquire NBC Universal, News Corp. president/COO Chase Carey said he doesn't think it will spur "a hot period" of mergers and acquisitions in the media industry.

Carey said that after media companies endured "a challenging time," there has been "a little bit of pent-up activity." But he said he viewed other recent media deals, such as Disney's purchase of Marvel, as transactions "driven by unique events," not the beginning of new media M&A boom.

The most troubled companies at the moment? Radio, newspapers and local TV stations—all hav experienced plummeting advertising and have y to see their digital initiatives pay off, according Royce Yudkoff, co-founder/president of ABRY Par ners, a private-equity firm that specializes in med and communications investments.

Yudkoff said areas of interest to investors at th moment are non-advertising-dependent companie such as information and data distributors.

CREATIVES NEED BIZ GROUNDING TO

Although best-known as a judge on "Amer can Idol," Kara DioGuardi is also a hitma ing songwriter, an A&R executive Warner Bros. Records and the co-owne co-founder of the music publishing cor pany Arthouse Entertainment.

In a keynote interview with Billboard ec torial director Bill Werde, DioGuardi explain how gaining an understanding of entertainment i dustry economics, such as the value of owning cop rights and running your own business, has help her career.

Working at Billboard from 1993 to 1998 help acquaint her with the music business before goi out on her own, she said. "I was educated about whe revenue streams came from. Eventually I bet on m self and I knew, unlike many artists who can't p the rent, I'd make a living."

While DioGuardi kept her publishing, she st had to share money with co-songwriters and pr ducers, even though she was the one getting the the work. "I thought to myself, 'This is silly,' " s said. So she launched Arthouse as an investme and to nurture young writers.

DioGuardi eventually sold a minority intere in Arthouse to Bug Music, which gave her a pa ner with deep pockets and expertise in admin tering copyrights.

Despite the industry's recent challenges, mus is still in demand and publishing is the core of t industry, DioGuardi said, noting, "It's always abo the great songs."

Additional reporting by Ed Christman, Evan Lucy and Lucia Moses.

HOME FRONT

360 DEGREES OF BILLBOARD

LATIN MUSIC CONFERENCE HEADS TO PUERTO RICO

The 2010 Billboard Latin Music Conference & Awards will take place in San Juan, Puerto Rico, marking the first time that the two events will be held outside the continental United States.

The 21st annual awards show, presented by State Farm, will be broadcast live April 29 by NBC Universal's Telemundo network. The show will take place at the new, state-of-the-art Coliseo de Puerto Rico, under an agreement involving Telemundo, Billboard and the Puerto Rico Tourism Co. It will mark the first time that any major Latin music awards show has been held in Puerto Rico.

The Latin Music Conference, widely recognized as the most important Latin music event in the world, will take place April 26-29 at the Conrad San Juan Condado Plaza.

Billboard's move to Puerto Rico has been discussed for several years. The island is one of the hotbeds of Latin music: Of the 17 acts that have reached No. 1 on Billboard's Top Latin Albums chart during the past 12 months, five hail from Puerto Rico and boast a large sales base in their home market.

The Puerto Rican government sees the conference and awards as a major economic driver. Puerto Rico Tourism Co. director Jaime A. Lopez says the company will invest $2.2 million in the events, estimating that they will generate as much as $12 million in revenue for local businesses.

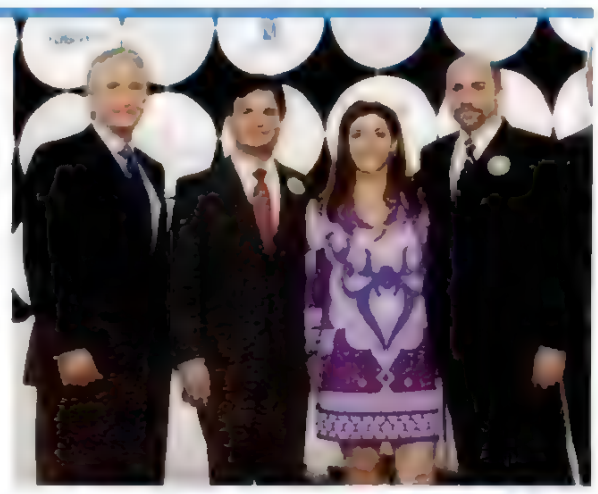
"All the activities related to the event are expected to generate 12,000 hotel nights to create a direct impact of $8.6 million, plus there will be a multiplying effect that they will have in sales and other activities," Lopez says.

Billboard has been increasingly expanding into other territories. In October, BPP Promocoes e Publicacoes LTDA began publishing Billboard Brazil, a monthly Portuguese-language magazine covering Latin America's largest music market.

"The move to Puerto Rico is a very exciting opportunity for Billboard, as it extends the increasing international presence of the brand and allows us to expand the Billboard Latin Music Conference audience," Billboard publisher Howard Appelbaum says.

The move to Puerto Rico is also a homecoming of sorts for the show's longtime executive producer, Tony Mojena, a native of the island, and for Telemundo, which was founded in San Juan.

"It's a win-win-win situation," Telemundo president Don Brown says. "The Billboard Latin Music Awards are our premier event. And we're coming home to Puerto Rico."



Hola, San Juan: Telemundo president DON BROWN, Puerto Rico Tourism Co. executive director JAIME A. LOPEZ, Billboard executive director of content and programming fo Latin music and entertainment LEILA COBO, Billboard Latin Music Awards executive producer TONY MOJENA and Billboard publisher HOWARD APPELBAUM (from left)

The Latin Music Awar which are broadcast in m than 35 countries, are the c mination of the long-runn Latin Music Conference, wh will feature keynotes and terviews with top Latin a and is expected to draw m than 1,000 attendees.

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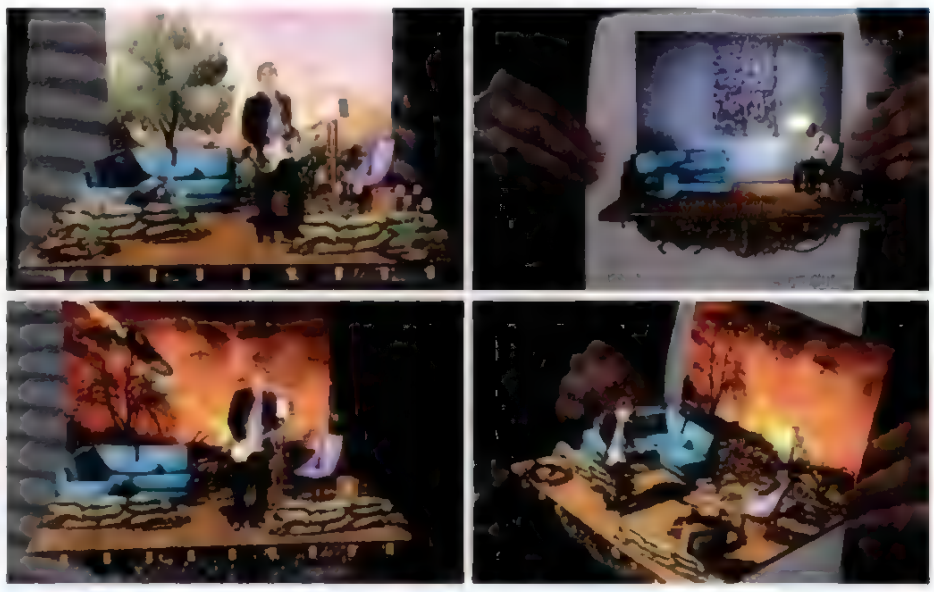
'Reality' Bytes

Artists Start To Embrace Augmented Reality To Boost Fan Interaction

Ask any label executive what new technology excites them most and many of them will have the same, ready answer: augmented reality.

Simply put, augmented reality is the process of overlaying graphics, animation or other computer-generated images over a real-life video. A simple, early example of the technology is the first-down marker that sports broadcasters add to their live shots of football games.

In the music industry, it's taken the form of interactive music videos. Participating artists ask fans to visit their Web site, where they can download and print out an image needed to launch the augmented reality application. Once held to the fan's webcam, the image launches a video player on the artist's site that will stream whatever footage the artist has recorded into the scene captured by the webcam.



New 'reality': Augmented-reality videos, such as one demonstrated above for John Mayer, represent a way for fans to customize music videos.

For example, John Mayer used the technology for the online video of the song "Heartbreak Warfare," from his new album "Battle Studies." Fans who download the "Battle Studies" logo and hold it to their webcam launch an Adobe Flash player that plays the music video with the fan's image added to the background as an extra.

Sean Kingston did something similar, allowing fans to film themselves dancing and/or singing his single "Fire Burning" while an animated Lil' Sean character performed alongside them. Aussie rockers Lost Valentinos assigned each band member a different logo so fans could choose which one they wanted to see in their music video and perform next to. And David Guetta used the technology to let fans discover an exclusive track from his "One Love" album during a daylong series of online events as part of a "One Day Online With David Guetta" promotion.

Other acts have become involved through the augmented reality campaigns of consumer product brands. Earlier this summer, customers who bought a bag of Doritos with a special logo printed on it could hold it to their webcam while visiting the Doritos Web site to launch a video performance by Big Boi or Blink-182 that "popped" out of the bag. Users could move the bag around in front of the webcam to change the position of the performance and add their own background to the scene.

According to Mick Management marketing director Kristin Zovich, whose agency ran the John Mayer augmented reality video campaign, fans are beginning to respond.

"We found a really positive reaction to it," she says. "It's just a different way to deliver content to fans so it's not just 'click here and go to YouTube.' It's a little bit more creative."

However, it will likely be some time before augmented reality videos become mainstream. For starters, it's still a clunky technology to use. Users need to give permission for the artist's Web site to access their webcam, but even when they do, pop-up blockers and other security technology can interfere with the connection. In addition, lighting issues and low webcam resolution often results in unrecognizable images.

But the largest barrier is simply the relative lack of webcams among potential users. According to Parks Associates, only 18% of U.S. households with broadband Internet access owned a webcam as of April. Analyst firm Research and Markets expects that figure will increase, forecasting the global market for webcams to increase from $1.8 billion in 2008 to $3.2 billion by 2015.

ABI Research, meanwhile, points to the rapidly growing smart-phone market as having great potential for augmented reality applications, driving the global augmented reality-related revenue from $6 million in 2007 to more than $350 million by 2014.

"I see it much more mobile-based, just because of the utility of the ability to just aim and get information," ABI analyst Larry Fisher says. "It's just easier to use."

Fisher points to such uses as aiming a phone's camera at buildings, businesses or points of interest to launch an app that will provide various types of actionable information about that location on the phone's screen. Many new mobile phones now have advanced video cameras, high-definition display screens and wireless broadband Internet access needed to make augmented reality a viable option.

That could have a number of valuable applications for the music industry, such as getting information at concert venues or in retail stores.

But no matter whether the augmented-reality future is on desktop computers or mobile phones, those in the music industry already dabbling in the technology foresee a long future ahead.

"There is some longevity to this technology," Zovich says. "I don't think by any means this is going to be a flash in the pan. This will be something that will become more commonplace." ••••

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HERE IN MY CAR



Few vehicles on the road can connect to the Web. But that may soon change if the technology and telecommunications companies behind the new LTE Connected Car concept vehicle can bring their vision to commercial reality. Their car of the future would use a high-speed wireless Internet connection to essentially turn the vehicle into a mobile server, playing movies on demand, hosting multiplayer gaming sessions and streaming music from Pandora and other services.

Powering these capabilities are the members of the ng Connect Program, which includes Alcatel-Lucent, Samsung and Toyota. They also teamed with Atlantic Records to develop artist-specific apps for the system, including Twitter updates and other fan-artist interaction, as well as TuneWiki for lyrics. —*AB*

BITS & BRIEFS

MIXMATCHMUSIC UNVEILS DIY APP SERVICE

MixMatchMusic introduced a new service called MobBase that helps artists create their own iPhone apps. The service allows participating artists to design apps that include their own music, videos and photos, as well as a news section, blog posts, touring information, Twitter updates, discography and a merch order form. The setup fee is $20, with up to $15 per month in support costs depending on the type of content delivered through the app on a regular basis. More than 20 acts and labels have signed up, and digital aggregator Independent Online Distribution Alliance has agreed to promote the program to its membership.

UNIVERSAL TEAMS WITH NOKIA FOR NEW RELEASE PROMOS

Universal Music Group International and Nokia have teamed on a music promotional partnership called Nokia Play 2010. Under the deal, Nokia will help promote new releases by UMG acts through exclusive conten sponsorship of live event and other marketing consic erations. The first artist t benefit is Rihanna. Nokia wi stream a live performance c the singer from Londo through its Web site, an Nokia's Comes With Musi customers will be able t download her album "Rate R" with an exclusive bonu track, remixes and other e clusive content as part c their subscription.

SALES OF STAND-ALONE WEB RADIOS EXPECTED TO SURGE

Internet radio will be the dri ing force behind growin sales of devices that strea online audio to stereos ar other listening devices, a cording to analysts at Futur source Consulting. The cor pany predicts that th stand-alone Internet rad market will grow from le than 500,000 units sold la year to 5 million by 2013. B that market will be au mented by networked aud systems that stream music home stereos. The compa expects Internet connectivi to be standard on all hon audio devices by 2013.



LEGAL MATTERS



COURT RULES LABELS' LITIGATION CAMPAIGN NOT A 'SHAM'

by BEN SHEFFNER

Was the recording industry's litigation campaign against individual file sharers a legitimate use of the federal courts to seek redress for the devastating effects of Internet-based copyright infringement? Or was it all a big sham," an extortion racket in which large corporations indiscriminately sued helpless defendants based on weak and unreliable evidence, hoping to force quick settlements?

Industry proponents and critics will be debating those questions for years. But for now, and much to the labels' relief, a federal court ruled recently that the labels didn't act improperly in filing more than 7,000 lawsuits against accused infringers, largely vindicating their controversial litigation tactics.

The case in question started out routinely. As with all of their lawsuits, the labels first had to identify the proper target. They began only with an IP address and the Kazaa user ID "otenkito," detected by their Internet-trolling forensic investigators at MediaSentry, who spied his user "sharing" 1,288 song files. The labels then sued the "Doe" assigned to that IP address and issued a subpoena to Verizon, the subscriber's Internet service provider (ISP). Verizon provided the subscriber's name, Tanya Andersen, and the labels filed a new lawsuit against her in her home state of Oregon.

Unlike most defendants, Andersen didn't settle. The labels took depositions and examined her computer, but they couldn't tie her to the illegal downloading, so they dropped the case. The judge, obviously miffed that the labels had put Andersen through the wringer but couldn't prove their claims, awarded her $103,175 in attorneys' fees—one of only two cases in which the labels have had to make such payments.

But Andersen wouldn't drop the matter. She sued the labels, the RIAA and MediaSentry, alleging a massive conspiracy to abuse the federal courts by suing innocent individuals with no probable cause. And in a move that considerably upped the ante by potentially subjecting the labels to millions of dollars in damages, she sought class action status, purporting to represent all of those "who were sued . . . or were threatened with suit by [the major labels], for copyright infringement . . . who have not engaged in violation of copyright laws." Anderson's theory was that an IP address coupled with a bolder "sharing" songs is insufficient evidence even to file a complaint, let alone prevail.

In a major victory for the labels, U.S. District Court Judge Anna Brown ruled Nov. 12 that even though they ultimately lost the case against Andersen, they had enough evidence at the outset to bring it. The evidence gathered by the labels and MediaSentry "was strong enough to support 'a chance' that the defendants had correctly identified an individual engaged in wrongful activity," she wrote. And more broadly, Brown observed in her 27-page order, "The court . . . concludes on this record that plaintiff has not established defendants filed a series of lawsuits based on a policy of initiating legal proceedings without regard to the merits."

> Whether or not one agrees with the labels' legal strategy, copyright owners have every right to bring lawsuits in good faith based on the available forensic evidence.

Andersen's case isn't entirely over. The court hasn't yet ruled on her claims that accuse the labels of continuing to litigate her case even after the evidence demonstrated that they should have dropped it. And Andersen's motion to certify the case as a class action remains pending, though last week's order, which rejected the theory that filing a lawsuit based on IP addresses is improper, makes it considerably less likely that a court could identify the common legal issues that are a prerequisite for a class action.

"Judge Brown's ruling certainly vindicates our evidence-gathering process, finding it gave us the right to bring a case against Ms. Andersen," RIAA senior VP of litigation and legal affairs Jennifer Pariser says. "Since the only thing Ms. Andersen had in common with other defendants accused of copyright infringement was the evidence-collection process, it makes sense that the class claims also should be dismissed."

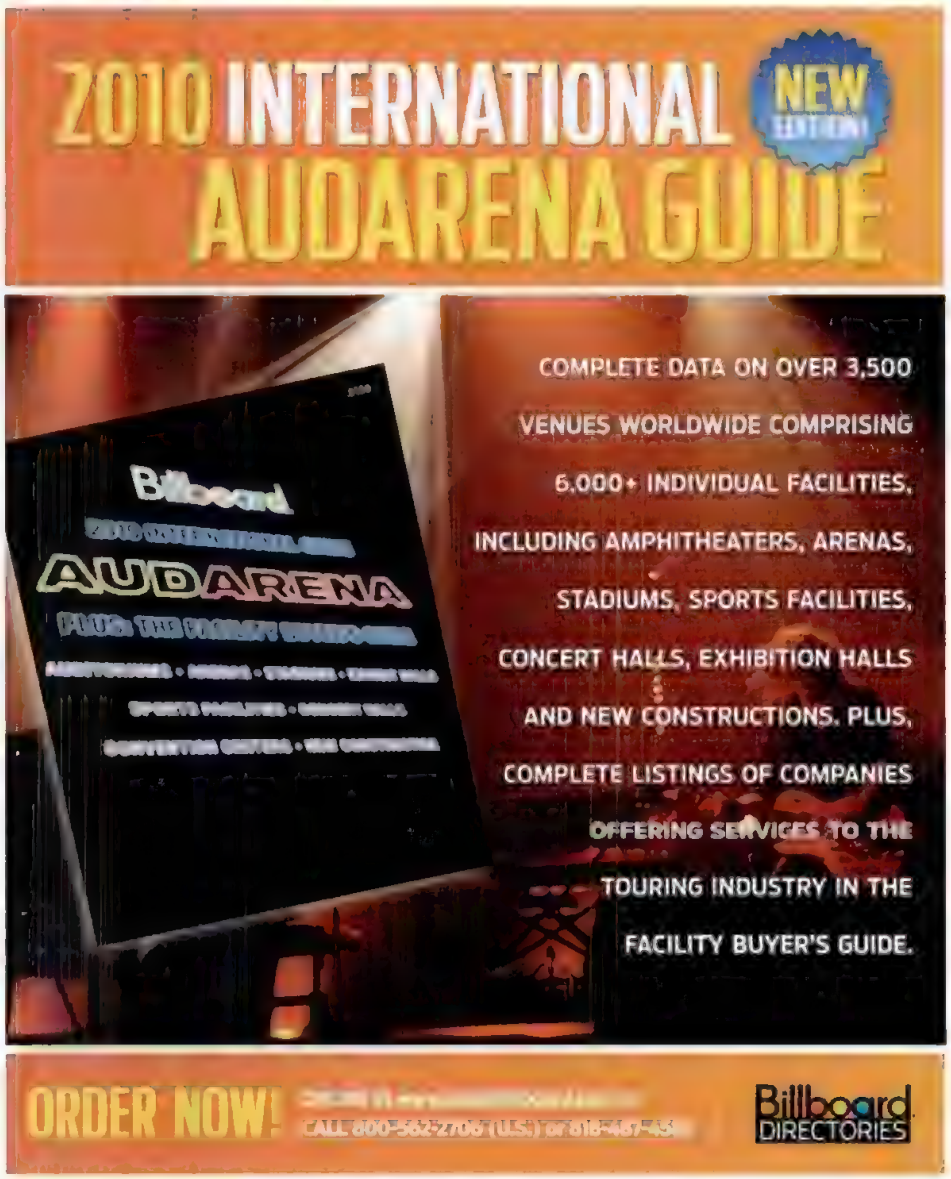
Andersen's attorney, Lory Lybeck, disagrees, saying that the labels' "monumental abuse of the federal judiciary" is still susceptible to a class action, citing survey evidence that he says indicates more than one-third of downloaders were too young even to have their own ISP account. Lybeck says he is "looking at all options," including seeking other plaintiffs who were allegedly wrongfully accused and could act as class representatives.

With fewer than 100 remaining pending lawsuits, only a few of which are being actively litigated, the labels' campaign against individual infringers is winding down. But countersuits like Andersen's remain a danger. Luckily for the labels, Brown's ruling confirms what several other courts have already held: Whether or not one agrees with the labels' legal strategy, copyright owners have every right to bring lawsuits in good faith based on the available forensic evidence, without facing massive liability should they happen, on rare occasion, to lose a case. ••••

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner currently works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).



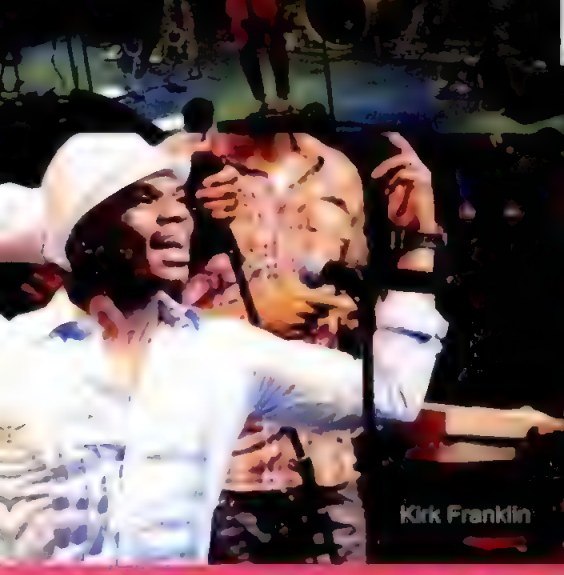


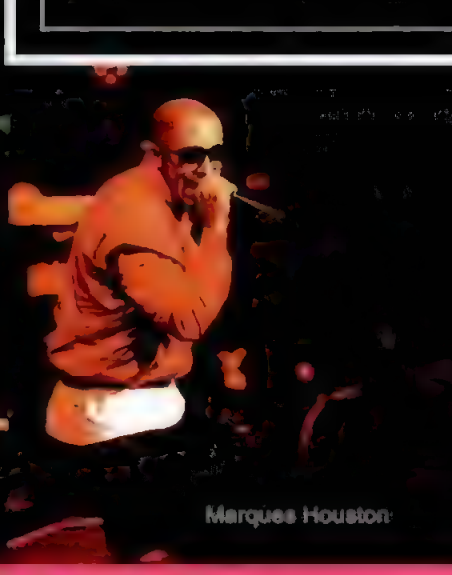


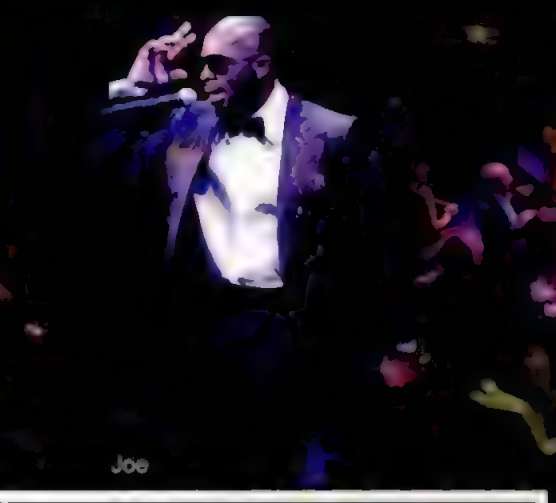

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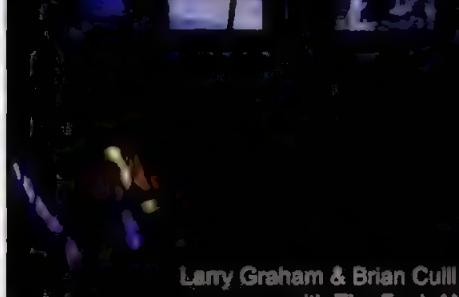

Eddi Reader


Joe




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[illegible]	Nov.21-22	[illegible]
B.T.Express	Nov.26-27	
Bobby Brown / Johnny Gill / Ralph Tresvant	[illegible]	Nov.26-28
Kurt Carr	Dec.6-7	Dec.9-10
David T. Walker	Dec.14-15	[illegible]
The Stylistics	[illegible]	Dec.11-16(1
Arrested Development	[illegible]	Dec.30-31
Al Mckay Allstars plays music of Earth,Wind & Fire	Dec.29-31	Dec.24-26
The Ventures with special guest Nokie Edwards	Jan.6	Jan.7-9
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HOW TO:

CREATE A GREAT ARTIST WEB SITE



by LAURA O'CONNELL, CREATIVE DIRECTOR, GUPTA MEDIA

's easy for bands to simply rely on MySpace and Facebook for their online presence. But a ell-designed Web site offers almost limitless opportunities for fan interaction, communica- on and monetization that social networks can't. Laura O'Connell, creative director at Web esign firm Gupta Media—which has created Web sites and online content for Pink, Fall Out oy and the Bonnaroo Music Festival—offers her advice on how to put together the right mix f style and substance to get the most out of your site.

FANS WANT MEANING, NOT ARKETING

hen creating a Web site you may have a cer- in goal in mind (selling CDs or showcasing new video), but you have to keep the artist d their persona in the forefront. Whether it's rough specialized font treatments, poignant nagery or bare-bones acoustic videos, the site ould embody the artist and their style. iehard fans will get the CD or watch the video entually. Your Web site is a chance to make connection in a meaningful way with poten- l new fans, so don't scare them off with an vious sales pitch.

SHOWCASE YOUR CONTENT

u've accomplished the hard task of getting meone to your site. Don't lose them by bury- g your content under a confusing interface. there is something you want your audience to know or see, put it out in the open. The top end of a Web page is the "money area" and that's where your best content should be. Having to click on a rocket that flies past the screen or even to a different page for a song sample is not good. There are a lot of sites out there with fantastic content that never go viral because the right people never see it.

3. HAVE AN INCENTIVE

If you want people to blog, tweet and otherwise talk about your site, they need to feel that it's worth sharing. Offer users something that's free or exclusive, but don't make them jump through hoops to get it. Asking for their e-mail is fine, but not the e-mails of five friends. There has to be a balance between what you give versus what you're asking for in return. The purpose of the incentive is to start the conversation, not end it. Getting a free song or seeing the first cut of a video gets people talking, and more importantly, sharing.

4. STAY RELEVANT

Most people use and experience the digital world as something that is timely, useful and personable. They are checking on what's happening within their community on their local news site, what's happening within their industry and interests on blogs and media sites and what's happening with their friends on Twitter and Facebook. Keep this in mind when you are creating your site. There's no point in revisiting a site that is static, so stay relevant for your audience by posting new content and information at least once a week, if not daily for more emerging acts. Let them know what's going on, and more importantly show them that they can come back for new and useful information.

> Your Web site is a chance to make a connection in a meaningful way with potential new fans, so don't scare them off with an obvious sales pitch.

Additionally, give them the tools to update the site themselves. Embrace user-generated content. Make Twitter available on your site so your fans can Twitter for you. If a user missed a concert, let them see how fans from their area enjoyed it by letting fans upload photos to your site. Engage them by using the formats they use.

5. MAKE THE MOST OF FREE ASSETS

Unless you're a wizard at search engine optimization, the odds are fans searching the Internet for information about you are landing on MySpace, Facebook or Wikipedia first. Make sure that these sites mimic what you are trying to do with your site. That means maintaining a consistent tone in your online presence in both design and message. When you post content to one, make sure it's available on all, or at least make it known on all that new content is available. The idea is to have all these online outlets working together rather than independently. Fans will learn about artists in the most random of ways, so the more you can control that experience and make it consistent, the faster people will understand what you're trying to convey. *—Interview by Antony Bruno*

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>>>CIAM BACKS GERMAN SUITS AGAINST YOUTUBE

The International Council of Creators of Music (CIAM), part of global authors' rights group CISAC, is backing legal moves against YouTube and parent Google in Germany. A civil copyright violation case launched against YouTube by composer Frank Peterson is due to be heard soon in Hamburg's district court, while various authors, artists and independent publishers and labels have lodged rights infringement charges against Google with the public prosecutor's office in Hamburg. In a statement, CIAM said the actions will clarify whether Google's directors "can be personally called to account for illegal distribution of music on an unprecedented scale."

>>>EUROPEAN INDIES JOIN IMU

U.K. indie labels Wichita, Moshi Moshi Records and Bella Union and French label Because Music have joined forces in IMU, a new London-based venture aimed at helping indies license content to brands and ad agencies. IMU has been set up in collaboration with the labels, although they do not have equity stakes in it. The labels' rosters include acts like Bloc Party, Simian Mobile Disco, Fleet Foxes, Justice and Florence & the Machine. "We're open to all genuinely independent labels and have recently opened up conversations with management companies," GM Ruth Clarke says.

>>>RIAJ'S ISHIZAKA HONORED

The Japanese government has awarded the Medal of Honor with Blue Ribbon to Recording Industry Assn. of Japan chairman/CEO Kei Ishizaka in recognition of his contribution to the development of the music industry and Japanese music culture. Since Ishizaka began his music industry career in 1968, he has worked at Toshiba-EMI and PolyGram and was chairman/CEO of Universal Music Japan until Nov. 1, when he became its nonexecutive chairman.

Reporting by Andre Paine and Rob Schwartz.

GLOBAL | BY ROB SCHWARTZ

Apple Of Their Eye

Labels Say The iPhone Is Helping Boost Online Music Sales In Japan



Head lines: Japanese consumers awaiting the iPhone's arrival in 2008 spent days standing in line so they could be among the first to own the handset.

TOKYO—The iPhone effect is ringing in changes in Japan's digital music market.

Apple's new 3GS iPhone has been doing blockbuster business since its launch in June, following a major iPhone marketing campaign that coincided with a rise in online music sales.

Universal International Japan managing director Kimitaka Kato is convinced there is "a correlation between the iPhone boom this year and the rise in online music sales . . . I think we'll continue to see that."

Meanwhile, Warner Music Japan's sales at iTunes "have definitely been increasing over the past few months," label spokesman Tetsuya Ikeda says. "This is simultaneous with the iPhone boom in Japan."

Apple declines to provide sales figures, but market research firm GfK identified the 32GB 3GS iPhone as Japan's top-selling mobile handset during September. While GfK wouldn't divulge unit sales figures, Nobi Hayashi, author of the 2007 book "iPhone Shock" (Nikkei Business Publishing) and widely acknowledged as one of Japan's foremost Apple experts, estimates the model moved about 300,000 units in September.

The rollout of iTunes and the iPhone has coincided with an increase in online music sales in Japan, according to sales data from the IFPI, which classifies iTunes music sales as online sales rather than mobile.

In 2004, the year before iTunes arrived, online sales accounted for 4% of Japan's mobile-dominated digital music market, with 507 million yen ($4.9 million at 2004 rates). By 2007, one year before the iPhone's arrival, that figure had risen to 8% of digital sales, or 5.4 billion yen ($45.8 million at 2007 rates). In 2008, the year the first-generation iPhone 3G arrived, the online share rose to 10% of sales, or 8.5 billion yen ($82.1 million).

The market-share gains for online music sales came despite continued growth in mobile music sales during the same period. But sales during the first six months of 2009 suggest a shift in market dynamics, with mobile sales declining 2% from the same period a year earlier to 39 billion yen ($430 million), while online sales rose 13% to 4.6 billion yen ($50.8 million), according to the Recording Industry Assn. of Japan.

RIAJ spokesman Masaki Suenaga downplays the sales impact of the iPhone. "Consumers are buying full [digital] album releases with extras like photos," he says. "This is the most important factor for the strength of online sales."

But Hayashi says he sees a clear link between the iPhone and online music's rise. In addition to the successful launch of the 3GS model, the iPhone has also benefited from savvy marketing, he says.

Mobile operator SoftBank, Apple's exclusive iPhone partner in Japan, launched an "iPhone for Everybody" campaign in February that offered monthly subscription rates that subsidized the cost of the 8GB 3G iPhone, making the handset effectively free. The 32GB iPhone 3GS costs new SoftBank subscribers 960 yen ($10.61) per month for the handset on top of calling and data plan charges.

"The SoftBank 'iPhone for Everybody' campaign started in February," Hayashi says, "and online music seems to have done well in the same time."

Japan's Telecommunications Carriers Assn. reported that SoftBank had attracted the most new subscribers in September, adding 108,000. SoftBank ranked third in market share with 18%, or 21.3 million subscribers. Market leader NTT DoCoMo, which accounted for 50% of the market with 55.2 million subscribers, added only 66,000 new users in September, according to the TCA.

Mobile industry analysts also say iTunes' relatively low prices for single-track downloads have helped boost online music sales. Tracks generally cost 150 yen ($1.70), compared with 300-400 yen ($3.30-$4.40) for a full-track download from a m bile carrier. "Because prices differ greatly, we mig have to consider a new price strategy," which cou include lowering prices on mobile tracks, says Na hiro Fukao, GM of sales, marketing and digital Universal Music Japan.

Still, the iPhone and iTunes sales face growth ch lenges. For example, the iPhone isn't compatible wi leading Japanese digital music stores like Mora.j Morawin.jp and Music.jp. Also, Apple's technical spe ifications mean iPhone users can only access iTun through a Wi-Fi network, which is problematic i country where free Wi-Fi access is much rarer than the United States or Europe.

If the iPhone "could access [iTunes] through 3G, would certainly have a great impact," Fukao says.

Meanwhile, competition in the smart-phone ma ket is expected to increase with the pending arrival such new models as Motorola's Droid (availab through DoCoMo).

Along with the iPhone, "they will increase the nu ber of music consumers and help increase downloa overall," predicts Nobuhiro Sato, president of Son owned mobile/online digital music retailer Label Ga which operates the Mora and Morawin sites. Sato sa the popularity of the iPhone hasn't hurt the sites' sal

Label sources estimate that iTunes accounts f more than 50% of Japan's online music sales, with t Mora sites jointly accounting for up to 25% and smal sites making up the remainder.

The competitive position of the iPhone and iTu is likely to strengthen in the coming months, an speculation that Sony Music is nearing a deal w iTunes that will finally see its repertoire made av able at the online retailer. (Sony did not comment.

Others are already tailoring their digital marketi to reflect iTunes' strength. Warner, for example, h introduced a range of exclusives ranging from bon tracks, videos or photos for iTunes-only compilatio to bulk-buy discounting.

Increased iPhone-driven iTunes sales could a give international repertoire a much-needed boost Japan, where it has been fading in recent years (B board, April 4). According to Warner's Ikeda, iTu "definitely moves more international repertoire co pared to mobile music stores—and Warner's sales international music have been increasing since t iPhone/iTunes boom has taken hold."

GET IN LINE: APPLE IN JAPAN

2001: Apple's launch of the iPod raises the company's profile in Japan to new levels. The hard-drive music player successfully cuts into sales of Sony's MiniDisc and Discman players, which had long dominated Japan's portable audio market.

2003: Japan's first Apple Store opens in Tokyo's Ginza district. Some 5,000 enthusiasts line the street outside waiting for the opening.

2005: The iTunes Music Store Japan launches. Apple claims sales of 1 million tracks in the site's first four days.

2008: Apple rolls out the iPhone in July. Prospective customers begin lining up outside the Omote-Sando SoftBank store in Tokyo five days before the phone goes on sale.

2009: The Mobile operator SoftBank launches its "iPhone for Everybody" campaign in February, making the 8GB model essentially free to subscribers. In September, the new 32GB 3GS model becomes the month's best-selling handset in Japan, according to the market research firm GfK.

—Tom Ferguson and Rob Schwartz

GLOBAL | BY MARK WORDEN

CEASE FIRE

Italian Collecting Society Stays United—For Now

MILAN—Warring factions at Italian publishers and authors' society SIAE have called an uneasy truce after the re-election of president Giorgio Assumma—but members warn the society's financial performance must improve if the peace is to hold.

While Assumma was re-elected unopposed at a Nov. 6 meeting in Rome of SIAE's 64-member representative assembly, 25 delegates abstained from voting. Two earlier attempts to confirm Assumma in the role, on June 23 and Oct. 27, both failed, with the earlier meeting marked by a mass walkout of delegates unhappy with both Assumma's presidency and the society's 2008 financial report.

The assembly's "La Nuova SIAE" (The New SIAE) grouping—composed mainly of major publishers, prominent writers/composers and larger independent publishers critical of Assumma's four-year tenure—says it dropped its opposition to his re-election in order to prevent a permanent split, which could have resulted in the society being placed under government control.

But La Nuova SIAE, which had the majority of assembly delegates at the 2007 elections but has suffered a number of defections since, insists Assumma and new director general Gaetano Blandini, elected by SIAE's nine-member governing council Oct. 26, must now put the society's financial affairs in order.

"Like any business, SIAE must increase its revenue and reduce its costs," says delegate Filippo Sugar, president of publishing group FEM and chairman/CEO of Milan-based Sugar Music, a leading indie label with a large publishing catalog. "We will offer our full cooperation in endeavoring to solve the society's problems."

SIAE says it collected €671 million ($996.4 million) in 2008, with music accounting for €475 million ($705.3 million) of that figure. But, while total collections were up 5.7% from 2007 (music rose by 4.6%), the society still reported a pretax loss of €12.4 million ($18.4 million), although SIAE's accounts attribute this to the loss of €35.2 million ($52.3 million) stemming from the collapse of Lehman Brothers. SIAE was placed under government control for four years in 1999 after reporting a loss of 53 billion lira ($53 million at 1999 exchange rates).

Members were also alarmed by a decline in collections from digital licensing to €5.1 million ($7.6 million) from €7.2 million ($10.7 million) in 2007.

"Most collecting societies redistribute royalties rapidly," says delegate Toni Verona, GM of Modena-based indie publisher/label Alabianca. "But SIAE often keeps the money for as long as 16 months. The interest the money gathers by sitting in the bank is used to finance the society's considerable running costs."

Verona also claims "at least a third" of SIAE's 85,000 members earn such minimal royalties that "the money spent on administering their membership is greater than the amount they generate for the society."

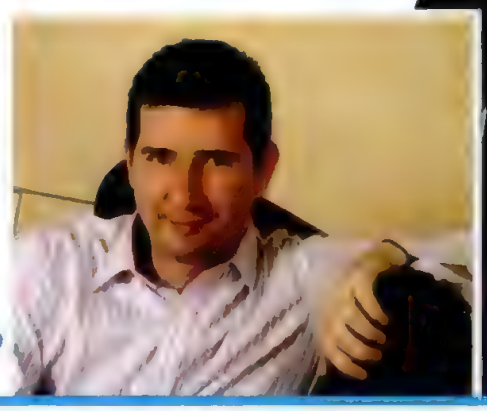
The Italian government must still confirm Assumma and Blandini's appointments. In the meantime, both have declined to talk to the media.

Members of SIAE's other main faction, "La SIAE di Tutti" (SIAE for Everyone), which largely comprises smaller publishers and less-well-known writers/composers, insist the new management is well-qualified to address the problems.

"Assumma is an excellent 'super partes' [impartial] president with a good relationship with the political world," says delegate Leopoldo Lombardi, president of independent publishers' group AFI. "We are confident Blandini will prove a capable manager."

Lombardi and Verona both agree that one positive aspect of the dispute has been an increase in dialogue between the factions.

"We now have a relationship," Verona says. "They, like us, now understand that if SIAE continues like this, it will eventually become ungovernable. Between now and the next SIAE elections in 2011, we must all work together to change things." ••••



Which SIAE are you on? AFI's LEOPOLDO LOMBARDI (right) and FEM's FILIPPO SUGAR

Here And Now

New Services Simplify Direct-To-Consumer Sales

At first, singer/songwriter **Coffey Anderson** just wanted a way to save his voice.

"I was singing on the street in Santa Monica [Calif.] all day long, and while I'd sell a lot of CDs, I'd be hoarse," he says.

Looking for another way to expand his audience, Anderson started posting videos online. He then started working with Ustream to hold live video chats with his audience, seeking their input as he worked out new tracks. But he still didn't have a quick means to sell them the tracks they'd watched him labor over.



Anderson then discovered Audiolife, one of a growing number of direct-to-consumer sales tools. Working with Audiolife, Anderson was able to sell songs to fans directly on his Web site (icoffey.com) only minutes after they'd watched him record them. Now Anderson says that not only do his fans not have to wait for a proper album release to buy his music, they can create customized versions of albums, select which version of a song they want to buy and even buy personalized songs, which he sells for $19 a pop.

Direct-to-consumer sites are giving independent artists and labels the opportunity to fully control what they'll sell, and when. The technology also gives them the ability to collect information about who is buying the goods—information they don't get when their music is sold through Amazon or iTunes.

"The biggest value of selling direct-to-fan is that the artist or label get more data and more money," Echospin cofounder **Jon Lowy** says. "The artist or label can also control the price and availability—if they want to sell a track for a limited time or at a certain price point, they can."

Selling direct-to-consumer also allows an act to super-serve an existing fan base. "For one of our bands, **Kill Hannah**, we sell everything from branded pillowcases to versions of the album with audio commentary," Original Signal Recordings head of digital **Danny Da Silva** says. "Of course, we also have them on iTunes and in stores, because they're still a growing act, and we need to make sure we enable discovery."

But selling direct-to-consumer doesn't have to stand apart from music discovery—and perhaps in the future, it will be able to enhance it. For instance, Audiolife CEO **Brandon Hance** says that while band-centered stores and affiliate stores might not exist in large numbers now, they could soon. For example, fans of **Dirty Projectors** could visit the band's store and not only buy its tracks, but albums by contemporaries in the Brooklyn music scene like **Grizzly Bear** and **Animal Collective**.

And while direct-to-fan commerce might have been difficult to enable in the past, a host of new companies is simplifying the process. "The first time we did online stores for labels in the early part of the decade, we did about 15 or 20 and then pulled out," InSound founder **Matt Wishnow** says. "The process was just too cumbersome. But more recently, we started getting requests to get back into the business again, and I decided that we would only do it if we could build a platform that could launch an online store in a day. We did, and now we have another group of labels working with us."



Wishnow says he's seen bands use the platform to do everything from throwing limited-time sales they publicize on Twitter to getting albums out quickly in response to leaks. "There is almost no waiting with direct-to-consumer sales," he says.

"From the fan perspective, ease of use is king," Lowy says. "While there have always been low-tech ways to sell directly to fans, Echospin provides a platform that's as easy as iTunes for the consumer. If it's a painless process and the fan can just do everything on one page, they're much more likely to actually spend the money." ••••

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The Miracle Workers

Latin Indie Publicists Are Now Expected To Work Magic In Many Different Areas


Looking for a one-stop shop: LA MOSCA

Once upon a time, a publicist's job definition was simple: send out press releases and coordinate interviews. But now, in addition to getting ink, the role of the indie music publicist has grown and evolved to include strategy, marketing and sponsorship coordination.

This is particularly true of the Latin music world, where print outlets have shuttered left and right, opportunities are limited to begin with, and there are only a handful of national media outlets with vast reach.



"The publicist is now such a bigger part of the pie," says **Ximena Acosta**, who calls herself an entertainment marketing consultant. "It's like the marketing director and the publicist have merged into one."

Acosta is one of many indie publicists or marketing consultants who have opened their own businesses in recent years after working in a label.

What they've all found is a marketplace rife with artists—signed and unsigned, major and indie—that are willing to pay for services but not content with a flack merely sending out a press release or getting a write-up.

A few years ago, indie publicists were largely the realm of Latin artists who wanted to cross over into mainstream media. Today, with shrinking label staffs, having an indie publicist to complement label efforts is increasingly common, especially as priority shifts from merely selling albums to creating and exploiting an artist's brand, a task that requires steady, long-term attention.

"Five years ago, the label would hire me and my role was to provide an added value, such as a review in the Dallas Morning News," says **Mayna Nevarez** of Nevarez Communications. "Today, I have much more responsibility. First, the artist hires me. And by the time the album comes out, we're part of the team and of the marketing strategy. Sometimes we even help put the team together."

Because most artists pay her directly, Nevarez specifically looks for promotional platforms that not only don't cost the artist upfront but also generate a sponsorship fee, like **Daddy Yankee's** recent deal with Coors Light (Billboard, Nov. 14).

In Puerto Rico, **Nanette Lamboy**, owner of marketing, events and PR company Artists Solutions, brought Argentine alternative band **La Mosca** on a six-stop promotional tour with support from Medalla Beer, which thought the group's image and sound fit the brand.

"The role of the publicist is constantly changing," adds **Susan Stipcianos** of the Dream Team Agency. "More and more acts are looking to build multifaceted teams. The publicist has to adapt to the speed of the news—not only blasting a press release, but putting the information up on Facebook, on Twitter, informing fans and being plugged into the pulse of the territory to keep the artist relevant."

And while developing a press plan for, say, **Alicia Keys** is a publicist's dream, the real challenge lies in generating opportunities for developing acts.

While many artists—especially big names—still have separate publicists to work mainstream and Latin media, connecting the dots is an additional challenge for Latin acts. For example, take **Cucu Diamantes**, an indie artist who received glowing reviews in mainstream media but wasn't recognized by Latin press. Acosta opted to initially introduce her through a series of intimate get-togethers with Latin tastemakers in different cities.

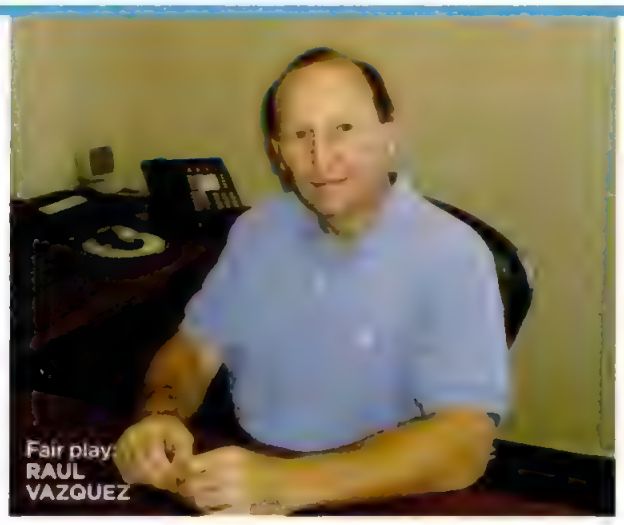
At the recent Latin Grammy Person of the Year dinner, **Monica Escobar** of the 3 Collective sought to put prominent artists together with executives for Hennessy, her client.

"Our role was more that of a connector," she says. "When we started, our objective was to be a PR company, but we've had to become more resourceful and proactive." ••••

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DEAD AIR

Labels Locked In Royalty Feud With Costa Rican Broadcasters


Fair play: RAUL VAZQUEZ

A fight over performance royalties has come to a head in Costa Rica, where the government has sided with the country's broadcasters and is not enforcing a performance rights law for artists and labels.

According to a declaration it made to the World Intellectual Property Organization, Costa Rica's government said that as of Nov. 14, it would apply a performers' and producers' (meaning, labels') royalty only to broadcasts "for commercial purposes," and not to "traditional free, noninteractive over-the-air broadcasting." Songwriters aren't affected by exemption.

The move has sparked an outcry from the local recording industry and the IFPI, which have been pushing for the ability of Costa Rican labels' group Fonotica to collect 1% of broadcasters' advertising revenue for artists and labels. Artists' advocates say Costa Rica has been a party to international treaties governing such a right for almost 30 years.

"They're hurting their own artists, international artists, local producers, international producers," says Raul Vazquez, Latin America regional director for the IFPI. "They're going against the tide of expanding rights for creators all over the world. All of Latin America recognizes this right."

With the implosion of recorded-music sales in Latin America, the IFPI has stepped up its efforts in recent years on behalf of local collecting societies in the region to recoup what they're owed from broadcasters. In a legal dispute between Brazilian society ECAD and media company Bandeirantes, a local court recently sided with ECAD in the society's calculation of a royalty rate for public performances. (According to the IFPI, ECAD is seeking $35 million from Bandeirantes for what it says are 10 years' worth of unauthorized music uses).

Efforts by Costa Rica's recording industry to obtain court orders that would halt radio stations' use of the recordings haven't succeeded in keeping the music off the airwaves. Meanwhile, radio association Canara's attempt to revoke Fonotica's authority to collect was recently met with a court defeat.

According to a missive on Canara's Web site, the labels' group represents a "monopoly" of multinationals representing themselves as one entity in Costa Rica "trying to charge for what we transmit for free to all Costa Ricans . . . after they've already obtained massive economic advantages because of that communication and free promotion."

Efforts to interview a Canara representative were unsuccessful at press time. The IFPI is asking collecting societies to write letters protesting the Costa Rican government's decision.

—Ayala Ben-Yehuda and Leila Cobo

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EN BREVE

PAEZ SIGNS PUB DEAL

Argentine rock icon Fito Paez signed a worldwide multi album publishing deal with peermusic. The agreement covers all of the singer/songwriter's compositions, beginning with his 1990 album, "Tercer Mundo," and future studio albums. Paez won a 2009 Latin Grammy Award for best male pop vocal album for his live set "No Sé Si Es Baires o Madrid."

—Ayala Ben-Yehuda

LAMADRID UPPED AT TELEMUNDO

Pilar Lamadrid has been named VP of specials for Telemundo. In her new position, she will report to Derek Bond, senior executive VP of studio production and broadcast operations. Long a key player in the annual Billboard Latin Music Awards, Lamadrid will now oversee original productions and acquired entertainment specials, with a focus on growing her department and developing creative sponsorship integrations.

Lamadrid will continue to oversee production of the Billboard Latin Music Awards' red carpet preshow, as well as production logistics and staffing for the program. She was most recently director for specials at Telemundo, a position she had held since 2001.

Telemundo director of production Christian Riehl, the executive in charge of the awards show, will continue to report to Bond, with Tony Mojena as the show's executive producer.

—Leila Cobo

ANOTHER TOP BOW FOR SANTA ROSA

On Billboard's Top Tropical Albums chart, Gilberto Santa Rosa's "Lo Mejor de Gilberto en la Navidad" debuted last week at No. 2 (selling slightly less than 1,000 copies, according to Nielsen SoundScan) to become his 11th top five debut on the chart. He's now tied with Victor Manuelle for most top five debuts on the chart. (The two salsa singers share one of those debuts, 2005's "Dos Soneros, Una Historia.")

On Top Latin Albums, "Lo Mejor de Gilberto en la Navidad" debuts at No. 13, Santa Rosa's highest debut on the chart since "Autentico" bowed at No. 3 in the Sept. 11, 2004 issue.

—Rauly Ramírez

BY BEN SHEEHAN

NEW YORK SONGWRITERS CIRCLE DIRECTOR/ PRESIDENT

Tina Shafer

The head of the New York Songwriters Circle talks about the organization's growing slate of artist services.



Inspired by the famed songwriter rounds at Nashville's Bluebird Café, the New York Songwriters Circle has long provided a home for the city's local acoustic scene. The company's twice-monthly showcases at the Bitter End in Manhattan's Greenwich Village have featured an impressive roster of artists who've gone on to enjoy successful careers, including Norah Jones, Gavin DeGraw, Vanessa Carlton, Lisa Loeb and Jesse Harris.

In recent years, the company has been expanding its ambitions, launching an annual songwriting contest, starting a monthly "Loft Series" of educational seminars and releasing a compilation album in November featuring some of the circle's most accomplished artists. It's also started songwriter circles in Boston, Philadelphia, Chicago and Los Angeles and is going international in February, with chapters in Milan and Hamburg.

The company hosted the finale of its fourth annual songwriting contest Nov. 18-19 at the Bitter End, featuring performances by 12 finalists selected from more than 4,000 entries.

Kate Voegele, the winner of the inaugural contest in 2006, has since secured an Interscope deal and a recurring part on the CW network's "One Tree Hill." This year's grand prize includes $10,000 cash, a Gibson guitar, an invitation to record with producer Glenn Barratt and to perform with John Oates of Hall & Oates, as well as live performance opportunities.

Since 1991, the circle's director has been singer/songwriter Tina Shafer, whose songs have been recorded by artists like Celine Dion, Donna Summer and Bette Midler. In an interview with Billboard, Shafer talks about the circle's aims and its expanding artist-development efforts.

How would you describe the fundamental purpose of the Songwriters Circle?

I always believe what goes around comes around and that's one of the reasons why I believe the circle works. It's kind of a farmland to nourish and discover new talent. It's where all these people come to us and we try to find the right connections for them. We are much more interested in partnering and servicing than we are in owning and taking.

Can the Songwriters Circle format be applied to any genre of music, these independent organizations acting like mini A&R companies?

I think that [scenario] is the future. I have a really small listening team with people I really respect and love, and that is the innermost heart of our company because it's really my ears and our decisions. And I'm sure that could go across the board for any type of music.

When I was a little girl growing up in the '70s, so much of music was produced and managed by people that were musicians. I'm a musician, and I'm a writer and an artist, and I get what it is to be that, so I feel like I have this edge when I listen to people's art.

The business got so thrown off the track—they took it out of the hands of the artists and musicians and put it into business hands, and we were just like a Campbell's soup can. It wasn't about the music.

What's coming back is understanding what great content is. Absolutely. You take some of the top producers—the Arif Mardins, the Russ Titelmans—all these people really knew music. That kind of went by the wayside for many years and that's coming back, and I couldn't be happier.

It's called the Songwriters Circle, but many writers who have come out of there have gone on to artist careers themselves. Do you focus on developing talent with the potential of becoming both writers and artists?

There are two tiers in the company. One tier is that every song that comes into the circle, I flag with my team if I love that song. It may not make the top 12 for a contest or it may not be the next Kate Voegele, but if the song is amazing, I will give it to our music supervisor and say, "Hey, can you try this at 'One Tree Hill' or whatever?"

What sort of stake does your organization have in the artists?

We get a fee that an agent would receive if we get a song placed in a film or TV [show] or an ad, just like anybody else. We're partnering—we're not taking publishing, we're not doing any of the old-school things. And then the second thing is, for the [songwriting contest] winner, we have an 18-month period to try to find them a proper home, either a publishing deal and/or a record deal—and that's it. So basically, we're asking them to trust us for a year-and-a-half to try and find them great homes.

Singer/songwriter music seems to be more difficult to spread virally than other genres. Does the Internet facilitate the success of certain types more than others?

I wish I had a crystal ball. I can only say that I have found that if great content gets a chance to be heard, if it gets to be on a TV program, then I think that your chances are huge, that people will love you and will want to spread the word. I think being a singer/songwriter is probably more of an intellectual, cerebral-based genre.

But look what happened to Norah Jones. I remember her talking to me at the Bitter End. I was like, "What are your fears? What are your fantasies? You just moved to New York." She's like, "I just want to own a VW Bug and sell 10,000 records and just do my jazz act." And I'm like, oh, my God, she got that times 500 trillion. So who knows?

What kind of response have you had in other cities?

It's been great in every city, but different. [In] Boston, we're partnered with Berklee [College of Music], and it's all songwriters from the college, so that's been explosive, it's always sold out. Chicago is at Schuba's, the best club for that genre in Chicago. And the kids have nowhere to go, so they're excited. We're trying to give a home to a genre that hasn't had a home. The only one that's really different is L.A.—what they want to see are established hit writers, and maybe bring along one up-and-comer, so [it's] a little bit different balance than what I originally had.

In Milan, we're opening in February, and that's going to be established acts because the stars have never done anything like this. They're going to have circles with their established talent. So it's going to be a little bit flavored according to the state or the country.

Why did you pick Italy for the international start?

Well, it kind of picked me. This guy named Dado kept Facebooking me and sending me stuff and talking about how much he loved what we did, and I said, "Well, hey, dude, you want to start a Facebook group there for us? And maybe we could get some talent to our contest." And then the next conversation was—he had a great manager—"Well, what about us doing a circle here? Everybody would go crazy." They're over the moon about having a Songwriters Circle there. ••••

> I remember [Norah Jones] talking to me at the Bitter End. I was like, 'What are your fears? What are your fantasies? You just moved to New York?' She's like, 'I just want to own a VW Bug and sell 10,000 records and just do my jazz act.'

SHOW TIME

LESS THAN A YEAR AFTER THE 'AMERICAN IDOL' WILD CHILD BURST ONTO THE SCENE IN AN EXPLOSION OF GLITTER AND LEATHER, ADAM LAMBERT READIES HIS FIRST ALBUM

BY ANN DONAHUE | PHOTOGRAPH BY ROBERT SEBREE

Adam Lambert—the man with the outsize personality who delivered an audacious octave-and-a-half sitar-tinged purr of Johnny Cash's "Ring of Fire" on the most-watched TV show in the country, dodged sex toys thrown at him onstage during the "American Idol" tour and did it all without smearing his eyeliner—is currently curled in the fetal position. Balled up in a patio chair on the 10th-story balcony at 19 Entertainment in Los Angeles, Lambert is the portrait of the goth as a young man—black clothes and combat boots; dyed black hair and nail polish; Egyptian-themed jewelry matching the Eye of Horus tattoo on his wrist.





We are the champions: **ADAM LAMBERT** (left) and **KRIS ALLEN** (right) perform with **QUEEN** during the 'American Idol' finale in May.

He grabs his knees and constricts himself even tighter as he reveals why he's so emo right now: He's attending the premiere of the film "2012" in a few hours. And his song, "Time for Miracles," plays over the closing credits.

"I'm going to be like this, in my seat, hiding in my popcorn bucket," he says. "It's going to be really weird."

Lambert laughs, unfurls his legs and straightens up in the chair. His worry is, of course, all a joke, an act, a performance. Because, true to his album title, Lambert is here for our entertainment.

When "American Idol" launched in 2002, creator Simon Fuller must have dreamed of a contestant like the 27-year-old Lambert—one that mixes style and substance, one that can sing anything and gives a damn about cultivating his public image. In a year, Lambert's gone from being one of a herd of auditioners at the San Francisco tryouts to landing the covers of Entertainment Weekly and Rolling Stone before his album was even released.

For 19 Entertainment, the eighth season of "American Idol" was something of an embarrassment of riches—the eventual winner, Kris Allen (see story, page 20) has sold 1.1 million digital downloads of his "Idol" songs, according to Nielsen SoundScan, and contestant Allison Iraheta, with her preternaturally gravelly vocals and artful red and blue hair (see story, page 19) is prepared to court the Hayley Williams/Avril Lavigne demographic.

But in a year when the clubby stylings of Lady Gaga and the Black Eyed Peas are setting sales records, it's Lambert's slinky set of dance songs that are poised to steal the spotlight. "For Your Entertainment" will be released Nov. 23; the title track lead single sold 18,000 in its first week of release, according to SoundScan, while "Time for Miracles" has sold 68,000 in three weeks. This comes on top of the 997,000 digital tracks sold of Lambert's songs from "Idol."

"He's an artist with a true sense of who he is," RCA Music Group GM/executive VP Tom Corson says. "It's our job to work with him and present him with options to help steer the ship—but ultimately it's his call. He has a vision."

'ENTERTAINMENT' TONIGHT

The cover of "For Your Entertainment" shows Lambert as a three-dimensional version of Patrick Nagel's artwork for Duran Duran's "Rio": all glam makeup and sharp angles. It's not subtle in any way—Lambert is gleeful as he points out that he wore all that makeup—but it's true to his image as a showman that combines singing talent with a theatrical bent.

It's an image he flaunted throughout "Idol"—and was never more exemplified than in Lambert's retort to judge Simon Cowell's critique that one of his performances was too "Rocky Horror." ("I like 'Rocky Horror,' " Lambert patiently explained.)

But it's rare that a persona crafted on "Idol" doesn't go through some sort of intensification as the performers transition from contestant to professional: Texas cutie Kelly Clarkson took on a pop sheen; Carrie Underwood's country chops were honed on the show.

For Lambert, he was "Glambert" from the start.

"I think there's a misconception—people think that 'Idol' is like a Svengali puppeteer," Lambert says. "I think that may be the perception because certain people that have gone through the system didn't have a strong idea of what they wanted to do visually. I think the minute you do, they respond to that. And I've been very verbal and opinionated about what I want to create, and they've been nothing but supportive of that."

When Lambert moved to Los Angeles from San Diego eight years ago and began working in theater and as a session singer, he quickly learned that business acumen was just as important as musical talent. At 27, he's in the upper age range of "Idol" contestants—the cutoff for the show is 28—and the simple fact of his added life experience could serve him well as he transitions away from the spotlight that is built into the show.

"I do consider myself part artist, part businessperson," Lambert says. "I find marketing interesting, I find publicity interesting. I find the whole process interesting. I think there's some artists that are really focused on the music and the artistry, but I also think being a showman and being an entertainer is more than just being a musician. It's everything—it's something to look at and to listen to."

The songs on "For Your Entertainment" rely heavily on dance beats, but there are a number of ballads for contrast. "When I was picking my singles, I thought maybe I should do more of a rock thing because that's what people expect. But if I did what people expected of me, I don't think I would have gotten through 'Idol' the way I did," Lambert says. "It's part of my shtick as an artist to keep surprising people."

One defining characteristic is the A-list writing and production credit throughout the album: "Soaked," which Lambert says is about a one-night stand, was written by Muse's Matthew Bellamy and produced by Rob Cavallo, who worked on four tracks on the album; "Strut" was written by Lambert, "Idol" judge Kara DioGuardi and Greg Wells, who also produced; Ryan Tedder wrote and produced "Sleepwalker" alongside co-writers Aimee Mayo and Chris Lindsey.

"If an artist has the skills and ambition to write songs, then we will actively encourage and pursue this, often by pairing our artists with the world's very best songwriters, allowing them to learn and develop their writing skills," 19 Entertainment founder/CEO Simon Fuller says.

The announcement of the pairing of Lambert and Lady Gag on the track "Fever" was fodder for gossip blogs, but Gaga doesn actually perform on the track, Lambert says, explaining, "Sh was on the other side of the glass just egging me on."

The title track—which was produced by Dr. Luke, who co-wrot it with Claude Kelly—is now being worked to top 40 and hot A radio. "I wanted to release something that would be played in club, that would make you dance on New Year's," Lambert say

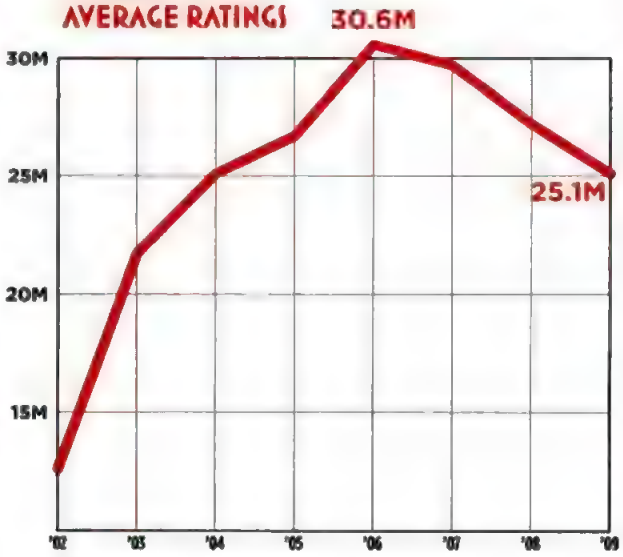
He means that literally—"Dick Clark's Rockin' New Year Eve With Ryan Seacrest" is one of the TV appearances lined u for Lambert in the coming months; the campaign starts No 22 with his show-closing performance at the American Musi Awards. Besides the typical rounds of morning and late-nigh talk shows, Lambert will be interviewed as one of the "Mos Fascinating People" of 2009. "Adam is so telegenic. It's goin to be a visual launch," Corson says.

A video for "For Your Entertainment" is forthcoming. It's d rected by Ray Kay, who did the video for Lady Gaga's "Poker Face

'AMERICAN IDOL' BY THE NUMBERS

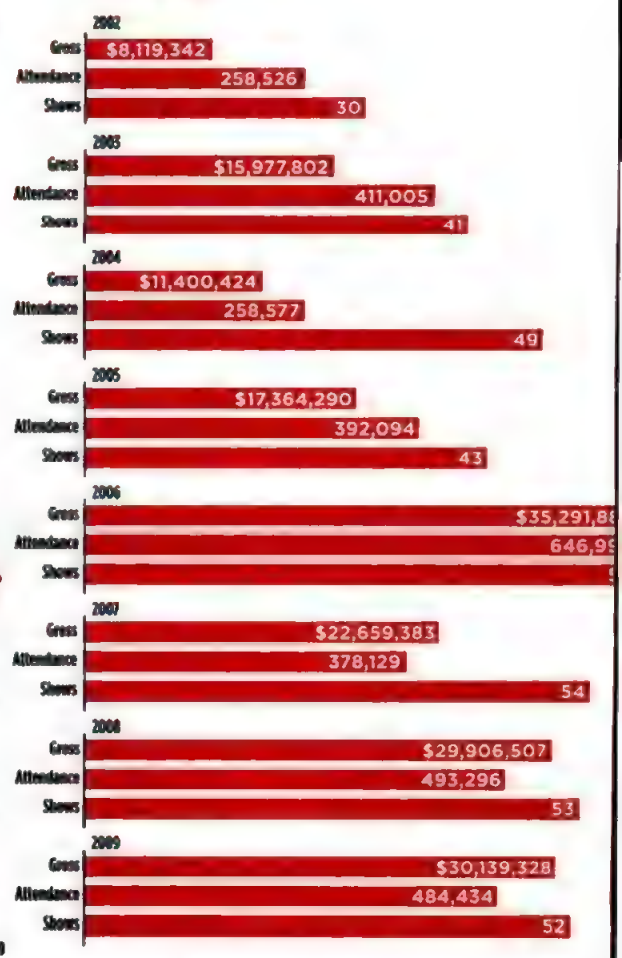
It's a reality show that doubles as a 360-deal: Thanks to 19 Entertainment, contestants with the chops and audience popularity get record deals, a tour—and plenty of media exposure. *—AD*

'AMERICAN IDOL' AVERAGE RATINGS



SOURCE: Nielsen

IDOLS LIVE TOUR GROSSES



SOURCE: Billboard Boxscore

The album is available for pre-order on iTunes and Amazon
nd was streamed on MySpace the week of Nov. 16. Lambert's
eb site, AdamOfficial.com, is offering direct-to-consumer
eluxe sets, including one for $24 that contains a 16-page pic-
re book and two bonus tracks. One of them, "Whataya Want
om Me" (written by Pink, Max Martin and Johan Shellbeck),
ill likely be the next single.

Internationally, Corson says the label intends to break Lam-
rt first in the United Kingdom and Japan.

For his part, Lambert wants to tour in 2010—and tour big. "I
ant dancers, I want costumes, I want video screens," he says.
want to put on a show that's really theatrical and fun and grand."

DOL' GIVES BACK

ll of this is the end result of a heady year for Lambert. At this
me in 2008, he was waiting for the Hollywood elimination
unds of "Idol" to start. In TV time, it takes six months for "Idol"
crown a winner, but the production process runs year-round.

Despite the artifice of the show, it does drop-kick contestants
to the media spotlight—a valuable lesson for any pop star.
hey put you through it to see if you can hang," Lambert says.

The 2009 season of "Idol" attracted an average of 25.1 million
ewers, according to Nielsen, the lowest average in several years;
t it's still the most-watched show on TV, as it has been since
04 (see chart, page 18). The finale where Allen was proclaimed
e winner over Lambert was watched by 28.8 million viewers—
million more than the 2009 Grammy Awards.

"The finale of 'Idol' was pretty epic," Lambert says. "I got up
ere and was singing with Queen and Kiss—I got to put on a
stume. I really feel the finale summed up what I'm trying to
, and what I'm going to do. I think that being onstage with leg-
dary people like that reminds you of what showmanship is."

Weeks after the "Idol" season wrapped, the top 10 contest-
ts embark on the Idols Live tour—a valedictory sprint of 52
ies in three months that grossed $30 million this year, ac-
rding to Billboard Boxscore (see chart, page 18).

While group numbers are a standard part of the show, each
gh-finishing "Idol" contestant gets his or her chance to shine
a solo. Lambert did a medley of David Bowie's "Life on Mars?,"
ame" and "Let's Dance." He saw it as a chance to stage-test
e sound he had in mind for his debut. "I always wanted to do
owie songs, and I never did them on 'Idol' because it wasn't
er the right fit," he says. "We did a different, slightly modern
oduction, which is basically what I'm doing on my album."

And much like the TV show, the "Idol" tour puts its partici-
nts through the wringer. "I've done theater for years and I've
ng for a long time, but I've never done a solo set in concert
ght after night while traveling," Lambert says. "It was a good
y to learn about how to take care of yourself and how to pace
urself while on the road."

With the fame comes accompanying challenges; Lambert
s become a favorite subject of the tabloids and paparazzi.
eah, it's weird," he says. "You know, it's like, 'Hi, I'm just
lking to my car—why do you care?' "

It's very likely that they care because of the wink-wink, nudge-
dge game that was played in the media about Lambert's sex-
lity during his "Idol" tenure. Lambert demurred on the
estions about whether he was gay until the Rolling Stone ar-
le; since then he's unwittingly become Adam Lambert, Icon
Gay Youth. It's not a mantle he shoulders easily.

"I don't want to be a spokesperson for anybody, no matter
o they are," he says. "I'm not following this career path to
a role model or to be a poster child for anything except for
usic. If there's an indirect impact that my presence has on
rtain issue, then I think that's a good thing."

It's a mature point of view to take as Lambert's private life
comes inextricably linked to his public persona. It's an issue
t will get raised again and again—as he walked the red car-
t for "2012," for example, he was asked if he brought a date.
s laughing response? "My date is my jacket, actually."

A few days after the premiere, Lambert is sitting in Fuller's
ice, swiveling back and forth in a white office chair as he pre-
res for another long day of media interviews. The movie, as
urned out, was a blast, and "Time for Miracles" was warmly
eived. "People stayed and listened," he says, honestly happy.
Of course they did. That's entertainment. ••••



RED HOT

Season Eight's Punk Princess **ALLISON IRAHETA** Wants To Parlay Her Big Voice Into Hefty Sales

It's a moment that Allison Iraheta isn't fond of recalling. After performing in one of the early rounds of "American Idol," host Ryan Seacrest approached her for the standard chat-'em-up interview. And by her own admission, Iraheta flubbed it. She stammered, stumbled and looked like she was going to collapse into a fit of giggles—or tears.

"Yeah, that was an awesome first timer with Ryan Seacrest," she says with a laugh. "Being on the show and the tour definitely helped prepare us all for what we're going to be doing now. I'm much more comfortable on the big stage."

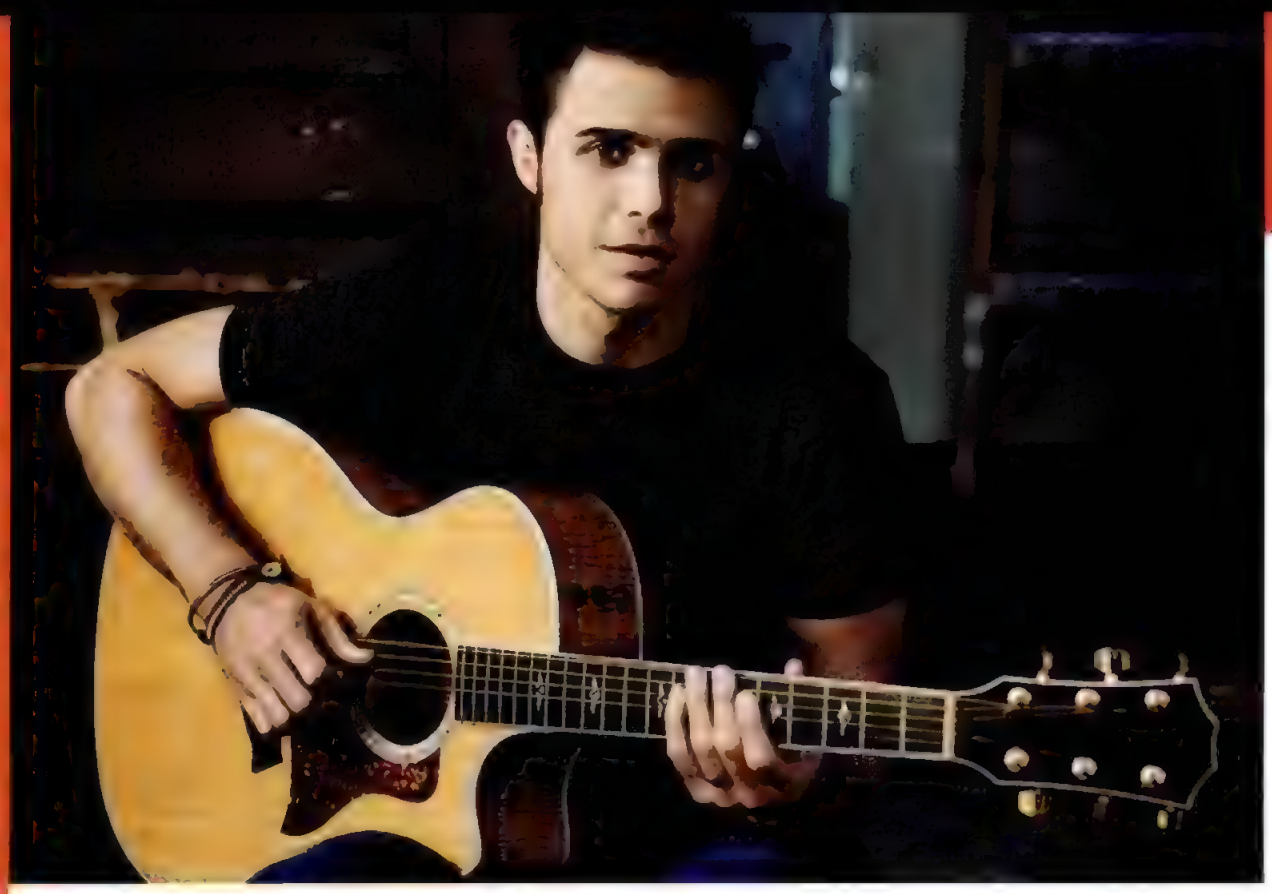
To be fair, live TV can be intimidating—and Iraheta is only 17. But her youth and inexperience didn't stop her from attracting heavyweight producers like Max Martin and Howard Benson for her debut album, "Just Like You" (19 Recordings/Jive), which is due Dec. 1. The lead single, "Friday I'll Be Over U," has sold 10,000 copies, according to Nielsen SoundScan.

"It's a pop album with a rock edge over it," Iraheta says. "There's some hard stuff—like when you're at a concert, it makes you want to lift up that lighter . . . or iPhone."

Jive Label Group GM/executive VP Tom Carrabba says the label will focus on Iraheta's peers in the teen market with targeted radio, TV and online campaigns, but will also reach out to the Latin market. A Spanish-language version of "Friday I'll Be Over U" will be worked to radio. "She does speak Spanish, and it really works," Carrabba says. "It's not contrived." (In 2006, Iraheta won Telemundo's singing competition "Quinceañera: Mamá Queiro Ser Artista.")

Iraheta says the "Idol" experience has given her more confidence not just as a performer, but as a songwriter. The album closes with "You Don't Know Me," a track co-written and co-produced by David Hodges. "I don't know if I'm shy when I'm sharing my ideas—because I don't know if they suck or not—but I get a little quiet, maybe," she says. "He just made it so comfortable. We were talking about things that sort of piss us off most, and for me, it's prejudgment. And we wrote it about that."

With the recording of her first album behind her and as she heads into the promotional grind, Iraheta is keeping up her mix of sweet and sassy that won her fans on "Idol"—occasionally breaking into an imitation of Cartman from "South Park" and offering this about her multicolored locks: "It probably lasts a good four to five weeks before the coloring starts coming out. It bleeds when I shower. It looks like a horror movie." She's become, in other words, a good interview. —*AD*



THE BILLBOARD Q&A:

KRIS ALLEN

'American Idol' Season-Eight Champ Talks About His New Album, His Upcoming Tour—And What He Learned From Wikipedia

One year ago, Kris Allen was attending the University of Central Arkansas, playing gigs at local bars and adjusting to life as a newlywed. Now, thanks to "American Idol," he's enough of a brand name that his major-label debut is self-titled.

"Kris Allen" (19 Recordings/Jive) was released Nov. 17, and odds are good that Allen can build off his digital single sales success from "American Idol." To date, Allen has sold 1.1 million copies of tracks he performed on the show, according to Nielsen SoundScan, lead by his version of the show's coronation song "No Boundaries" with 312,000. Allen sold more total "Idol" tracks than runner-up Adam Lambert (997,000) or fourth-place finisher Allison Iraheta (79,000).

"The exposure an up-and-coming artist receives from 'American Idol' is nothing short of amazing," RCA/Jive Label Group chairman/CEO Barry Weiss says. "Where else in today's difficult music industry can one get five years of artist development, artist loyalty and public awareness achieved in a short five months?"

The first single from the album, "Live Like We're Dying," is being worked to top 40 and hot AC radio and has sold 98,000 copies, according to SoundScan. Jive Label Group GM/executive VP Tom Carrabba says Allen will have 13 TV appearances between now and New Year's Eve.

"We have 'Idol' fans and young girls as big supporters, but I think we can also attract moms and guys who are going to respect his live performance," he says.

Jive wants to key into the emotional subtext of the lead single as well. The label teamed with AOL to debut the video and to sponsor a contest in which fans who submit stories of living life to the fullest are eligible to attend the recording of Allen's AOL Sessions in New York.

Much of Allen's success on "Idol" derived from his ability to insert his skills on guitar and piano into his performances, creating affable interpretations of songs like OneRepublic's "Apologize" and Bill Withers' "Ain't No Sunshine." For his debut album, Allen takes a similar approach, relying on his musicality for a collection of guitar-driven pop.

It's been a pretty intense time for you, going from winning "Idol" to the tour to the recording of the album. You co-wrote eight of the songs on the album, and you have a solo writing credit on one of them. How did you manage all that work on the road?

Your mind has to switch over from two different things. When you're on tour, you're trying to get the crowd involved and really sing and perform to them. When you're going to write and be in the studio, it's like, "Now I have to think about me." That's the mind-set you have to work with.

I keep a journal, and maybe I'll take something from that—but when I'm writing a song I'll usually just be playing around on my guitar. More than anything, I just try to capture a moment.

You have a solo writing credit on "Red Guitar." What was your inspiration?

I bought a red guitar for my wife for her birthday and she never played it [laughs], so we ended up sticking it on the wall in our house—it was a horrible guitar, just like a $50 guitar—but it was a good house decoration. And one day I picked it up and tuned it and started playing it, and this song just became kind of a metaphor for how I feel about my wife. It was nice to get that one on the album because it was something from before the "Idol" stuff and I feel like it's an amazing song. It shows who I am as a songwriter and as a musician.

On the album, you worked with everyone from Switchfoot's Jon Foreman to producer Mike Elizondo. Is there anyone out there you'd like to collaborate with?

It would be fun to write with Adele, actually. She seems like a fun girl to write with. I'm still new in the music business—it was funny, they would be like, "You're going to write and produce with this guy," and I'd be like, "OK!" I didn't know who it was, so I would look them up on Wikipedia. When I went to work with Mike Elizondo, I had no idea who he was. I went the Internet and it was like—Dr. Dre, Eminem, Switchfoot, M roon 5, Fiona Apple and a bunch of people, and I was like, "Wha he doing with me?" [laughs] I ended up going to his house ma many times and working on a lot of songs with him.

How did fans respond when you previewed a few of t songs off the album at a tailgate party for a Miami Do phins game in October?

"Can't Stay Away" is a really, really fun song to perform, rea funky, really groovy. I think people can really get into it. It w kind of crazy, because the first time anybody heard that song was in that crowd—and people started singing along. That' good thing. I had a huge smile on my face the whole time.

What was it like filming the video for the first single, "Li Like We're Dying"?

It's a song that has a really good message—that we only ha so much time, let's make the most of it. It's definitely got o of the choruses where I can picture people rolling down t windows of their cars and singing along to it.

The video looks great. It was really fun shooting it—we sh it from 8 p.m. until 8 a.m. so it was an all-night thing with breaks. [The shoot was] set up like a digital clock, but it's hug it's this monstrous thing—like 25 feet tall and who knows he long. I get to hold a flare, which was pretty cool. I ended throwing it at people on set. [laughs]

On the show, you always made a point to compleme your singing with playing an instrument, which is som thing the TV audience really responded to. Did you ma that same connection on the album?

Most of the songs are very guitar- and piano-driven. I was pus ing really hard to make sure it had that organic feel to it, whi I also really wanted to have on the show. Obviously, you've g to amp it up a little bit—like Gavin McGraw or Jason Mraz wou

On "American Idol," the spotlight was always on you a Adam Lambert. Simon Cowell kept trying to set up a valry, and now you have albums coming out within a we of each other.

That's the thing—we're going to go through at least the fi part of our careers doing everything back to back. We were the show throughout the whole time, then we were on the to and now we're coming out with albums. I feel like we're alwa going to have this time of our lives, we're going to share it, a we're going to be able to go through it together. We know actly what the other is going through.

Did you watch "American Idol" while it was on the air

I actually did not watch myself. I just couldn't. It's too muc I'm a little bit hard on myself, so even if the judges were rea nice I'd be like, "Dude, that was bad."

What did you learn from the "American Idol" tour th you can apply to your own tour?

It's a lot of work. You kind of have to prep yourself physical mentally, emotionally, because it's crazy. More than anythi I think it will be [the lesson of] making the most of every m ment. We're only going to be in those cities once and those pe ple only get to see one show—I think that you have to give your all every night. I always loved when we were on tour a I came off the stage just drenched in sweat.

I'm going to do some Christmas shows for radio, and af that we're going to start rehearsing through February. I do know exactly what we're going to do yet on tour; we may d college, small club kind of thing, which would be really fu We may get on an arena tour as well; maybe a little combi tion of both. We're going to tour until we can't tour anymor

Who inspires you?

I just watched "This Is it" last night. Michael Jackson was t biggest star the world has ever seen—he put so much into eve thing; a lot of attention to detail. I want to do that. I want to p that kind of attention to detail in everything—in music, vis ally—all of that. —A



The Evolution Of Leona Lewis

On 'Spirit,' **LEONA LEWIS** Was The U.K.'s Girl Next Door Who Conquered The Globe. Now, On 'Echo,' She's Taken Charge Of Her Image And Her Songwriting—And Is Ready For A World Tour

BY CRAIG McLEAN

VIOLENCE AND THEFT

Not words one would normally associate with Leona Lewis, the squeaky clean winner of "The X Factor," who went on to stunning worldwide success with her debut album, "Spirit."

Nor, one imagines, exactly how Clive Davis, Simon Cowell and Sony Music Entertainment envisaged the comeback push for Billboard's top new artist of 2008.

While the campaign for Lewis' debut was hitch-free, the setup for its follow-up, "Echo"—released Nov. 16 in the United Kingdom on Cowell's Syco Music and a day later in the United States on J—has been anything but smooth.

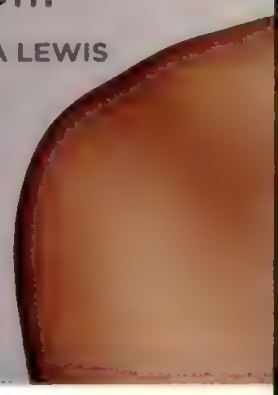
First, in mid-August, three songs from the album sessions leaked onto the Internet, reportedly after Syco's IT system was hacked.

Then, more dramatically, Lewis was assaulted Oct. 14 during a London book signing for her autobiography, "Dreams." The man accused of punching her in the head was committed under the United Kingdom's Mental Health Act.

"It was a shock," Lewis says of the attack, which left her bruised. "I was very sore. The main thing is that I'm still alive."

'I wanted something that showed where I was as a person and as an artist now. And I think I did that quite well.'

—LEONA LEWIS



By the time Billboard catches up with her, two weeks after the incident, she's even able to smile about it, particularly the tabloid reports that Lou Al-Chamaa—the childhood sweetheart with whom Lewis still lives in her working-class home neighborhood of Hackney in northeast London—rushed in to tackle her assailant.

"He wasn't even there," she says. "That makes me laugh. I'm sure if he was there, he would have. My dad and my brothers weren't there [either]. They're usually at different things that I do. But I'm so glad that they weren't. Because, oh, my God . . ."

In the immediate aftermath of the assault, Lewis canceled promotional trips to Germany and France, and pulled out of a high-profile U.K. TV appearance on BBC 1's "The One Show." She says she has no lasting concerns about making public appearances.

The Internet leak was dealt with in similarly succinct fashion, as the IFPI's anti-piracy unit teamed with law enforcement agencies on both sides of the Atlantic. A criminal investigation is ongoing, according to Syco head of media Ann-Marie Thomson. Dave Shack, London-based VP of international for Sony Music U.K., says, "I don't think it did us any real damage."

PROMOTIONAL PUSH

Shack's comment must be a relief to all concerned with promoting one of the year's most hotly anticipated albums. After all, "Spirit" sold 6.5 million copies worldwide (according to Sony), including 1.6 million in the United States (according to Nielsen SoundScan) and 2.8 million in the United Kingdom (according to the Official Charts Co. [OCC]). It also earned Lewis three nominations at the Grammy Awards and four at the BRITs.

The international breakout single, "Bleeding Love"—co-written by Jesse McCartney and OneRepublic's Ryan Tedder—hit No. 1 in Austria, Canada, France, Germany, the Netherlands, Ireland, Norway, Switzerland, Australia, the United Kingdom and the United States, as well as Billboard's European Hot 100 Singles chart.

Such success had been a long time coming for Lewis, who attended the United Kingdom's BRIT School for the Performing Arts and spent much of her teenage years writing and recording in search of that elusive break.

When it came, it catapulted her to unprecedented heights for a U.K. talent show winner, but Sony Music chief creative officer Clive Davis has no doubt she deserves every bit of her success.

"Leona has one of those very, very special voices that's expressive and has an incredible range," says Davis on why—of all the new artists who regularly cross his desk—he chose to back her so wholeheartedly. "But she also can feel the lyric very sensitively. You look for that in a singer. She's also passionate about music—it really runs in her soul. That combination made me feel that she was a special new talent."

All of which leaves a lot for Lewis' second album to live up to. Scott Seviour, New York-based senior VP of marketing and artist development for RCA Music Group, says the "Echo" campaign will have three long-reaching phases.

The "ignition point" was Lewis' September appearances on "VH1 Divas" and the finale of "America's Got Talent" the same week that lead single "Happy"—a slow-burning, epic ballad co-written with Tedder and Evan Bogart—went to top 40 and hot AC formats.

So far, however, "Happy" has only peaked at No. 50 on the Billboard Hot 100, selling 156,000 U.S. downloads, according to Nielsen SoundScan. "Bleeding Love," in contrast, has moved 3.8 million, the 12th-biggest-selling U.S. download of all time. "Happy" was released digitally Nov. 8 in the United Kingdom; the song has been performing strongly at U.K. radio, so far peaking at No. 4 on the OCC's radio airplay chart and debuting at No. 2 on the U.K. Singles chart Nov. 15.

"We all know 'Happy' is a fantastic song and a great calling card to come back [with]," Shack says. "But the caveat is, it's song that takes work. We were always going to struggle to ha 'Bleeding Love' part two."

Nonetheless, all parties say "Echo" has much greater dep than Lewis' debut. Phase two of the campaign encompass the release of a second single, currently tipped to be either "Lo Letter" or "I Got You," in February. Phase three will kick-st with Lewis' first tour in May.

"When an artist breaks in as many countries as Leona di they have to go all over the world," Davis says. " She really h to go and help introduce her [new] album in all those countri that were interested in her."

WORLD MUSIC

As she meets Billboard in a central London broadcast stud on a sunny October morning, Lewis is doing a good job of kee ing her own excitement in check. Little wonder, as she has pace herself: During the next seven hours she's conducting back-to-back interviews with U.K. regional radio stations.

She points out that the release dates for "Spirit" were sta gered internationally, but "Echo" is being released simultan ously worldwide, hence today's compressed schedule.

Fortunately, the success of "Spirit" means she now has h pick of promotional platforms. After a Nov. 4 slot at Spain's P mios Ondas awards gala, she performed at MTV's Europe Music Awards ceremony in Berlin the following day—a sign icant step up from her role presenting an award at last yea ceremony in Liverpool and, Shack says, a crucial European ca paign launch point.

"Her peers visually are Jay-Z and Beyoncé and all the peop on the show this year," he says. "Those are fantastic lumina ies for her to be sharing stages with and proving that she's big European star as well."

Then there was her Nov. 8 return to U.K. ratings champ "T



Factor," timed for maximum impact on single and album ales, before heading for the States and a run of high-profile V engagements on "Today" (Nov. 16), "Dancing With the Stars" Nov. 17), "The Ellen DeGeneres Show" (Nov. 19), "The Tonight how With Conan O'Brien" (Nov. 19) and "Jimmy Kimmel ive!" (taped Nov. 20, with the airdate still to be determined).

In person, as on TV, the 24-year-old is glamorous but de- ture. As befitting her committed vegetarianism and stated in- ntion never to undertake raunchy photo shoots, her knee-high oots are a man-made version of suede and accessorized with ozy tights.

And while, as Shack puts it, "18 months ago, she was that arlet that had won 'The X Factor' and this was her first foray ito promotion, so she was a bit caught in the headlights," she ow radiates sleek, professional polish as she professes to not ven know the meaning of "the sophomore slump."

"I wanted something that showed my growth, that showed here I was as a person and as an artist now," she says of "Echo," ostly recorded in Hollywood's Henson Recording Studios. and I think I did that quite well."

HE WRITE STUFF

practice, this meant telling the titanic figures of Cowell and avis—both credited as producers on "Echo"—that she wanted greater hand in songwriting.

She has co-writes on 10 of the U.S. version's 14 tracks (in- uding hidden track "Stone Hearts & Hand Grenades") as com- ared with two on "Spirit," although the U.K. version replaces e Tedder/Lewis composition "You Don't Care" with a show- opping cover version of Oasis' "Stop Crying Your Heart Out."

And, while Shack says that "Oasis have more resonance in Eu- pe—a lot of middle America won't know that track at all," Lewis vvily points out that different international editions mean there scope for repackaging the release with additional tracks further down the marketing line. The special edition of "Spirit" was responsible for 800,000 of its total U.K. sale, according to the OCC.

For "Echo," Lewis wrote a wish list of "everyone I wanted to work with." A fan of his 2008 hit "Let It Rock," she sought out Kevin Rudolf to co-write the uptempo "Love Letter." John Shanks, who has written for Bon Jovi and Kelly Clarkson, was recruited for "Broken," co-written with A. "Novel" Stevenson.

"I wanted a song that was just massive," Lewis says. "That one for me is the most vocally crazy."

Overall, "Echo" throws less of what Lewis describes as the "conventional" R&B-diva shapes. "Outta My Head," co-written by Swedish pop powerhouse Max Martin, is a Euro-club banger that, with a couple of strategic remixes, could do healthy business on next's summer dance charts. "Don't Let Me Down," co-written with Justin Timberlake and featuring him on backing vocals, is strings-drenched, midtempo, taut funk.

And then there's Tedder. He and the rest of OneRepublic guest on "Lost Then Found," while he and Lewis also wrote "You Don't Care," working on it in Tedder's Denver studio and London's Abbey Road—the latter location enabling Beatles enthusiast Tedder to channel the spirit of "Strawberry Fields Forever" in the opening bars.

"We've got a good chemistry together," Lewis says. "He re- ally gets me as a person."

"Leona's still learning as a writer but she has some definite God-given talent," Tedder says. "To some degree she's my muse. All that matters to us is putting really meaningful lyrics with really meaningful melodies. When she sings a song, you know you're going to be hearing it 10, 15 years from now at weddings."

Tedder first encountered Lewis at a songwriters conference organized by Davis at the Beverly Hills Hilton in early 2007. Lewis performed in front of a range of A-list hitmakers that also included, Tedder recalls, Stargate, Ne-Yo, Diane Warren and Desmond Child. By coincidence, it was the same week Tedder wrote "Bleeding Love."

"Clive is very old-fashioned and still the best," Tedder says. "That was probably the single smartest thing he did in the whole Leona album process. I think just about every hit she had from 'Spirit' came from the people in that room."

With "Echo," Lewis was determined to be front and center of that creative process. Was Cowell, the man who effectively discovered her, supportive of that?

"Simon doesn't really care whether I've written it or it's by Max Martin or Ryan Tedder," she says. "He just wants the best song. So when I sent him 'Happy,' I was like, 'I hope he doesn't actually see that I've written it.' But then he was like, 'Oh, this is amazing.' Then he found out I co-wrote it, and he was just like, 'Well done, I really rate you for that.' "

It's this evolution of Lewis, Shack says, that is key to the "Echo" campaign. "It's about movement, growth, her coming of age," he says.

TOUR DE FORCE

As well as her development as a songwriter, Lewis is ramping up by wearing custom-tailored outfits designed by British fashion icon Vivienne Westwood, who will also be involved in Lewis' move to the concert stage.

Lewis' world tour—projected to run for nine months—will kick off with nine U.K. arena dates in May and June, booked by Creative Artists Agency. She starts May 28 at Sheffield Arena and will also include two shows at London's O2 Arena. Harry Magee, Lewis' co-manager at London-based Modest Management, expects that run to be extended, or that Lewis will return for further U.K. gigs as part of a European tour in the fall. "In America, we'll be touring in the summer," he says, "either as part of a package or as special guests." Dates in Australia and Japan will follow in late 2010 and early 2011.

Magee says production details are still in the early stages—contrary to some Internet rumors, Michael Jackson's choreographer Travis Payne hasn't been hired—but fans should expect something spectacular.

After all, despite the lack of headline concerts, Lewis is hardly a stranger to the stage, performing everywhere from the closing ceremony of the Beijing Olympics (with Led Zeppelin's Jimmy Page) to Nelson Mandela's 90th birthday party in London's Hyde Park to the 2008 MTV Video Music Awards (with Lil Wayne and T-Pain). She sings "I See You (Theme From Avatar)" over the end credits of James Cameron's anticipated sci-fi film "Avatar."

And, a week after Billboard meets with her, Lewis performs her first full live show. It's a homecoming gig, at the 1,500-capacity Hackney Empire, a grand Victorian theater that was also the venue for Lewis' first talent competition.

"I sang 'My Heart Will Go On' by Celine Dion, which is a big song for a 13-year-old," she says with a laugh. "And I won, which was cool. I've been back there since and sang, although it was covers. It's so important for me to go back there and be able to do my own material."

The nine-song, 50-minute set features Lewis backed by six Shaolin-style dancers, two backing vocalists, a six-piece band and inventive lighting and visuals (at one point she sings from between the giant projected image of her own legs), all overseen by creative director William Baker, who for many years performed the same role for Kylie Minogue.

Despite the occasional hint of tentativeness, it's an impressive performance. Lewis's rich, soaring voice effortlessly fills the venue. Her elegant, expansive cover of "The First Time Ever I Saw Your Face," featured on "Spirit," demonstrates her skills as an interpreter of standards, while "Happy" and "I Got You" (another Martin co-write from "Echo") already sound like stone-cold classics.

That "evolution" campaign seems firmly on track, although no one will offer predictions just yet for how "Echo" might sell in comparison with "Spirit."

"I never make predictions—I find that too intimidating," Davis says with a chuckle. "All I know is, we've worked hard to avoid any pitfalls with the sophomore album. We've got a great number of very strong songs that showcase the growth and maturing and development of Leona as an artist and as a creative person. The rest is up to fate." ••••





black is the new ROC

THE BLACK KEYS TEAM WITH DAMON DASH, MOS DEF AND RZA FOR A HIP-HOP LABOR OF LOVE

BY MONICA HERRERA

It's a bleary, rain-soaked afternoon in late October, and huddled in a corner table at DuMont restaurant in Brooklyn, the Black Keys are talking vegetables.

"My mom said that when she was a kid in the winter, you couldn't get any at the grocery store," says drummer Patrick Carney, who's picking at the last traces of his poached eggs and field greens.

Dan Auerbach, the Keys' singer/guitarist, looks at his bandmate, perplexed. "Where'd she live, dog?"

"Toledo," Carney replies, citing the Ohio city west of Akron, where he and Auerbach grew up. "She said that all you could get was, like, iceberg lettuce."

"Toledo's jacked up."

The Keys' aside has little to do with what they've been discussing thus far: "Blakroc," their Damon Dash-orchestrated hip-hop collaboration set for release Nov. 27—Black Friday. But it still hints at why the band's latest project could seem unorthodox to many. Here are two Ohioans who make swampy garage-blues that, while marked by the virtuosic playing that's made the Black Keys a can't-miss live act, feels firmly planted in a blue-collar rock aesthetic.

The Black Keys, however, will be the first to say that as kids, they worshipped one hip-hop pioneer in particular. "RZA is my hero," Auerbach says of the Wu-Tang Clan's patriarch. "It was crazy and amazing to be in the studio with him." Carney adds, "There were more people listening to hip-hop at our high school than rock'n'roll."

With their new material, the Black Keys want to shake things up. "Black Keys fans know that the band is not a one-trick pony," manager John Peets says. A host of seasoned rappers, from RZA, Jim Jones and Ludacris to Q-Tip, Pharoahe Monch, Mos Def and even deceased Wu-Tang member Ol' Dirty Bastard appear on "Blakroc," dropping rhymes against a dense backdrop of Auerbach's dingy guitar riffs and Carney's stomping drums.

Aside from their last album, 2008's "Attack & Release," little of the Black Keys' hip-hop influence appears on their previous work. The duo recruited producer and Gnarls Barkley member Danger Mouse (Beck, Gorillaz, MF Doom) for that effort and made what is widely believed to be their strongest work to date, as well as their best-selling: "Attack & Release" sold 192,000 copies, according to Nielsen SoundScan, ahead of the Keys' 2006 album "Magic Potion" (116,000) and their 2004 tipping-point release "Rubber Factory" (147,000).

"Fans know the band is open to evolving, and I think that record with Danger Mouse cracked open the door—we're just walking through it," Peets says.

Auerbach's vocals rarely even appear on "Blakroc." Dash's former Roc-a-Fella Records artist Nicole Wray provides many of the hooks, the first of a few signs that "Blakroc" isn't your average mash-up album.

"We weren't trying to make a rap-rock record," Auerbach says. "We were trying to make a good record. When my voice was appropriate we'd give it a shot, but we were totally comfortable playing the backing band, as long as what we were doing is effective."

Auerbach is right. "Blakroc" works because at its core, it's a hip-hop album with an exceptional backing band. And it's part of a rising trend that favors live instrumentation over sampled beats.

What the Black Keys, Peets and Dash hope is that music fans will naturally gravitate toward a project that—at a time when labels are scrambling to manufacture a moneymaking hit—developed organically.

"It's the same reason why two suburban white kids would get into Ol' Dirty Bastard at the age of 13," Carney says. "Why can't someone who's into ODB get into the Black Keys?"

NATURAL SELECTION

Dash hadn't heard of the Black Keys until this past April. Two of his assistants left the office one night to see the band in concert, piquin his curiosity. "I was like, 'Let me hear thes Black Keys,' " says the Roc-a-Fella co-founde and former business partner of Jay-Z. Dash g a copy of "Attack & Release" and as he listene to it, "I got infected," he says. "It was just er hancing the mood, and it started to become m theme music; it became an every-day, all-da thing—the Black Keys in heavy rotation."

"He was like, 'How does a band that I'v never heard of sell 5,000 seats in NYC?' " Aue bach says. " 'How is this band self-sustainab and doing all this business stuff, and I don know anything about them?' "

Pretty soon, Dash was hatching a plan f the band to collaborate with Jim Jones, th Harlem rapper whose career he shepherde He tracked down Peets by phone and pr posed a studio session in New York, with n strings attached.

"I knew that once we got in there som thing was going to happen," Dash says. "I ju didn't know what it was."

In June, Peets had the Black Keys fly in f a recording session at Studio G in Brookly where Dash would arrange for Jones to me them. Though Auerbach and Carney were ope to recording with hip-hop artists, they, in tur admit that they weren't wholly familiar wit Dash's work.

"As a kid I grew up listening to Wu-Tang ar the Pharcyde, and Damon's Roc-a-Fella stu came after that," Auerbach says. "And I didr know Jim [Jones] at all. I got on the Internet, ar all I saw was that he had more friends on M Space than anybody I've ever seen, and had mo people shitting on his music than anybody I' ever seen. I didn't know what to expect."

One artist whose music Auerbach and Ca ney were familiar with was Mos Def, who c incidentally ran into Dash on the street t night before the Keys' session with Jones. "M







Blakroc the casbah (from left on opposite page): **PATRICK CARNEY** on drums; **ERIN FETHERSTON, DAN AUERBACH, JIM JONES, RAQUEL HORN, DAMON DASH, MOS DEF, JOEL HAMILTON, McKENZIE EDDY,** Carney and **JOHN PEETS; Q TIP** with Dash (above); Auerbach on vocals (below).

new the Black Keys and was a fan—he was in-cted, too," Dash says. Mos Def would be the rst rapper to record with the Keys at Studio , and when Jones arrived four hours later that me night, they all laid down the bluesy "Ain't othin' Like You (Hoochie Coo)," one of three ngs on "Blakroc" to feature Auerbach's vo-ls and the first track leaked to the public.

"Jim was super nice and really seemed to g the music," Auerbach says, "and the fact at Mos wanted to work with us was really ol. That's when I said, 'This is for real.' "

More happy accidents soon followed. When e Keys told Dash they wanted to work with ZA, Dash contacted his old friend through eir mutual barber in Los Angeles. "I was like, f you see RZA, tell him I'm looking for him,' " ash says. RZA would soon record two tracks "Blakroc" and was the only guest artist to so work with Auerbach and Carney on the usic, playing electric guitar on "Tellin' Me hings" and keyboard on "Dollaz & Sense," hich also features Pharoahe Monch.

"Damon just invited me to the studio to vibe t with some creative people," RZA says. "I've en playing guitar for three years now and I ways wanted to record myself, so I took a shot it and caught a cool riff."

As recording continued, the Keys' ap-oach to creating "beats" evolved. "At first e were sticking to electric guitar, bass and ums, but then we started to come up with repetitive riff and deconstruct it," Carney ys. "It's a little more experimental than hat we normally do."

Dash recruited another Wu-Tang Clan ember, Raekwon, for the standout track tay Off the F*%&#n' Flowers." "I came over the studio and I liked what I heard," Raek-n says. "It just seemed like part of the world at I need to be in. I have a bunch of white ns that care about me, so why not represent the rock side? We are all cousins inside the music business anyway."

Except for supporting Jones, Dash has mostly been working outside of the music industry since his Roc-a-Fella days, focusing instead on filmmaking and his ex-wife Rachel Roy's fashion line and opening an art gallery last month.

On "Blakroc," however, the way Dash assembled an impressive lineup of veteran artists is a testament to his lasting credibility among his peers. "Hip-hop respects Damon Dash, no matter what the media thinks," RZA says. "Even though him and his man [Jay-Z] split the atom and went their separate ways, we know it was a combination for both of these men's work that built their strong empire."

BY THE NUMBERS

Inside the tight quarters of Studio G, Auerbach shuffles from side to side, shuts his eyes and nods his head smoothly—a perfectly respectable way for a rocker to respond to an MC rhyming over his guitar licks. Carney looks on as the veteran Brooklyn rapper O.C. takes the mic. "Guitar strides got me zonin'/Drum kicks and snares got me in an altered state," he raps, as a cameraman—one of two videographers that Dash has hired to film every second of the "Blakroc" recording sessions—zeroes in on him. When O.C. exits the booth a few minutes later, he's clearly excited by the experience. "I like this room. It makes me sound professional," he says.

The Black Keys finished recording "Blakroc" in 11 days during the summer, but they're still making hip-hop music. Though they're not ready to publicly reveal any artist names, O.C. is just one of many rappers who've hit the studio with Auerbach and Carney in recent days. No one knows whether these new sessions will ever materialize into a second Blakroc album, but as with the first one, no one is letting logistics kill the creative flow, either.

"We haven't stopped since we started," Auerbach says. "It's not even like we're making a second one—basically we just kept going."

Soon after O.C. leaves, Dash swoops in with three of his employees—one armed with a bottle of Veuve Clicquot—and gives a half-dozen pounds and bear hugs to Auerbach, Carney, Peets and nearly everyone else in the room, instantly changing its dynamic. It's striking to see Dash back in the studio, a once-second home that he's ready to re-embrace.

"I couldn't do any more hip-hop unless I did something different," he says. "Now we have all these artists like Mos and RZA on something different, something that's never been done. It's going to open new doors."

For Dash, it's already doing that. He's now working on two other collaborative albums, one between the rapper Curren$y and Mars Volta drummer Thomas Pridgen and another between Raekwon and the Disco Biscuits. The mogul also submitted edited documentary footage of "Blakroc" to the Sundance Film Festival, and he's timing the launch of his new TV venture, CreativeControl.tv, for Nov. 27 to coincide with the album release. In addition, Dash and Mos Def recently co-produced a documentary about the all-black Detroit punk band Death, and Dash plans to launch an online radio station.

On the subject of the album's sales potential, Dash is less committed. "I don't care," he says. "We made good music. Roc-a-Fella wasn't fun, it was work. Everyone that I helped ended up turning their back on me. The minute I put them in the place where they could make money, then they wanted to make beef. I'm not in that business anymore. Every single second of this has been fun."

As the de facto president of the Blakroc imprint, it's Peets' job to handle the business strategy for the project. The Keys' manager set an off-cycle, Nov. 27 release date to take advantage of the biggest retail day of the year. Physical distribution will be handled by Junketboy and exclude mass retailers, which he says is the band's way of "making a stand. Independent record stores have been so important to the Black Keys. To give back to them and support the thing that got us here during a big retail time is really important." The Keys' label, Nonesuch, will handle digital distribution.

The marketing plan for "Blakroc" stems mostly from its Web site, which has premiered a new behind-the-scenes viral video every Friday since Sept. 11 leading up to the release date. The strategy has worked, with nearly all major hip-hop and rock online outlets spreading the content and furthering anticipation.

The Black Keys' upcoming performances on "Late Show With David Letterman" (Dec. 8, with Mos Def and Jim Jones) and "Late Night With Jimmy Fallon" (Dec. 10, with RZA) will also help bring exposure. Although a more extensive live performance has been discussed, Peets says it wouldn't entail "hitting the road. It would have to be a very event-driven, special thing."

Additionally, Harley-Davidson has created a Blakroc motorcycle incorporating the project's logo to be sold through Harley-Davidson of Cool Springs in Nashville and at Blakroc.com. An exclusive Chevrolet 2010 Blakroc Camaro, featuring all-black wheels and glass, will also be sold at the Web site and at Carl Black Chevrolet stores in Nashville and Atlanta. Finally, the boutique chain ACE Hotels will host "Blakroc" listening parties in its lobbies.

"It's a bit like a graphic equalizer with the middle pulled out," Peets says of the business plan. "There's a lot of low-end organic stuff going on, and then there's a higher-end effort to create something lifestyle-oriented for the community of people coming together around this music."

But will that community be big enough for "Blakroc" to turn a profit? "It would be nice to break even, and if it's more than that, fantastic," Peets says. "We've been economical with this, and accountability is something we need in the music business industry anyway. The goal is to make another record, so that if you manage everything properly and set reasonable expectations, then all of the sudden you're an artist—you're contributing."

After recording the "Blakroc" album, the Black Keys went to Alabama to finish their sixth studio album, which has a projected release date of April 2010. No hip-hop artists will appear on the set, but Auerbach and Carney were influenced by their side project in more subtle ways.

"Mostly it was the positive momentum we had coming from such a good project," Auerbach says. "We kept that positive energy and jumped right into the studio."

It's Dash, though, who is coming away from "Blakroc" with the most excitement about what lies ahead. "I'm inspired again," he says. "When I left music, everybody was so worried about making money that they didn't make money anymore. In this environment, you can do whatever you want—you don't have to worry about singles, you don't have to kiss ass, and you don't have to answer dumb questions. You get to keep the spirit alive." ••••



Trap sprung. Nominated for four ARIA Awards, THE TEMPER TRAP cracked Billboard's Top Heatseekers Albums chart in October with 'Conditions' on Liberation/Glassnote Records.

ON THE RISE

Australian Sales Edge Out Of The Red, With Digital Leading The Way

BY LARS BRANDLE

Business is looking up Down Under. While the world's most powerful markets struggled with the global financial crisis of 2009, Australia's economy enjoyed slight growth in the first half of this year, and its music industry played a similar tune. Led by a burgeoning digital market and respectable CD album sales, the value of Australia's recorded-music industry expanded by the thinnest of margins—just 0.4%—in the first half of 2009. For the first time, the pace of growth in digital sales outpaced the decline in physical product.

A host of factors contributed to the feel-good figures. The overall economy is buoyant, broadband penetration is rising, and the digital market has been refreshed with a slew of innovative new arrivals, including Nokia's Comes With Music and MySpace Music earlier this year and the launch of Vodafone's MusicStation subscription service in late 2008.

The upward trend offers a positive backdrop to this year's Australian Recording Industry Assn. Awards set for Nov. 26 in Sydney. Whether the gains reflect an early stage of recovery or just a false horizon, however, only time will tell.

"The half-year figures look encouraging," says Stephen Peach, CEO of the Australian labels association ARIA, which issues the official trade figures for the recorded-music market. "Whether we've reached that transition point where the growth in digital outweighs the decline in physical, we'll see what the full-year figures look like."

During the six months that ended June 30, Australians spent more than $37 million Australian ($33 million) on downloads, ringtones and other digital music formats, up 43% from the same period in 2008. The bulk of legitimate online traffic came in the form of digital tracks, a format that generated $18 million Australian ($16 million) in income, up 36.5%. Another bright point has been the digital albums format, which rose nearly 56.8% in first-half value to $9.3 million Australian ($8.4 million), and now represents 8% of overall album sales, up from 4.7% in the corresponding period of 2008."

"There is a positive feeling from consumer feedback that sales will continue strongly through the crucial Christmas period," says Sony Music Australian and New Zealand chairman/CEO Denis Handlin, whose company ended 2008 with the market's three top-selling albums by Kings of Leon, Pink and AC/DC. Sony artist Jessica Mauboy also leads this year's ARIA nominations with seven nods. "Our new business continues to expand" as well, Handlin says, citing Sony's new touring arm, Day 1 E tertainment, and its label-agnostic digital store, Bandit.fm.

"Labels are engaging more directly with artists' fans. They' become more digital-savvy and they're marketing heavily v MySpace, Facebook, Twitter and blogs," says Paul Paoliell COO of the Sydney-based mobile personalization, entertai ment and technology provider Mercury Mobility.

Australia is emerging as a solid test market for digital ser ices. Nokia's all-you-can-eat subscription offering arrived Mar 20 Down Under, just the third market to launch behind th United Kingdom and Singapore. Figures leaked to the press early October suggest the service h made an impact. The Australian bus ness reportedly had 23,003 active use in July, second only to the 32,72 Comes With Music users during th same period in the United Kingdom News Corp.'s MySpace Music arrive in October in Australia, just the seco market behind the United States.

Prime Minister Kevin Rudd h proposed an ambitious national broa band network, described by Rudd the "largest infrastructure decision Australia's history." Both projects a progressing and should foster the cou try's nascent online music market. in 2009 the battle lines were drawn

THE ECONOMY IS BUOYANT, BROADBAND PENETRATION IS RISING, AND NEW DIGITAL SERVICES ARE EMERGING.







the digital world. Sony's Bandit.fm portal added new features in August that enable artists to upload and sell their live releases. At the end of March, EMI Music Australia launched the blog and A&R resource InSoundFromWayOut to complement its Musichead MP3 download store. Universal Music Australia has its GetMusic online store. (Warner Music Australia has yet to announce its plans to launch an online store.)

A survey released in August by Immedia, a Sydney-based publisher and events organizer, found that Bandit.fm grabbed a 4% share of the market, besting the efforts of rival record companies. Where the likes of GetMusic and Musichead are looking for footholds in the market, label sources identify iTunes as the runaway market leader with more than 70% of the download market.

Over-the-air downloads are yet to take off in Australia. The same study revealed only 9% of respondents had purchased music on a telecommunications carrier or handset manufacturer in the past year.

For all the hope digital brings, the physical CD album is still tops Down Under. Australians bought more than 15 million CD albums in the first half of 2009, 5.9% fewer than in the first half of 2008, and the format slid 4.5% in wholesale value to $125.5 million Australian ($108 million). But the CD album still accounted for more than 70% of the total $178.6 million Australian recorded-music market in the first half. CD singles and the music DVD/video formats had steep declines during the period.

Australia continues to maintain a vital domestic talent scene. Australian artists fared well on ARIA's top albums and singles charts in the first half, contributing 23 albums (21.3%) and 16 singles (13.8%). A handful of home-grown acts appeared on international charts during the year. Empire of the Sun, the Temper Trap, Daniel Merriweather, the Veronicas and Orianthi all had breakthroughs overseas, while Missy Higgins finally got some traction in the United States with her second album, "On a Clear Night" (Eleven).

Indigenous singer Geoffrey Gurrumul Yunupingu's stunning solo debut, "Gurrumul," sold nearly 200,000 copies, according to his label Skinnyfish Music, just shy of Australia's triple-platinum-certification threshold. The album also charted in Germany and the United Kingdom through a partnership between Skinnyfish Music and Mike Batt's Dramatico Entertainment.

"It's great for all of us when an Australian artist breaks through internationally," says EMI Music Australia chairman Mark Poston. "Right now, it feels like there's real interest for Australian music again." Empire of the Sun and the Temper Trap are among the nominees at this year's ARIA Awards. And the Temper Trap last month cracked Billboard's Heatseekers Albums chart with "Conditions," on Liberation/Glassnote Records.

Other rising Australian acts have begun to gain international notice.

Tame Impala from Perth on Modular Recordings, whose self-titled EP reached No. 1 on the Australian Independent Record Labels chart, will share the bill with international stars at the Big Day Out Festival in Australia and New Zealand next year. Sarah Blasko, signed to Dew Process, will release her third album, "As Day Follows Night," across Europe next year through a licensing deal with Dramatico. The rock band Violent Soho has been signed to Thurston Moore's Ecstatic Peace label through Universal. Lisa Mitchell, a 2006 contestant on "Australian Idol" and an ARIA Award nominee this year, had her debut album, "Wonder," released in the United Kingdom in October on RCA. And Kate Miller-Heidke reached No. 2 on the ARIA albums chart with her second Sony album, "Curiouser," and had a global viral hit on YouTube with "Are You F*cking Kidding Me? (The Facebook Song)," which appeared on a five-song SIN/RED EP in October in the United States.

The business backdrop for this talent in action is encouraging. The economy has performed better than expected (1% growth in gross domestic product reported in the first half), thanks in part to the government's stimulus packages. In April, the government handed out as much as $950 Australian ($861) to 13 million Australians as an incentive to spur growth at retail and stem job losses.

The handout benefited the Australian entertainment and electronics retailer JB Hi-Fi. The music market-leading chain is in expansion mode and forecasting 20% sales growth to $2.8 billion Australian ($2.5 billion) in the financial year that will end June 30, 2010. "Unlike in other countries, we haven't had a big downturn here," JB CEO Richard Uechtritz says, "and Australians' love affair with technology is insatiable." JB dominates its retail rivals with an estimated 40% share of the CD market.

The signs of recovery are good, but no one is celebrating just yet.

"It's a tough retail environment," says David Williams, chairman of the leading independent music group Shock Entertainment. "But we expect digital to continue expanding dramatically at the expense of physical retail."

Williams' comments are reflected by Steve Pavlovic, managing director of Modular Recordings, the Sydney-based label home to Wolfmother, Cut Copy, Ladyhawke and others.

"Some of our artists would have sold a lot more records with the same amount of attention five or 10 years ago," Pavlovic says. "But there are some outstanding opportunities opening up for artists, there's a lot of great music coming out of Australia. And we're happy, the sun is shining." ••••

BOXSCORE Concert Grosses

	GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
1	$3,813,094	**BETTE MIDLER**		
		The Colosseum at Caesars Palace, Las Vegas, Nov. 3-4, 7-8, 10-11, 13-15	32,931	Concerts West/AEG Live
2	$2,789,550	**NICKELBACK, SICK PUPPIES**		
		Acer Arena, Sydney, Nov. 13-14	23,805	Dainty Consolidated Entertainment, Live Nation
3	$2,766,306	**AC/DC, MUSTANG**		
		Foro Sol, Mexico City, Nov. 12	50,853	OCESA/CIE-Mexico
4	$1,716,240	**JONAS BROTHERS**		
		La Rinconada, Caracas, Venezuela, Oct. 27	12,256	Evenpro/Water Brother
5	$1,458,089	**LEONARD COHEN**		
		Madison Square Garden, New York, Oct. 23	13,354	Concerts West/AEG Live
6	$1,416,020	**NICKELBACK, SICK PUPPIES**		
		Brisbane Entertainment Centre, Brisbane, Australia, Nov. 11	11,035	Dainty Consolidated Entertainment, Live Nation
7	$1,413,808	**RICARDO ARJONA**		
		Universidad Simon Bolivar, Caracas, Venezuela, Oct. 3-4	13,711	Evenpro/Water Brother
8	$1,273,920	**HARD HAUNTED MANSION: DEADMAU5, JUSTICE & OTHERS**		
		Shrine Auditorium, Los Angeles, Oct. 30-31	19,205	Bill Silva Presents, Nitrus
9	$1,157,106	**EROS RAMAZZOTTI**		
		Forest National, Brussels, Oct. 30-31	16,000	Live Nation International
10	$1,150,432	**EROS RAMAZZOTTI**		
		Ahoy, Rotterdam, The Netherlands, Oct. 27-28	16,556	Live Nation International
11	$1,121,400	**MARC ANTHONY, RUBEN BLADES**		
		La Rinconada, Caracas, Venezuela, Oct. 29	16,067	Evenpro/Water Brother
12	$1,106,220	**AC/DC, THE ANSWER**		
		Frank Erwin Center, Austin, Nov. 6	12,360	Live Nation
13	$1,081,332	**BARRY MANILOW**		
		Hollywood Bowl, Los Angeles, Oct. 24	11,194	Bill Silva Presents, Andrew Hewitt Co
14	$1,071,917	**MILEY CYRUS, METRO STATION**		
		Verizon Center, Washington, D.C., Nov. 3	15,846	AEG Live
15	$1,063,193	**SARAH BRIGHTMAN**		
		Credicard Hall, São Paulo, Brazil, Oct. 20-21	7,184	T4F-Time For Fun
16	$1,022,257	**MILEY CYRUS, METRO STATION**		
		Target Center, Minneapolis, Oct. 29	14,966	AEG Live
17	$1,013,963	**FLEETWOOD MAC**		
		SECC, Glasgow, Scotland, Oct. 22	8,778	Live Nation-U.K.
18	$1,012,737	**MILEY CYRUS, METRO STATION**		
		BJCC Arena, Birmingham, Ala., Oct. 23	14,527	AEG Live
19	$986,936			
		Cardiff International Arena, Cardiff, Wales, Oct. 9-11	12,957	Live Nation-U.K.
20	$982,909	**MILEY CYRUS, METRO STATION**		
		Scottrade Center, St. Louis, Oct. 28	13,982	AEG Live
21	$981,861	**ELTON JOHN**		
		Sportpaleis, Antwerp, Belgium, Oct. 13	7,441	Live Nation International
22	$976,313	**MILEY CYRUS, METRO STATION**		
		Rupp Arena, Lexington, Ky., Nov. 1	15,774	AEG Live
23	$972,398	**THE BLACK EYED PEAS, LMFAO**		
		Brisbane Entertainment Centre, Brisbane, Australia, Oct. 1	10,890	Frontier Touring
24	$972,146	**JAY-Z**		
		Alexandra Palace, London, Nov. 4	10,800	Live Nation-U.K.
25	$969,281	**MILEY CYRUS, METRO STATION**		
		Verizon Arena, North Little Rock, Ark., Oct. 24	14,119	AEG Live
26	$962,886	**FLEETWOOD MAC**		
		Ericsson Globe, Stockholm, Oct. 10	10,515	Live Nation International
27	$938,349	**CLIFF RICHARD & THE SHADOWS**		
		Cardiff International Arena, Cardiff, Wales, Oct. 6, 20	9,686	Live Nation-U.K.
28	$932,270	**MILEY CYRUS, METRO STATION**		
		Bryce Jordan Center, University Park, Pa., Nov. 5	12,901	AEG Live
29	$926,775	**CLIFF RICHARD & THE SHADOWS**		
		Echo Arena, Liverpool, England, Oct. 7	9,688	Live Nation-U.K.
30	$923,385	**FLEETWOOD MAC**		
		Ahoy, Rotterdam, The Netherlands, Oct. 15	10,811	Live Nation International
31	$923,101	**AC/DC, THE ANSWER**		
		Greensboro Coliseum, Greensboro, N.C., Oct. 25	13,681	AEG Live
32	$917,820	**ELTON JOHN**		
		Hartwall Areena, Helsinki, Oct. 10	7,194	Live Nation International
33	$906,410	**CLIFF RICHARD & THE SHADOWS**		
		Metro Radio Arena, Newcastle, England, Oct. 12	9,531	Live Nation-U.K.
34	$889,340	**MUSE**		
		Hartwall Areena, Helsinki, Oct. 22	12,348	Live Nation International
35	$882,162	**GREEN DAY**		
		Sportpaleis, Antwerp, Belgium, Oct. 17	16,257	Live Nation International

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FRONTIER MAN

For Mushroom's Michael Gudinski, Tour Promotion Remains His 'Fun Job'

As a pioneer of the Australian music business, **Michael Gudinski** was into 360 deals before they were called "360." But rather than attempt to tap into different artist revenue streams because a central revenue source was faltering, Gudinski's motives were more entrepreneurial in building a fledgling music business Down Under.

Gudinski, founder/chairman of the Mushroom Group of Cos., will deliver a keynote at MIDEM Jan. 26, which coincides with Australia Day, a national holiday.

This year marks the 30th anniversary of Gudinski's company Frontier Touring, which among other accomplishments was among the first promoters to pair **Billy Joel** and **Elton John** as co-headliners and the first to tour **Bob Dylan** with **Tom Petty & the Heartbreakers** across Australia and New Zealand in 1986.

Gudinski formed Mushroom Records in 1972 but had begun booking artists in the region years earlier. In 1970, he established the Consolidated Rock agency, which evolved into the Premier Artist/Harbour Agency Group and remains a powerful booking agency in the region.

In partnership with others, including **Frank Stivala**, **Philip Jacobsen** and **Ian James**, Gudinski has diversified his portfolio to include festivals, venues, concert promoting, merchandising (ARM) and publishing (Mushroom Music Publishing).

Branching into other areas was instinctive for Gudinski. "Because it's a small country here, we didn't have antitrust laws like in America back in the '70s, so I basically had set up what people would look at now as the original 360 type of operation," he says. "Now you have all these people talking 360, which I really don't like. I think unless you have someone actively doing something in an area, to take someone's rights is wrong."

But the live business has always been Gudinski's first love. "Touring has always been the exciting side of the business for me, and not just because of the obvious excitement of a show and the risk involved," he says. "It keeps me in touch. You're out on the road, you're talking to bands. I used to always say the record company was my day job and the touring company was my fun job."

Fun and still successful, as Frontier this year has brought such acts as **Kings of Leon**, **the Black Eyed Peas**, **Leonard Cohen**, **MGMT**, **Rise Against** and **Fall Out Boy** to Australia and New Zealand. His Day on the Green music fests at Australian wineries have become hugely popular.

Frontier first started to gain traction by bringing in new music exploding out of England to Australia, including such bands as **the Police** and **Squeeze**.

.biz For 24/7 touring news and analysis, see **billboard.biz/touring**.

"We started working with bands that some
the established promoters weren't taking ser
ously, so we sort of came in through the late '7(
with that music style," he says. "But today we'
very diverse. We're very conscious of trying
put special bills together—we're very concerne
with value for money. If the live music busine
doesn't protect the fans and the core of what th
business is all about, they will end up doing e
actly what the record business did—outpricin
and outsmarting themselves."

The dynamics of the music business hav
"completely swapped" since he started, Gudi


GUDINSKI

ski says. "It used to be you toured to promo
your record. Now it's almost like you record
promote your tours. When I started, a record w
much more expensive than a live concert tick
and it has completely flipped the other way."

Gudinski stresses the importance of workir
with developing acts.

"I just can't say how important it is to wo
with new artists, not just sit back on the b
multiple arena acts, because new artists are t
future of the business," he says. "It's an inte
esting time at the moment when you look a
handful of gigantic superstars out there. B
where are the next handful of superstars cor
ing from?"

One of the major challenges for promoti
tours in Australia is the volatility of the Australi
dollar when most international acts prefer to
paid in American currency.

"We went through a period last year whe
the dollar dropped like 35 cents in week
Gudinski says. "On a $10 million tour that's
few million dollars."

At MIDEM, Gudinski plans to talk about h
promoters are playing a much bigger role
artists' careers, such as investing capital in a d
veloping act "so you can withstand all the b
guys trying to rub you out the minute the ba
happens," he says. "It will be a pretty intere
ing chat."

DAINTY CONSOLIDATED ENTERTAINMENT LIVE







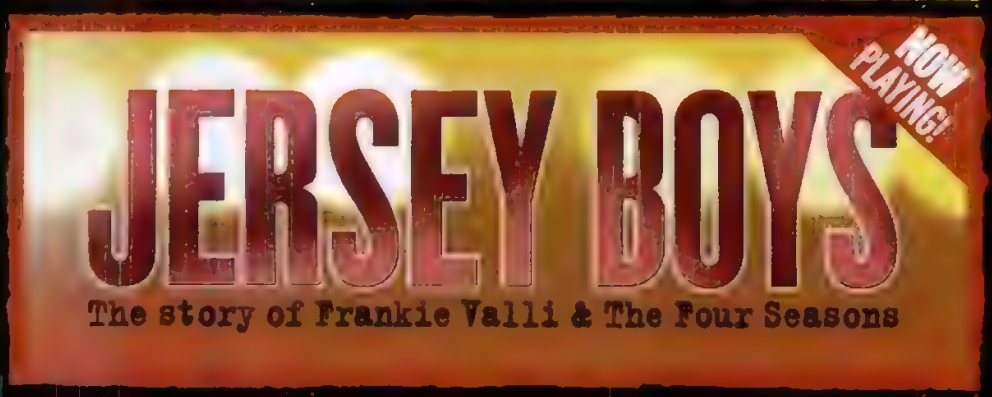












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DIVERSITY DRIVES LIVE SCENE

Concert Business Was In The Pink In 2009

BY LARS BRANDLE



Down Under debut: BRITNEY SPEARS plays 14 shows this month on her first tour of Australia.

Australian concertgoers have enjoyed a lot of choice for their buck lately. The likes of Coldplay, Andre Rieu, Green Day, the Black Eyed Peas, Nickelback and Britney Spears all embarked on Australian tours in 2009. None, however, could touch Pink's extraordinary 58-date trek, which sold 658,000 tickets and grossed more than $80 million Australian ($74 million), a record for a touring female artist Down Under.

"Achieving that level of ticket sales in a recession environment confirms that Australians value great entertainment above pretty much anything else that they could spend their disposable income on," says Michael Coppel, whose Melbourne-based company Michael Coppel Presents promoted the tour.

"No question our market responds to hit international acts," says Paul Dainty, CEO/chairman of Dainty Consolidated Entertainment, which is promoting 14 shows by Spears this month on her first Australian tour. "The market has been very strong through 2009 despite the economic issues, which have been tame [here] compared to the rest of the world."

However, the wildly fluctuating dollar rate has affected promoters. The U.S. value of the local dollar has swung from as low as 60 cents in October 2008 to as high as 92 cents a year later.

"The fluctuating dollar is a nightmare," says Ming Gan, cofounder of the Parklife festival tour, which sold out 130,000 tickets across five cities from Sept. 26 to Oct. 5. "This year I did all my contracts in Australian dollars, and the Aussie dollar has gone up, which meant I missed out on a windfall."

Australia's live entertainment sector in 2008 generated $1.1 billion Australian ($978 million) in revenue and shifted 15.8 million tickets (of which 2 million were continued on >>p32



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Sunny days: The six-city Big Day Out Festival continues to dominate Australia's festival scene.

from >>p30 complimentary), according to the latest "Ticket Attendance and Revenue Survey" of the trade group Live Performance Australia. Although the market was well down from its peaks of $1.3 billion Australian ($1.1 billion) and 20.8 million tickets in 2007, LPA CEO Evelyn Richardson is heartened by the health of the business and says the dip is part of a natural cycle in the industry. Admittedly, the LPA's survey doesn't yet capture much data from regional venues and self-ticketed events, and the festival business is still underreported.

"Business is going along quite well, but I wouldn't say business is booming," says Michael Harrison, tour coordinator for Frontier Touring, which promoted Kings of Leon, the Black Eyed Peas and Leonard Cohen in 2009. "There's renewed confidence in the market that the worst times are over. We're moving ahead."

That's not true, however, for veteran impresario Kevin Jacobsen, who blamed "the volatility of the entertainment market" when his company Arena Management ceased doing business in July with debts in the region of $10 million Australian ($9.2 million). Arena Management's prized asset, the 12,500-capacity Sydney Entertainment Centre, is now run by the team from the neighboring Sydney Convention and Exhibition Centre.

Meanwhile, Australian promoters are using some new tools to do business in the digital age. Michael Chugg Entertainment promoted its Australasian Pearl Jam tour (running through November) with a series of video exclusives streamed on the new PearlJam.tv site. And Michael Gudinski's Frontier Touring re launched its Web presence incorporating in teractive and social elements. "The Interne is the radio station for the 21st century," Michael Chugg says. "There's a whole new world of promotional opportunity out there for promoters."

DIGITAL TOOLS, FROM EXCLUSIVE VIDEOS TO NEW WEB SITES, ARE HELPING SELL CONCERT TICKETS.

The festival scene remains a thriving mar ket, dominated by the six-city Australasian Big Day Out tour. The 2009 edition, which ran from Jan. 16 to Feb. 1, sold more than 263,000 tickets, down slightly from the 282,692 sold in 2008. For the first time all tickets to the five 201 dates sold out within two weeks of going on sale. Other festival brands including Homebake, Falls Festival and Splendour in the Grass also sold out in 2009. However some promoters warn that the festival mar ket is at a saturation point. The shortfall in ticket sales for the Sept. 18 Blueprint Festival in regional Victoria, which has reportedly ac crued debts of $500,000 Australian ($461,000) would suggest the market isn't a sure thing.

Overall, the live sector is enjoying goo times. "Business has been very strong," say Don Elford, business development manager a Sydney's 21,000-capacity Acer Arena, operate by the leading venue group AEG Ogden. "Th younger demographic seems to be stronge but the older demographic seems to be mor cautious with their money these days. Overal I'd have to say the Australian music busines is pretty strong."



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Otherworldly: 30 SECONDS TO MARS

BY CORTNEY HARDING

'WAR' MACHINE

30 Seconds To Mars Gets Its Fans Involved On 'This Is War'

Plenty of artists pay lip service to loving their fans, but usually limit their interaction to meet-and-greets, replying to tweets and shout-outs from the stage. But 30 Seconds to Mars, which is about to release its third album, "This Is War," Dec. 8 on Virgin, goes far beyond the usual platitudes and gestures. The band involved its fans, known as "the Echelon," on a number of aspects of the new album, including them in choruses and putting their pictures on the album cover.

Lead singer Jared Leto says the group spent two years writing and recording the album, working in the studio with producers Flood and Steve Lillywhite. "The album is a quantum leap forward," Leto says. "I describe it as a metamorphosis, nothing short of a complete rediscovery."

30 Seconds to Mars' previous album, "A Beautiful Lie," which was released in 2005, has sold 1.2 million copies, according to Nielsen SoundScan. While "This Is War" certainly represents an artistic step forward for the band, it hasn't completely given up its melodic, hard rock leanings. "I don't ever wonder about what people will think when we get in the studio," Leto says. "I have to follow my heart and my gut and not worry about outside influences."

"This Is War" contains plenty of battle metaphors, with such lyrics as "Tell me who you'd kill to save a life." The band also makes excellent use of strings, and varied song arrangements save the album from sounding too much like a didactic lecture. The group includes choirs on almost every track, and Leto explains that members of the choruses are fans from around the world.

"We were intent on turning the mic toward the audience," he says. "We started to hold events we called 'the Summit'; we did one in L.A. at the Avalon and the place was full. We wound up doing eight of them in different cities, and then we started getting requests from fans that couldn't make it to the summits to participate. We launched a digital version, and we used the material to create the choruses."

Fans also were able to submit photos of themselves online, and Leto says the pictures were used to design several album covers that fans can choose from. "We know that retail is shifting from physical to digital," he says. "We wanted to celebrate the transition and make the physical release really important."

EMI executive VP of promotion and marketing Greg Thompson says fans will participate in marketing "This Is War" as well. "This is a band that was built by passionate fans," he says. "They have been doing a lot of the viral marketing themselves, preaching the gospel to their friends and families."

Thompson says the campaign to spread the word about the new album will also include many more traditional elements. "We introduced the first single, 'Kings and Queens,' to radio, and it's exploded at modern rock and active rock," he says. The song is No. 5 on Billboard's Alternative chart and No. 11 on the Rock tally.

The band is planning on playing a number of European shows in November before returning to the United States to play holiday radio shows. A full U.S. tour is planned for 2010.

"We're also pursuing licensing opportunities more vigorously," Thompson says. "It's an epic album, and the sound certainly isn't right for everyone. But we have great success with videogames. For instance, with the game 'Dragon Age,' you get a free download with the purchase of the game. And tracks are also available in the 'Rock Band' online store."

While much has been made of Leto's acting career and the perception of him as a celebrity with the band as a side project, Thompson says "This Is War" should dispel any lingering notions that the singer is a dilettante. "It's a harder journey for someone who acts to break into music than the other way around," he says. "But Jared is totally committed to making it all about the band. At this point, fans see him as the lead singer who just happens to act."

Additional reporting by Kelly Staskel.

LATEST BUZZ

>>>RIHANNA, JAY-Z TEAM UP LIVE

R&B star Rihanna was joined onstage by her mentor, Jay-Z, as she launched her new album, "Rated R," in London. The pair performed "Run This Town" and "Umbrella" during a short set at London's Brixton Academy Nov. 16. Rihanna also debuted songs from "Rated R" (due worldwide Nov. 23), such as the lead single, "Russian Roulette," and "Hard," where she was joined by Young Jeezy. Nokia, which streamed the event around the world, will also offer an exclusive version of "Rated R" at its Nokia Music Store.

>>>SLAYER, MEGADETH REUNITE FOR TOUR

Slayer has postponed its U.K. and European tour until spring 2010 and will instead co-headline the American Carnage tour with Megadeth early next year. Kicking off Jan. 18 in Seattle for 26 North American shows, the tour will include six Canadian dates that were postponed earlier this month. Testament will be the tour's special guest. American Carnage represents the first time that Slayer and Megadeth will have toured the United States together since 1991's Clash of the Titans outing, and a portion of tickets will be sold for the "1991 price" of $10. Tickets for most shows go on sale Nov. 20.

>>>VELVET UNDERGROUND TO SHARE A STAGE

Former Velvet Underground members Lou Reed, Maureen Tucker and Doug Yule will make a rare public appearance Dec. 8 at the New York Public Library. The three will discuss the band's music and legacy with rock journalist David Fricke as part of the "Live From the NYPL" series. The reunion of the legendary New York band follows the publication of "The Velvet Underground: New York Art," a new compendium of previously unseen photographs, cover designs by Andy Warhol and Reed's handwritten lyrics, among other memorabilia.

Reporting by Andre Paine, David J. Prince and Mark Sutherland.



BY MITCHELL PETERS

Pulling An All-Nighter

For Puddle Of Mudd, Lack Of Sleep Leads To An Abundance Of Hits

It's 5 a.m., and while most of his neighbors in Los Angeles sleep, Puddle of Mudd frontman Wes Scantlin is lounging on his couch with an acoustic guitar, a six-pack of beer and a small recording device to capture new song ideas for his rock band.

His early-bird method of songwriting has proved to be successful at radio. Since Puddle of Mudd's 2001 debut album, "Come Clean," the group has had five No. 1 songs on Billboard's Mainstream Rock chart, tied for second-most this decade with 3 Doors Down, Godsmack and Linkin Park.

But some of those hits have come at the expense of a concerned wife, who often comes down the stairs at about 4:30 a.m. to ask Scantlin, "When are you coming to bed? Are you ever coming to bed—ever?" he recalls with a laugh.

But Scantlin knows how to make the best of the situation. On Puddle of Mudd's fourth studio set, "Volume 4: Songs in the Key of Love & Hate," due Dec. 8 on Flawless/Geffen, the musician used his wife's complaints as inspiration for the song "Pitchin' a Fit." "She's my little muse," he says, noting that new track "Keep It Together" is another love song written for her. "I get a song out of any mood that my wife is in."

In contrast, the first single from "Volume 4"—the follow-up to 2007's "Famous," which has sold 363,000 copies in the United States, according to Nielsen SoundScan—is the sexually charged rocker "Spaceship." The track is No. 11 on Mainstream Rock, No. 11 on Active Rock, No. 15 on Heritage Rock and No. 33 on Alternative. "Spaceship" premiered on AOL Music's Noisecreep blog in mid-October and has sold 10,000 downloads, according to SoundScan.

Interscope/Geffen marketing director Matt LaMotte says his primary goal with "Volume 4" is to bring out Puddle of Mudd's personality and charisma to a digital audience. "Just about everyone has a Puddle of Mudd song in their iTunes library," he says. "But I'm not sure that all of those people subscribe to the mailing list or go to their Web site regularly."

In addition to constant Twitter updates from Puddle of Mudd members, the first step in galvanizing the band's online fan base was releasing teaser clips of the video for "Spaceship"—which features the band with cast members from MTV's "Nitro Circus" traveling the galaxy in search of alien girls—in the days leading up to its Nov. 16 debut on Yahoo Music.

Puddle of Mudd's team also hopes to boost the band's TV exposure in 2010. The group is scheduled to perform Jan. 7 on "Jimmy Kimmel Live!" and is currently negotiating other late-night bookings. LaMotte says the act will also be marketed heavily at sporting events for brands like the NFL, UFC and NASCAR.

"We have a heavy street initiative going out to the sports crowd, handing out Puddle of Mudd beer koozies and bottle openers," he says. "That crowd likes this band already and would like to have some material like that."

"Volume 4" will also be promoted through a North American package tour that will visit small arenas in January and February, according to Prospect Park senior VP of music Peter Katsis, who co-manages Puddle of Mudd with Bill McGathy.

Meanwhile, Scantlin says he's already busy working on the group's next album.

He collaborated with his bandmates—including guitarist Paul Phillips, who rejoined the band in February after leaving in 2005—for several songs on "Volume 4." And he's willing to do it again for future material—if, of course, they can stay up past their bedtime. ••••

LATIN BY AYALA BEN-YEHUDA

MODERN CLASSICS

Intocable Fuses Past And Present On New Album

There's a hidden gem at the end of "Classic," the 13th album by Texas norteño group Intocable. The album covers a nostalgic collection of sentimental, accordion-packed songs made popular decades ago in a traditional, simple style. But wait just long enough and you'll hear why legions of fans have stuck with Intocable for 15 years. The last track, "Estamos En Algo," veers into psychedelic funk and ska in a way that no other commercially successful group in the regional Mexican genre would dare try.

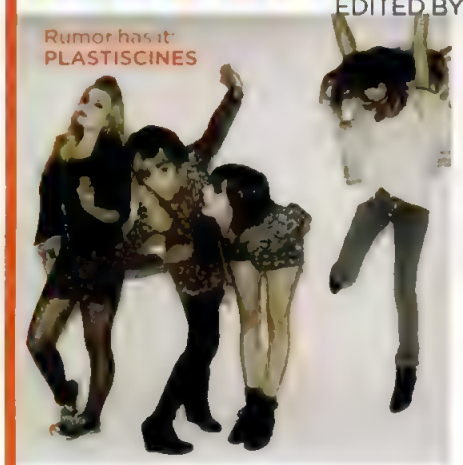
Intocable has always set itself apart musically from its peers by fusing touches of other styles, particularly country and rock, into its sound. For "Classic," out Dec. 1 on Sony Music Latin, Intocable teamed with legendary accordionist Ramón Ayala and covered songs Ayala recorded decades ago with his former band, Los Relámpagos del Norte. But even as Intocable looks back to the music its members grew up on, it's exploring completely new territory in its contract with Sony.

Intocable toured with Ayala earlier in its career, but this is the first time they have worked together on production. The result is a faithful re-creation o



GLOBALPULSE

EDITED BY TOM FERGUSON



>>>PARIS, USA

French band Plastiscines' attempt to conquer the United States is up and running, with two recent cameo performances and a synch in the CW TV show "Gossip Girl."

The Paris-based female quartet is one of the first signings to U.S. indie Nylon Records with its second set, "About Love," which appears elsewhere on Paris label Because.

Plastiscines' 2007 debut album, "LP1" (Virgin), failed to chart in France, but has sold 20,000 copies, band manager Maxime Schmit says. The act sub sequently exite the Virgin fold but reckoning it mainly English language punk pop-rock migh travel well, Schmit says, it "took th risk to go to th U.S. at the begin ning of 2009" to re cord "About Love.

Butch Walke (Avril Lavigne, Pink, Simpl Plan) produced the new se adding what Schmitt calls "a 'international hit' touch" to th 12-song album, which was re leased Aug. 4 in the Unite States. Schmitt declines to dis cuss initial sales, insisting th band has a long-term strateg "We are building an image," h says. "About Love" has sol 1,600 copies in the States, ac cording to Nielsen SoundScan

The U.S. exposure follow hefty U.K. media coverage, fu eled by Plastiscines' glamorou image and regular promo visi

he sweet, simple songs that In-ocable used to play when its gigs were weddings and quinceañeras. "My dad had the original albums and I remem-ber listening to them," lead singer Ricky Muñoz says.

Like Muñoz's own band, Los Relámpagos were known for putting their own spin on norteño music in the '60s. "They were the first norteño band to have an actual drum set in the band," Muñoz says. "And when we came into the scene we were innovators as well . . . we're used to experimenting with our music and our influ-ences. In this case we're explor-ing our influences, but it's strictly back to the roots."

On the business side, how-ever, Intocable is focused on the future. When its contract with EMI was up, the band began looking for a more flex-ible, equitable arrangement; Intocable formed its own label, Good-I, and had planned to re-lease future albums independ-ently. The band had even secured favorable pricing and positioning at Wal-Mart, in-cluding a "Soundcheck" play (though the album wasn't ex-clusive to the retailer). "We cut some aggressive deals with distributors to make sure that our music got out there," In-tocable manager Alan Baxter says. Those deals remain, even as Intocable licensed "Classic" to Sony Music Latin.

Baxter says that rather than licensing the album to Sony pan-regionally, Intocable nego-tiated separate agreements with Sony Music Latin in the United States and Sony Music Mexico. "One encompassing deal doesn't make sense for us," Baxter says. "The cost of mar-keting and promotion is differ-ent, record sales are different . . . we are looking at each ter-ritory as a different opportunity for partners." Intocable will also put the video for "Hay Ojitos" up for sale on its own.

Intocable's deal with Sony, which doesn't include touring, is "more than a license. It's a partnership," Muñoz says. "If we win, we both win. If we lose, we both lose."

Sony Music Latin VP of marketing and A&R Nir Seroussi adds, "Whatever we both bring to the table we split halfway. It's not your typical five-album deal. It's more of an open-ended deal."

So far, so good: First single "Hay Ojitos" had the fastest rise to No. 1 on Billboard's Re-gional Mexican Airplay chart this year and the fastest since Intocable's "Tu Adios No Mata" debuted on the chart at No. 1 last year. "Hay Ojitos" re-turns to No. 1 this week.

"It was time for a change," Muñoz says. Under its new label deal, "the excitement is there." ••••


Squeezebox superstars: INTOCABLE

urrounding the Nov. 2 release f the lead single, "Barcelona." he album appeared in France ov. 9 and will get a U.K. re-ease in early 2010.

Schmitt says January U.S. ates are being finalized hrough Nylon, which precede rench shows in February ooked by Imperial.

—Aymeric Pichevin

>>LIGHTS ON

on't try pigeonholing Valerie oxleitner. The Canadian nger, who records as Lights, already a recording artist, a e act—and an illustration.

In late September, MTV egan airing in North America udio Quest: A Captain Lights dventure," a 10-episode hort-form "motion comic" eries developed with Marvel omics artist Tomm Coker at features Lights as the ain character.

As a result, the singer says e's now drawing the atten-on of comic book geeks.

"I was on a flight and had my ntendo and my comics and y drawings out," she says th a giggle. "And there was is 12-year-old kid next to me, tting progressively closer. It as annoying—until I realized I have the same interests as a 12-year-old boy."

The MTV exposure set up the Oct. 6 U.S. release of Lights' second album, "The Listening," on Doghouse/Uni-versal, following its Sept. 22 Canadian release on Under-ground Operations/Universal.

The album, which made No. 129 on the Billboard 200 Oct. 24, displays Lights' fascination with "bedroom" synth-pop. "When you make things inde-pendently and at home," she says, "you're expected to be as left-field or progressive as you can. But I'm a huge pop music fan."

Lights, signed to Sony/ATV Publishing, is touring North America through Feb. 2, booked through the Agency Group, ahead of European shows sup-porting the U.S. electronica act Owl City (Feb. 17-March 3).

—Robert Thompson

>>>GUN HAPPY

A U.K. band named after a U.S. R&B record that utilizes a Hong Kong-born vocalist just got even more international.

Mamas Gun—named after Erykah Badu's 2000 album and fronted by Kowloon-born writer/producer Andy Platts—has enjoyed early success in Japan, where its debut single, "House on a Hill" (Tearbridge/Avex), hit No. 3 on Billboard's Japanese Hot 100 Nov. 9. That followed the Japanese release of its debut album, "Routes to Riches," Oct. 26. It appeared in the United Kingdom Sept. 28 on Candelion/Absolute.

A fan of classic Motown, acid jazz and Jamiroquai, Platts describes it as "a kalei-doscope of a record that trav-els through genres. The one thing it tries to keep is the eu-phoria of soul music." The album is scheduled for a late-January release in the Nether-lands and in Germany, where Mamas Gun opened for do-mestic hip-hop act Die Fan-tastichen Vier in front of 60,000 people in Stuttgart in September.

Mamas Gun is supporting the U.K. soul singer Beverley Knight on a British tour. It's booked by Helter Skelter and has Japanese shows booked at the Billboard Live venues in Tokyo (Jan. 29-30) and Osaka (Feb. 1). Publishers, which vary by territory, include Imagem (United Kingdom) and Univer-sal Music Publishing (Japan).

—Paul Sexton

6 QUESTIONS with STING

by MONICA HERRERA

Sting's "If on a Winter's Night . . ." may feature holiday-inspired songs, but don't call it a Christ-mas album. "The whole season is much broader than that," he says. "Winter is about inspira-tion and imagination."

While culling source material for "Winter's Night"—which debuted at No. 6 on the Billboard 200 and has sold 139,000 copies since its Oct. 26 release, according to Nielsen SoundScan—Sting found inspiration in everything from a 14th-century carol ("Gabriel's Message") to tradi-tional lullabies and poems. He also collaborated with a host of musicians from the British Isles and performed with the ensemble at England's Durham Cathedral in a concert that will be broadcast Thanksgiving night on PBS' "Great Performances" and released Nov. 23 on DVD.

1 How did you decide on the concept for "If on a Winter's Night . . ."?

It was during last winter that I decided I would do an album based on the season. It has this kind of gravitational pull toward one's roots—the family home, the cradle or church—but a lot of people face it without any of those things. The sadness of not being able to go home is probably encapsulated best in "Christmas at Sea," which is based on a 19th-century Robert Louis Stevenson poem about a sailor who is sinking off the coast and realizes his home is on the cliff top. He's pulled toward home, yet he's in terrible danger. That sums up the am-biguous feeling of this record. It's not entirely happy, and I also avoided symbols that I think have been overused, like Santa Claus or Rudolph the Red-Nosed Reindeer.

2 What was it like recording with such a large group of musicians?

My first instinct was to look for traditional mu-sicians from north of England: Kathryn Tick-ell, who plays the Northumbrian pipes; her brother, Peter, who plays the fiddle; and the Melodeon player Julian Sutton are all from my hometown. We started recording in my house in Italy last January. We sat around the kitchen table with the fire on, huddled up with coats and scarves and explored these songs together. It was like method recording—it had to be cold for us to begin this thing.



3 Many of the songs on "Winter's Night" are deeply rooted in Christian themes. Did you have to reconcile your own agnosti-cism with recording nonsecular material?

I was brought up in the church, and the Chris-tian story is part of my background. At the same time, I can't really accept a lot of the el-ements of those stories as articles of faith. I think there is one true unassailable religion, and that is the human ability to tell stories—to make myth of why we're here and what we do. So I put those Christian stories next to pre-Christian stories. I treated them with a great deal of reverence and respect. But again, I'm not singing articles of faith; I'm singing magical stories.

4 Your daughter recently said in an in-terview that your practice of tantric sex is just a myth. What's the real story?

People get very silly about what tantra is. It's using your normal life as a de-votional practice, which includes breathing, walking, eating, being and making love. All of those things are practiced consciously, and that's re-ally what it's about. Music is my tantra. It's my way of saying "thank you" to anything, whatever it may be.

5 What was it like reuniting with the Police through last year?

We tied up a lot of loose ends with the last Police tour. I was glad I did it, and people were very happy to see us to-gether again. They came out in droves to see us play. It was an exercise in nostalgia, but we don't need to keep repeating that. I need to be doing something new all the time.

6 Would you like to make an-other concept album?

I don't know, we'll see how this one does. It's an interesting way of work-ing, collecting or writing material around one theme rather than just writing songs. But if you said to me, "Are you going to do spring next?" No, that would be far too expected. ••••

ALBUMS

ROCK

DASHBOARD CONFESSIONAL

Alter the Ending
Producers: *Butch Walker, Adam Schlesinger*
Interscope
Release Date: *Nov. 10*

Dashboard Confessional frontman Chris Carrabba could likely take his pick of any female fan in the audience. But somehow the singer/songwriter always manages to get his heart broken by the opposite sex. The band's sixth studio album, "Alter the Ending," is a perfectly blended concoction of acoustic melodies, graceful harmonies and powerful anthems wrapped around the story of a man trying desperately to save a failing relationship. The pounding drums on the opener, "Get Me Right," emphasizes Carrabba's pursuit of love, while the heavy title track finds him pleading with the object of his affection to stay. And on the closer, "Hell on the Throat," the artist sings about loss and acceptance over simple acoustic chords. "Alter the Ending" displays much of the same raw insecurities that Carrabba has become known for, but it also shows emotional growth, as heard on "Water and Bridges," where he sings, "I'll make the best of the best I can, and I'll be better for it if I ever get my chance."—*CB*

SAY ANYTHING

Say Anything
Producer: *Neal Avron*
RCA Records
Release Date: *Nov. 3*

Pop-punk band Say Anything's new self-titled album reflects the changing life of frontman Max Bemis—he is now married (wife Sherri DuPree guests on the songs "She Won't Follow You" and "Cemetery"), has converted to Christianity (referenced in the upbeat single "Hate Everyone") and hasn't suffered bipolar relapses that have previously derailed tours. Life has settled down for Bemis, but it doesn't show on the new set. Taking a cue from painter Jackson Pollock, the artist splatters pieces of his influences and experiences across an audio canvas for listeners to interpret. "Do Better" leans on strings and electronics to create a musical takeover (Bemis sings, "We could do better/We could be the greatest band in the world"), while "Less Cute" features horns during the verse that lead into a rocking chorus. The chaos is nothing new for Say Anything, but the band's newest release is tightly executed and gives fans a deeper look into Bemis' clever mind.—*ECJ*



NORAH JONES



The Fall
Producer: *Jacquire King*
Blue Note Records
Release Date: *Nov. 17*

Norah Jones' fourth album, "The Fall," may surprise some of her die-hard fans, or at least disarm them a bit. During the 13-song set, Jones ditches the gentle piano-playing of her previous work and rises to a new level of creative boldness. With a new group of musicians behind her, Jones incorporates a fresh, beat-savvy sensibility into these noir-like arrangements, playing plenty of electric guitar and exploring the piercing quality of Wurlitzer electric piano. Jones adopts a smoky voice and soulful veneer for the opening track and first single, "Chasing Pirates," while displaying a slinky kind of ambience on "Light As a Feather (co-written with Ryan Adams). The social commentary "It's Gonna Be" offers a garage-rock attitude, and "You've Ruined Me" has a rich Americana flavor. But Jones is still a little bit country ("Tell Yer Mama") and a little bit rock'n'roll ("Stuck"). Overall, the artist straddles those lines in an entirely different manner than she ever has before.—*GG*



RIHANNA

Rated R
Producers: *various*
Label: *Def Jam*
Release Date: *Nov. 23*

Rihanna may have been a good girl gone bad on her 2007 album, but on her new one, she's a good girl gone bad-ass. During the electric-guitar-soused "Rock Star," the R&B singer revels in her bad-girl rebellion, crooning, "Got my middle finger up/I don't really give a fuck." And over double-speed drums on "G4L," she warns, "Any motherfuckers want to disrespect/We don't play that shit." Meanwhile, the singles "Wait Your Turn" and "Hard" find Rihanna singing beefy lyrics—"I'm such a fucking lady" and "the hottest bitch in heels," respectively—over epic piano patterns. But the artist doesn't talk tough all the way through the set. "Photographs" features Rihanna lamenting over a lost relationship above static drums, whereas on the heartfelt ballad "Stupid in Love," she croons over a pulsating beat, "You don't know what you lost/And you won't realize it till I'm gone." In either case, she proves that the good girl in her has gone bad indefinitely.—*MC*

R&B

RYAN LESLIE

Transition
Producer: *Ryan Leslie*
NextSelection/Universal Motown
Release Date: *Nov. 3*

Nearly nine months after the release of his self-titled album, Ryan Leslie continues to push the envelope musically, penning even more lustful lyrics, delivering sweet melodies and creating captivating productions. On "Something That I Like" (featuring Pusha T), the production—reminiscent of rap group Clipse's "We Got It for Cheap"—meshes with the soulful chorus, in which he confesses, "She's got something that I like." Over hand claps and a psychedelic piano arrangement, Leslie keeps "Zodiac" fresh with flirty lyrics like, "What's your zodiac sign/Are we compatible, baby?/If it matches with mine/Then we should think about dating." Other standout tracks include the horn-laden "Sunday Night," about spending a quiet evening with a special lady; "All My Love," with its sluggish beat and erratic drums; and the heart-pounding closer "I Choose You," which can be ideal for any wedding day.—*MC*

POP

IVAN

Fantasia
Producer: *Homero Patron*
Fonovisa
Release Date: *Oct. 27*

Young crooner Ivan's "Fantasia" is a throwback to '70s and '80s grupero, a Mexican genre that spawned some of Latin music's most enduring acts and classic songs. Grupero straddles pop and regional Mexican, offering hopelessly romantic ballads and mid-tempo cumbias. Production maestro Homero Patron, who is a veteran of the genre, impeccably re-creates the retro sounds on "Fantasia," a covers album by the runner-up of reality competition "Objetivo Fama." While Ivan has real vocal chops, it's unclear whether music fans his age will embrace grupero redux; less sappy song choices might have presented him better to younger listeners. A Spanish-language version of the '60s oldie "Angel of the Morning" is a particularly fun exception.—*ABY*

VARIOUS ARTISTS

A Very Special Christmas Vol. 7
Producers: *various*
Universal Music Enterprises
Release Date: *Nov. 23*

The younger pop artists featured on "A Very Special Christmas Vol. 7" will certainly appeal to the Disney Channel set, but the album's infectious classics and varying musical styles will also likely draw in their parents, too. Smoky-voiced singe Colbie Caillat opens the se with a version of "Have You self a Merry Little Christmas that will relax even the mos frazzled holiday shopper, an Miley Cyrus' rendition o "Rockin' Around the Christ mas Tree" is prime Hanna Montana fare, complete wit



BIG KENNY

The Quiet Times of a Rock and Roll Farm Boy
Producers: *Big Kenny, Chris Stone*
Glotown/Love Everybody/Bigger Picture
Release Date: *Nov. 10*

In many ways, Big Kenny and John Rich—who make up country duo Big & Rich—are the perfect couple. But Big Kenny's new album, "The Quiet Times of a Rock and Roll Farm Boy," is a thoughtful, often profound sojourn into musical independence—his former major label reportedly rejected every solo project he turned in. That frustration led to the defiant "Free Like Me," which warns, "Don't fit me inside your expectations/You'll never know everything I can be." Big Kenny's musical kinship with Rich is evident on "Wake Up," in which the singer demonstrates moving poetry and surprisingly head-turning lead vocals. The lead single, "Long After I'm Gone," is a midtempo stop-and-smell-the-roses anthem, while "To Find a Heart" may well be the album's sleeper hit. Sonically, "Farm Boy" puts the artist's influences on intriguing display (he cites Merle Haggard, Willie Nelson, the Beatles, Queen, Bob Marley and Bill Withers, among others), yet manages the often elusive feat of a cohesive, articulate and entertaining experience from first note to last.—*WJ*

THE BILLBOARD REVIEWS

SINGLES

obeat guitar riffs and exu-erant shout-outs. Vanessa udgens puts on her best inky purr during a jazzy ake of "Winter Wonder-nd," while Sean Kingston akes a reggae-pop ap-roach to "The Little Drum-er Boy." Country music is so represented on the al-um, with an uplifting piano ccompanying Carrie Under-ood's version of "Hark! The erald Angels Sing."—*KP*

COUNTRY

ARRIE NDERWOOD

ay On

oducers: *Mark Bright, Max artin, Shellback*

Recordings/Arista ashville

elease Date: *Nov. 3*

here's no doubt that Carrie nderwood's third album, lay On," is her best collec-on yet: Here, the artist seems finally feel comfortable in r own skin. It's a wide-rang-g album—she's in love, out love, light-hearted and ayful. But isn't that real life? he bass-heavy and lyrically ght first single, "Cowboy asanova" (which Under-ood co-wrote), makes for he radio candy, but it's not e type of song that defines e album. The socially con-ious anthem "Change" and e spiritual-sounding "Tem-orary Home" (another Un-erwood co-write) provide e meat and potatoes that ake the syrupy-sweet des-rt offerings more palatable. What Can I Say" (featuring ons of Sylvia) is a soaring mentation about how love as lost, while "Someday hen I Stop Loving You" is a ell-written look at a life that's oing downhill. Elsewhere, nce Gill's high harmony on "Look at Me" helps elevate a simple song to a potential country classic.—*KT*

VITAL REISSUES

NIRVANA

Bleach (20th-anniversary deluxe edition)

Producer: *Jack Endino*

Sub Pop Records

Release Date: *Nov. 3*

"This is off our first record, most people don't own it," Kurt Cobain whispered before strumming the opening chords of "About a Girl" during Nirvana's 1993 "MTV Unplugged" performance. As Cobain had guessed, most audience members probably weren't aware that the solemn track was from the band's 1989 debut, "Bleach." Unlike Nirvana's more polished, alternative-leaning breakthrough, 1991's "Nevermind," the sludgy backwoods material on "Bleach" reveals the humble beginnings of a band that would lead a new musical movement and earn itself a place in rock'n'roll history. Twenty years after its original release on Sub Pop, "Bleach" is freshened up with remastered versions of unusually heavy songs like the haunting "Negative Creep," where Cobain howls about alienation and being stoned, and the pounding "Floyd the Barber," where the main subject of the eerie track is a man being strapped down and tortured by characters from "The Andy Griffith Show." The set also includes a feedback-heavy live set from a 1990 performance at the Pine Street Theatre in Portland, Ore., where Nirvana tightly crushes through songs from "Bleach" and early rarities like "Spank Thru" and "Sappy."—*MP*

R&B

ROBIN THICKE

Sex Therapy (4:34)

Producers: *Polow Da Don, Robin Thicke, Hot Sauce*

Writers: *various*

Publishers: *various*

Star Trak/Interscope

Robin Thicke delivers his signature smooth talk on "Sex Therapy," the first single from his as-yet-untitled fourth album. Producers Polow Da Don and Hot Sauce set up a languorous backbeat with understated synths and soft drum kicks, while Thicke turns the heat all the way up. "Stressed out, uptight, overworked, wound up/Unleash what you got, let's explore your naughty side," the singer croons. "Just let me love you, lay right here, I'll be your fantasy/Give you sex therapy." The come-hither lyrics, accompanied by Thicke's breathy falsetto and deep bass undertones, give the song an unforced eroticism that feels ideal for lovers of romance. Thicke's stripped-down brand of R&B is of an ultra-suggestive nature, but his earnest vocal performance is what ultimately keeps it classy.—*KP*

POP

ORIANTHI

According to You (3:20)

Producer: *Howard Benson*

Writers: *S. Diamond, A. Frampton*

Publishers: *Terri and Steve's Music (ASCAP), Andrew Frampton Music/Stage Three Music (BMI)*

Geffen

Pop music has seen its share of vocalists attempt to play guitar, but few do so as successfully as Orianthi, who shreds and sings with equal aplomb. The 24-year-old Australian was set to play alongside Michael Jackson on his "This Is It" residency, then follow up with "Believe," her debut album released last month. Though the high-profile gig fell through, her album's lead single, "According to You," continues to power Orianthi's career forward. Producer Howard Benson (P.O.D., Daughtry) builds a rock-solid framework around co-songwriters Steve Diamond and Andrew Frampton's lyrics and Orianthi's lively vocal and instrumental chops, leading to a striking guitar climax. Already labeled the female Slash, Orianthi's combination of high-energy, emotive delivery and masterful fret work could inspire scores of young females to pick up the guitar.—*MM*

LATIN

LATIN BITMAN FEATURING FRANCISCA VALENZUELA

Help Me (3:57)

Producer: *Latin Bitman*

Writers: *J. A. Bravo, F. Valenzuela*

Publishers: *Canciones Nacionales, Warner/Chappell Nacional*

For the lead single from his new album "Colour," Latin Bitman finds a talented co-writer and guest vocalist in fellow Chilean artist Francisca Valenzuela, who moans bleak lyrics that tint the song with an appealing despondency. "I'm hitting bottom," Valenzuela sings to a falling bassline. "Help me find out how to break the mold," she beckons soulfully, while an electric funk guitar and saxophone take agitated stabs back and forth, trying to break through the track's rolling loops. The production mixes buoyancy with heft, as Bitman allows dub upbeats to rebound off a weighted hip-hop backbeat. The song's main riff drops in and out, revealing a playful subtext of timbales and turntable scratches. The lyrics are a call for signs of life in a dreary city, and the music, always in motion, awakens just that.—*SG*



THALÍA

Equivocada (4:05)

Producer: *Aureo Baqueiro*

Writers: *M. Domm, M. Bernal*

Publishers: *Sony/ATV Discos, Westwood Publishing Sony*

For the first single from her Nov. 17 live album "Thalía en Primera Fila" (Thalía in the Front Row), Mexican pop star Thalía delivers a moving ballad about a once-serious relationship that turned out to be a mistake. "I was always wrong, and I just didn't want to see it," she sings in Spanish. "Because for you I gave my life/Because everything that begins also ends." After a string of dance-pop singles that aimed for a crossover audience, it's refreshing to hear Thalía pull back and tackle a downtempo number with a classic feel, particularly in a live setting that allows her to showcase her vocals. Thalía recently posted a YouTube clip of herself in the studio with Aventura recording a bachata version of "Equivocada," a sign that her latest hit could find radio success in more ways than one.—*MH*



JAY SEAN FEATURING SEAN PAUL & LIL JON

Do You Remember (3:31)

Producers: *J. Remy, Bobby Bass*

Writers: *various*

Publishers: *various*

Universal Republic

The saying goes: If it isn't broken, don't fix it. That seems to be the strategy Jay Sean and his team employed by releasing "Do You Remember" as the second single off his "All or Nothing" album. Much like his recent Billboard Hot 100 No. 1 "Down," "Remember" finds Sean avowing his desire for love. "Just you and me tonight, everything will be OK/Baby let's take this time, let's make new memories," he sings over similar brusque violin strings and drums. Sean also goes into cyclical mode on the chorus, looping the title and the phrase "Let's bring it back" over and over as on "Down." There are some modifications to the formula, however, like the all-too-familiar ad-libs by Lil Jon. The rapper/producer guests alongside Sean Paul, who adds a pleasant reggae twist.—*MC*



LEGEND & CREDITS

ITED BY MITCHELL PETERS LBUMS) AND MONICA RRERA (SINGLES)

NTRIBUTORS: Crystal Bell, ala Ben-Yehuda, Mariel ncepcion, Sandy Gordon, Gary ff, Monica Herrera, Wade ssen, Evan C. Jones, Michael nachem, Kelsey Paine, Mitchell ers, Ken Tucker

ITICS' CHOICE ★: A new ease, regardless of chart tential, highly recommended musical merit.

PICK ▸: A new release predicted to hit the top half of the chart in the corresponding format.

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R&B BY MONICA HERRERA

Self-Made Man

Omarion Launches Imprint For New Album After Split With Young Money

When Omarion sings, "I done cut the braids, low cut, got my grown on," in a raspy croon on his new single "I Get It In," he's referencing a turning point in his career.

"I felt like my braids defined who I was, and there's so much more to me," says the 25-year-old singer, who—in the wake of Ludacris and Mario—shed his signature hairstyle in July. "I'm not a kid in the industry anymore; I have a sense of self."

"I Get It In" is No. 26 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 18 on Mainstream R&B/Hip-Hop. The track, which features a cameo by in-demand rapper Gucci Mane, provides a solid setup for the former B2K singer's third solo album. Due Jan. 12, "Ollusion" will be released on the artist's own Starworld Entertainment imprint through EMI Label Services.

"It's the first record I've put out since [2005's] 'Touch' that has a high-energy dance vibe," Omarion says. "I have a new look and my own label now, so it felt like the right way to kick things off."

Omarion, whose real name is Omari Grandberry, recently released a choreography-laden music video for "I Get It In." His second single will be a song he co-produced with four-person production team 253. Titled "Speed'n," the midtempo number recalls past hits "O" and "Ice Box." The singer adds, "It's got that classic Omarion feel."

Other standout tracks include "Hoodie," a boastful jam featuring Jay Rock, and "What Do You Say," a ballad Omarion cowrote with his friend Chris Brown.

In early August, the future of "Ollusion" and Omarion's label home looked unclear. The singer's deal with Young Money fell through two weeks after label founder Lil Wayne introduced him at a concert, sparking rumors that he was dropped. This followed an earlier split from Timbaland, who was originally set to produce and release Omarion's new album under his Interscope-distributed Mosley Music Group.

"Timbaland had so much on his plate," Omarion recalls. "And when I saw I couldn't have the relationship I wanted to have with him, I knew it wasn't the home for me. With Young Money, it was getting close to the end of the year, and I wanted to build momentum for the first quarter. Wayne had other plans, though . . . he's the captain of his ship."

Those events could have easily derailed another artist's career. Yet Omarion pushed ahead, striking a new deal with EMI by late September.

"Everyone was speculating that I was out for the count," he says, "but I never sweat. Stepping out as an entrepreneur was the smartest thing I could do."

"Now we have Omarion the artist and Omari the boss," says Cheryl Trimmer, who previously worked with the singer's manager Chris Stokes and is now president of Starworld. "He wouldn't have been able to wear both hats at Young Money."

Omarion already has a stable of acts under Starworld: one female and one male solo singer, a singing group and a male rapper, whom he'll likely introduce while touring in support of "Ollusion."

"You'll start to see his artists roll out in the fourth quarter of next year," Trimmer says. "Right now the focus is getting him established where he needs to be."

Omarion says he's ready for the challenge, noting that he's been especially determined to take his career to the next level ever since his idol, Michael Jackson, died. "I was sitting at his funeral next to Chris [Brown]," he recalls, "and I just had this moment where I said to myself, 'I have to step up to the plate now and drive myself further than I've ever gone before.' " ••••


Turning point: OMARION


A yule classic: BURL IVES

HOLIDAY CHEER

Billboard's seasonal Top Holiday Songs chart makes its annual return to our chart menu this wee (see billboard.biz/charts). The tally lists the week's most popular seasonal songs, ranked by radi airplay detections on Nielsen BDS-monitored AC stations. ¶ After Thanksgiving, many AC statior flip to an all-holiday songs format, and by Christmas, nearly three-quarters of the monitored AC ou lets are playing nothing but seasonal hits. In recent years, stations have moved to the all-holiday fo mat earlier than usual. Because of this, Top Holiday Songs bows this week, reflecting data for th week ending Nov. 15. ¶ The chart will continue to be compiled through the end of the year, when st tions return to their normal programming. Billboard established the Nielsen BDS-based Top Hol day Songs chart in 2001. ¶ The accompanying chart exclusively details the tally's 10 best-performin tunes, based on airplay during the weeks the titles appeared on Top Holiday Songs. The top 10 is pr marily filled with standards from yesteryear, save for Mariah Carey's more contemporary classic, "A I Want for Christmas Is You," which debuted in 1994. —*Keith Caulfie*

TOP 10 HOLIDAY SONGS (SINCE 2001)

	ARTIST	TITLE	LABELS	DEBUT
1.	BURL IVES	"A Holly Jolly Christmas"	MCA Special Products/UMe	19
2.	Brenda Lee	"Rockin' Around the Christmas Tree"	MCA/UMe	19
3.	Nat "King" Cole	"The Christmas Song (Merry Christmas to You)"	Capitol	19
4.	Bobby Helms	"Jingle Bell Rock"	Decca/MCA/UMe	19
5.	Andy Williams	"It's the Most Wonderful Time of the Year"	Columbia/Legacy	19
6.	John Lennon & Yoko Ono	"Happy Xmas (War Is Over)"	Capitol	1
7.	Bing Crosby	"White Christmas"	MCA/UMe	19
8.	The Carpenters	"Merry Christmas Darling"	A&M/UMe	19
9.	Mariah Carey	"All I Want for Christmas Is You"	Columbia/Legacy	19
10.	Johnny Mathis	"It's Beginning to Look a Lot Like Christmas"	Columbia/Legacy	19

SOURCE: Top Holiday Songs from Dec. 8, 2001, through Nov. 28, 2009.

ROCK BY SARAH MacRORY

The Next Phase

J.K. Hitmakers The Cribs Welcome Johnny Marr To The Fold

ince the release of their third album, 2007's "Men's leeds, Women's Needs, Whatever," the Cribs have uilt a fervent U.K following. Now the band hopes › mirror that fervor in the United States. Paving ıe way is its second Warner Bros. release, "Ignore ıe Ignorant." It's the group's first album with new ıember Johnny Marr—co-founder of '80s group the Smiths, a member of '90s duo Electronic and guitarist for Modest Mouse.

Released stateside Nov. 10, "Ignore the Ignorant" became the Cribs' highest-charting album in the United Kingdom, reaching No. 8 on the Official Charts Co. tally. While the group's 2004 self-titled debut and 2005 follow-up, "The New Fellas," failed to dent the U.K. list, "Men's Needs" peaked at No. 13. To date, the Wakefield, Yorkshire, band has scored seven U.K. top 40 singles.

Fervent following:
THE CRIBS



The addition of Marr in summer 2008 "brings out a different side of us," says Cribs guitarist/vocalist Ryan Jarman, who co-founded the band with his brothers Gary (bass) and Ross (drums). "There was a lot more texture that we wanted to bring out rather than just full-on punk-rock songs. This record has a lot more subtleties; having a second guitar player has complemented what we were doing and has definitely helped us fully realize certain songs we've wanted to do."

The Cribs recorded "Ignore the Ignorant" live at Seedy Underbelly studios in Los Angeles with British producer Nick Launay (Yeah Yeah Yeahs, Arcade Fire). Marr says Launay "believed the band's strength was in the live recording." Jarman adds, "We just plugged in and played. That's the way we like it."

To build awareness about the Cribs' new album, a series of club shows were staged during the week of release in Hollywood, New York and Portland, Ore. The Cribs also made their third appearance on "Late Show With David Letterman" Nov. 12. Having completed some European dates with Franz Ferdinand, the band will kick off its U.K. headlining tour Dec. 2 at Birmingham Academy, with dates including a Dec. 12 show at London's 5,000-capacity Brixton Academy. Then it's back to the States in mid-January to launch a U.S. leg.

"You never know how things are going to translate in America," Jarman says the day after the group's "Letterman" appearance. "But last night just felt really good. There was a lot of energy in the room." ••••



WHERE HE'S COMING FROM

In the midst of recording his next project, a self-titled album slated for spring 2010, Wyclef Jean decided to revisit his hip-hop roots on the newly released "DJ Drama Presents Wyclef Jean Aka Toussaint: St. Jean From the Hut to the Projects to the Mansion." Issued Nov. 10 on Jean's own Carnival House Records through Megaforce/Sony Music, the EP bows at No. 36 this week on Billboard's Top R&B/Hip-Hop Albums chart.

The 13-track EP finds the MC/songwriter/producer adopting the persona of Toussaint St. Jean, loosely based on the 18th-century Haitian revolutionary hero Toussaint L'Ouverture. Hosted by DJ Drama, the set of all-new material features Timbaland, Eve, Lil Kim and an electrifying collaboration with Cyndi Lauper.

"When you get to a certain point in your career, people forget where you came from," Jean says of the EP's concept. "So now, Toussaint is going to show everyone my skills and how I got started in hip-hop. Just in case you thought Clef was dead and he don't spit: Here's the reinvention."

In addition to the assertive "Warrior's Anthem," the EP's other standout tracks include "The Streets Pronounce Me Dead," which finds Jean addressing all naysayers, and the Lauper-assisted "Slumdog Millionaire," on which she sings, "We don't care what you say, from the hut to the projects to the mansion, now a millionaire/If you come from the hood, expect nothing less/I wanna see you get your money."

The point of the EP, Jean adds, is that "whatever you want to do, you can accomplish. If I came from nothing and became something, if I was chosen for greatness, then so can you."

Jean is among the list of artists chosen to perform at the Nobel Peace Prize Concert Dec. 11 with Will Smith, Toby Keith and Donna Summer. In the meantime, he's already recorded several songs for his upcoming studio album, including features with Lil Wayne ("Seventeen") and Natasha Bedingfield ("Tonight"). Also on his guest wish list: Young Jeezy and Amy Winehouse.

—Mariel Concepcion

Roots revisited
WYCLEF JEAN

In the spirit:
STRAIGHT NO CHASER



HOLIDAY MAGIC

Christmas has come early for a cappella group Straight No Chaser. Its 10 members are celebrating the burgeoning success of their second holiday album, "Christmas Cheers." Released Nov. 3 on ATCO/Atlantic, the album debuted at No. 90 on the Billboard 200 and No. 11 on Top Holiday Albums with 7,000 units, according to Nielsen SoundScan.

"There's a lot of momentum for a cappella," founding member Randy Stine says. "Singing right now is kind of cool. You don't have to be the frontman or a guitar player in a band to be cool."

Just two years ago, the members of Straight No Chaser were in seven different cities, working 9-to-5 jobs after graduating from Indiana University, where the group got its start. But everything changed when Stine posted clips from one of the group's 1998 university concerts on YouTube. Straight No Chaser's version of "The 12 Days of Christmas"—which interpolates Toto's 1983 No. 1 pop hit "Africa"—received more than 7 million views. And one of those viewers was Atlantic chairman/CEO Craig Kallman.

With the group's story playing out like a holiday miracle, Straight No Chaser signed with ATCO/Atlantic. The act's 2008 debut album, "Holiday Spirits," sparked a headlining tour and album sales of 118,000 units, according to Nielsen SoundScan.

While its predecessor leaned more traditional, "Christmas Cheers" adds a comedic thread to its mix of inventively rearranged holiday standards and originals. In addition to the single "The Christmas Can-Can," the music video for another original track, "Who Spiked the Eggnog?," will premiere Nov. 30 on MSN. The album also includes a studio version of "The 12 Days of Christmas."

Currently on a 50-city, Southwest Airlines-sponsored headlining tour through Dec. 23, Straight No Chaser will appear on PBS' upcoming pledge drive special "Live in New York: Holiday Edition," which begins airing Thanksgiving weekend. Additional performances include QVC (Nov. 25) and the Christmas Day edition of NBC's "Today."

And next year, Straight No Chaser will find out if its magic extends beyond the holiday season. The group is finishing up "With a Twist," a pop album due in spring 2010. *—Crystal Bell*

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

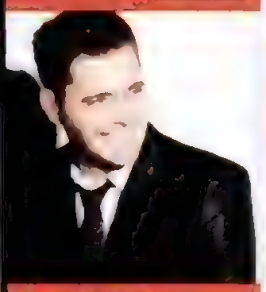


OY WOWS

s Lady Antebellum stirs country charts (see page after its Country Music . Awards wins, its "Need Now" rises to No. 5 on the oard Hot 100 (with 00 downloads). It's the country group to reach op 10 since the Dixie ks in 2007 and the best al sales week for a song country group.

ANITY' RISES

ter Fox TV's "Glee" cased the song "Defying ity" from the musical ked," the Broadway cast n nets its best sales since Christmas (6,000; up 85%) he original "Defying" has st sales week (9,000 nloads).



AR SANTA

chael Bublé is among the s on "Letters to Santa," bows at No. 74 on the oard 200. Sold only gh U.S. Post Offices, it ebuts at No. 11 on by Albums and No. 3 on tional Jazz Albums.

CHART BEAT

npire State of Mind" nes the first New York- ed Billboard Hot 100 No. 1 similar entries to reach the Include Reg Owen & His stra's "Manhattan ual," the Ad Libs' and ttan Transfer's "Boy From ork City" and R. Kelly's am City."

art Beat reader Pablo n of Berkeley, Calif., notes 9 years after peaking at No. Moments' "Love on a Two- treet" reaches the Hot summit as a sample in ire State of Mind." Nelson oints out that the survey w hosted a No. 1 by an act iels "like such an insomniac" City, "Fireflies") followed by t-topping anthem for the at never sleeps.

Read Chart Beat every week at billboard.com/chartbeat.

Bon Jovi Comes Full 'Circle' With Fourth No. 1

Bon Jovi claims its fourth No. 1 album on the Billboard 200 as "The Circle" lands in the penthouse with 163,000 copies sold, according to Nielsen SoundScan.

It's the band's second topper in a row, following its 2007 release "Lost Highway." The latter bowed with 292,000—the group's best sales week since SoundScan began tabulating sales in 1991.


BON JOVI

Still, the opening for "Circle" is in line with the band's last few debuts. "Have a Nice Day" started with an "Oprah Winfrey Show"-infused 202,000 in 2005, "Bounce" bowed with 160,000 in 2002, and "Crush" crashed in with 115,000 in 2000.

An astute observer pointed out to me that the first-week sales for "Lost" appear to be an anomaly in the band's traditional sales pattern, hence why the start for "Circle" seems disproportionately smaller.

The opening week for "Lost" in 2007 was likely aided by the band's then newfound success in the country market. In 2006, the group had reached No. 1 on the Hot Country Songs chart with "Who Says You Can't Go Home" (with **Sugarland's Jennifer Nettles**), a track from its "Have a Nice Day" album.



That hit helped build a bridge to country radio and fans, for the first single from "Lost Highway," "(You Want To) Make a Memory," reached No. 35 on the Hot Country Songs chart. Additionally, "Lost" could have been interpreted as the band's "country" album, as it was recorded in Nashville with veteran country producer **Dann Huff** and featured guests **LeAnn Rimes** and **Big & Rich**.

All of that friendliness toward country likely helped "Lost," especially in its first week.

The new "Circle" isn't coming across as a country set, nor was its first single, "We Weren't Born to Follow," promoted to country radio. The song is, however, bulleted for a second week at No. 11 on the Adult Top 40 chart while it rises to No. 17 on Adult Contemporary.

Additionally, the first-week sales for "Circle" could have been hampered because it was physically available only in the CD/DVD configuration. A CD-only version of the album will be released Nov. 23. It's sort of a reverse deluxe-edition scenario, which kicked into gear more than a year ago, when Sugarland released the higher-priced deluxe version of "Love on the Inside" one week before the standard edition hit stores.

The "Circle" CD/DVD carries a list price of $19.99, though retailers were selling it for between $11.99 and $14.99 last week. Generally, most high-profile CD-only sets are offered for around $9.99 in their first week, so perhaps some consumers frowned at the higher price for the "Circle" package.

All told, the veteran group has racked up 10 top 10 albums, and all of its studio releases since 1986 have reached the top 10. Including Bon Jovi, only 17 rock bands have claimed top 10 sets on the Billboard 200 in the '80s, '90s and '00s.

50 AND COUNTING: The world has waited months for **50 Cent's** often-delayed new album to arrive, and now we must wait one more week before the set graces the Billboard 200.

The digital version of the rapper's "Before I Self Destruct" was rush-released in the United States through Apple's iTunes store on Monday, Nov. 9, ahead of its CD counterpart's bow on Monday, Nov. 16.

All configurations of the set were originally scheduled to drop on Monday, Nov. 23, but the set leaked to the Internet nearly a month before that, prompting Interscope Records and Universal Music Group Distribution to push its release forward.

Because of this situation, Interscope has requested that Billboard and Nielsen SoundScan uphold an existing policy regarding album Internet leaks.

In a rule instituted nearly a year ago based on industry input, a label may ask Nielsen SoundScan to hold the digital sales of an album title for up to one week, and Billboard to delay charting that title, when a leak has resulted in a digital album beating its physical counterpart to market. Therefore, the first-week digital sales for "Before" will be added to its overall retail sum for the week ending Nov. 22 and the title will debut in next week's issue.

Billboard, along with Nielsen SoundScan, will review the merit of maintaining this rule. ••••

Market Watch

A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,043,000	1,471,000	19,635,000
Last Week	6,860,000	1,424,000	18,419,000
Change	2.7%	3.3%	6.6%
This Week Last Year	8,909,000	1,395,000	19,779,000
Change	-20.9%	5.4%	0.7%

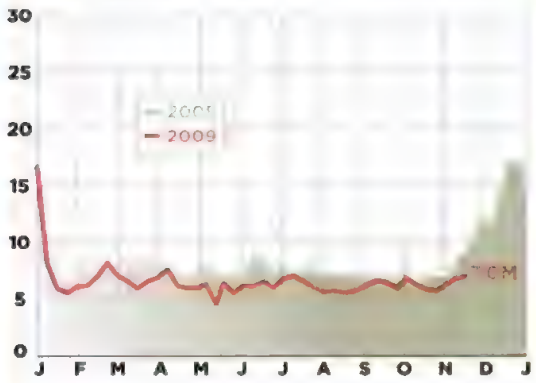
*Digital album sales are also counted within album sales

Year-To-Date

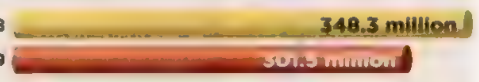
	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	348,302,000	301,506,000	-13.4%
Digital Tracks	925,494,000	1,017,889,000	10.0%
Store Singles	1,467,000	1,589,000	8.3%
Total	**1,275,263,000**	**1,320,984,000**	**3.6%**
Albums w/TEA*	440,851,500	403,294,900	-8.5%

*Includes track equivalent albums (track TEA) with 10 track downloads equivalent to one album sale

Weekly Album Sales (Million Units)



ALBUM SALES

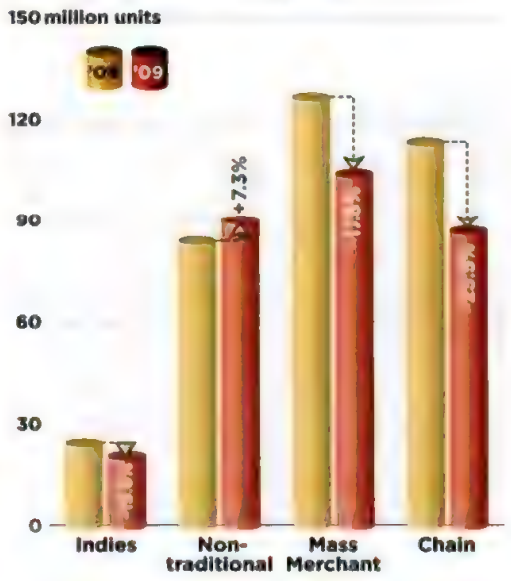


SALES BY ALBUM FORMAT

CD	290,788,000	233,907,000	-19.6%
Digital	55,852,000	65,444,000	17.2%
Vinyl	1,545,000	2,106,000	36.3%
Other	117,000	51,000	-56.4%

For week ending Nov 15, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by nielsen SoundScan

Year-To-Date Album Sales By Store Type



THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER · DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 2 WKS BON JOVI	The Circle		1
2	3	-		ANDREA BOCELLI	My Christmas		2
3	1	-		CARRIE UNDERWOOD	Play On		1
4	2	1		MICHAEL JACKSON	Michael Jackson's This Is It (Soundtrack)		1
5	6	3		TAYLOR SWIFT	Fearless	3	1
6	5			VARIOUS ARTISTS	NOW 32		5
7	8	7		MICHAEL BUBLE	Crazy Love		1
8	NEW			FLYLEAF	Memento Mori		8
9	7	-		SOUNDTRACK	Glee: Season One, The Music Volume 1		1
10	10	8		SOUNDTRACK	The Twilight Saga: New Moon		1
11	24	29	83	GREATEST GAINER LADY ANTEBELLUM	Lady Antebellum		4
12	9	6		STING	If On A Winter's Night...		6
13	NEW			SWITCHFOOT	Hello Hurricane		12
14	16	9		TIM MCGRAW	Southern Voice		2
15	22	22		ZAC BROWN BAND	The Foundation		11
16	15	10		JAY-Z	The Blueprint 3		1
17	17	12		MILEY CYRUS	The Time Of Our Lives (EP)		1
18	18	19		OWL CITY	Ocean Eyes		8
19	NEW			DASHBOARD CONFESSIONAL	Alter The Ending		18
20	20	13		THE BLACK EYED PEAS	The E.N.D.		1
21	NEW			WALE	Attention: Deficit		21
22	NEW			BRITNEY SPEARS	The Singles Collection		22
23	13	4		ROD STEWART	Soulbook		4
24	21	23		LADY GAGA	The Fame		4
25	14	2		CREED	Full Circle		1
26	19	5		TRANS-SIBERIAN ORCHESTRA	Night Castle		5
27	44	67		DARIUS RUCKER	Learn To Live		1
28	11	-		FOO FIGHTERS	Greatest Hits		11
29	NEW			HOLLYWOOD UNDEAD	Desperate Measures		29
30	29	33		MIRANDA LAMBERT	Revolution		6
31	31	35		JASON ALDEAN	Wide Open		4
32	7	-		WEEZER	Raditude		7
33	30	38		SOUNDTRACK	Hannah Montana: The Movie		1
34	56	80		SUGARLAND	Gold And Green		34
35	NEW			JASON MRAZ	Jason Mraz s A Beautiful Mess-Live On Earth		35
36	53	58		TAYLOR SWIFT	Taylor Swift	4	6
37	92	78		BEYONCE	I Am . Sasha Fierce	2	1
38	23	28		KINGS OF LEON	Only By The Night		4
39	NEW			AC DC	Backtracks		39
40	38	46		VARIOUS ARTISTS	WOW Hits 2010		35
41	26			BREAKING BENJAMIN	Dear Agony		4
42	153	149	67	PACE SETTER JAMEY JOHNSON	That Lonesome Song		28
43	105	97		SUGARLAND	Love On The Inside	2	1
44	12			SLAYER	World Painted Blood		11
45	73	86		MANNHEIM STEAMROLLER	Christmas: 25th Anniversary Collection		45
46	78	60		DAUGHTRY	Leave This Town		1
47	32	32		TOBY KEITH	American Ride		4
48	39	39		SELENA GOMEZ & THE SCENE	Kiss And Tell		5
49	51	49		TREY SONGZ	Ready		9
50	55			PINK	Funhouse		1
51	36	24		BEBE & CECE WINANS	Still		
52	33	25		BARBRA STREISAND	Love Is The Answer		
53	48	143		THE BEATLES	The Beatles In Stereo		
54	26	15		THE SWELL SEASON	Strict Joy		
55	74	79		CHRIS TOMLIN	Glory In The Highest: Christmas Songs Of Worship		
56	45	37		DRAKE	So Far Gone (EP)		
57	RE-ENTRY			MELANIE FIONA	The Bridge		
58	41	31		MARIAH CAREY	Memoirs Of An Imperfect Angel		
59	49	42		PARAMORE	Brand New Eyes		
60	57	51		NICKELBACK	Dark Horse	2	
61	83	88		KEITH URBAN	Defying Gravity		
62	64	72		REBA	Keep On Loving You		
63	65	61		BROOKS & DUNN	#1s ... And Then Some		
64	47	40		ALICE IN CHAINS	Black Gives Way To Blue		
65	43	30		WHITNEY HOUSTON	I Look To You		
66	NEW			TORI AMOS	Midwinter Graces		
67	52	47		LUKE BRYAN	Doin' My Thing		
68	118	116		BRAD PAISLEY	American Saturday Night		
69	54	43		PEARL JAM	Backspacer		
70	85	68		GEORGE STRAIT	Twang		
71	63	53		MUSE	The Resistance		
72	27	-		STEVEN CURTIS CHAPMAN	Beauty Will Rise		
73	34	-		ALAN JACKSON	Songs Of Love And Heartache		
74	NEW			VARIOUS ARTISTS	Letters To Santa: A Holiday Musical Collection		
75	76	77		DAVID ARCHULETA	Christmas From The Heart		
76	40	11		JACK JOHNSON	En Concert		
77	60	50		THREE DAYS GRACE	Life Starts Now		
78	59	57		COLBIE CAILLAT	Breakthrough		
79	133	193		VARIOUS ARTISTS	NOW That's What I Call A Country Christmas		
80	94	94		KENNY CHESNEY	Greatest Hits II		
81	80	64		SOUNDTRACK	Twilight	2	
82	77	56		VARIOUS ARTISTS	NOW 31		
83	42	-		CHICKENFOOT	Chickenfoot		
84	NEW			ALEJANDRO SANZ	Paraiso Express		
85	71	63		SKILLET	Awake		
86	69	52		MAXWELL	BLACKsummers night		
87	68	48		HARRY CONNICK, JR.	Your Songs		
88	72	65		EMINEM	Relapse		
89	70	17		TRAIN	Save Me, San Francisco		
90	79	54		ROSANNE CASH	The List		
91	NEW			JENCARLOS	Buscame		
92	82	69		SHINEDOWN	The Sound Of Madness		
93	88	75		CHRIS YOUNG	The Man I Want To Be		
94	99	93		RASCAL FLATTS	Unstoppable		
95	87	74		BOB DYLAN	Christmas In The Heart		
96	126	105		VARIOUS ARTISTS	NOW That's What I Call Country Vol. 2		
97	66	41		KISS	Sonic Boom		
98	176	-		VARIOUS ARTISTS	Disney Holiday Magic 2009		
99		-		STRAIGHT NO CHASER	Christmas Cheers		
100	89	82		KUTLESS	It Is Well		

8

The band's second album (and first top 10) arrives with a career-high 56,000 and also starts at No. 1 on Top Christian Albums. Its self-titled debut spent a whopping 133 weeks on the Billboard 200, peaking at No. 57.



22

The diva's second hits compilation (27,000 copies) includes her recent Hot 100 No. 1 "3," plus another 17 singles. All told, 17 of the 18 tracks on the album were hits on the Mainstream Top 40 chart.

29

The rock band's new odds 'n sods set, paired with a live DVD, starts with 21,000. Meanwhile, at No. 57, Melanie Fiona re-enters after the set was released last week as a physical CD, following a three-week window as a digital exclusive.



35

As the singer's tour reaches South America this week, his new live CD/DVD release starts with 16,000 copies. He'll return to the United States for a pair of charity concerts Dec. 21 in New York.



39

A $199 super deluxe version of this rarities album comes packaged with a real working amplifier, two DVDs, a 164-page coffee-table book, a vinyl LP and other memorabilia.

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	Title	CERT.	PEAK POSITION
31	127	127		NEIL DIAMOND [illegible] SONY MUSIC (11.98)	A Cherry Cherry Christmas		
32	37	–		NIRVANA [illegible] UME INTERSCOPE (13.98) •	Live At Reading		
33	62	16		WOLFMOTHER [illegible] INTERSCOPE 013365[illegible]64 (13.98)	Cosmic - Egg		
34	58	14		TECH N9NE [illegible] (18.98	K.O.D		
35	95	76		KID CUDI [illegible] UNIVERSAL MOTOWN 013[illegible] LMRG (13.98) •	Man On The Moon: The End Of Day		
36	102	107		DAVID CROWDER BAND [illegible] (17.98	Church Music		
37	86	70		LYNYRD SKYNYRD [illegible] ROADRUNNER (18.98)	God & Guns		
38	97	–		TAMELA MANN [illegible] (18.98)	The Master Plan		
39	93	90		CAGE THE ELEPHANT [illegible] (18.98)	Cage The Elephant		
40	NEW			VICTOR MANUELLE [illegible] LATIN (13.98)	Yo Mismo		
41	46	–		AMERIE [illegible] AM [illegible] MG (13.98	In Love & War		
42	119	123		SOUNDTRACK [illegible] (18.98)	Hannah Montana 3		
43	103	98		PHOENIX [illegible] GLASSNOTE (17.98	Wolfgang Amadeus Phoenix		
44	91	66		MADONNA [illegible] 29408 (18.98)	Celebration		
45	188	157		SUGARLAND [illegible] 013[illegible]91 EMI MUSIC (14.98) CD/DVD •	LIVE On The Inside		
46	149	138		BILLY CURRINGTON [illegible] MCA (13.98)	Little Bit Of Everything		
47	50	–		RYAN LESLIE [illegible] CASABLANCA/UNIVERSAL MOTOWN 013[illegible] LMRG (13.98)	Transition		
48	98	62		MARIO [illegible] HMG (13.98)	D.N.A		
49	111	84		DETHKLOK [illegible] (17.98) M (13.98)	Metalocalypse: Dethalbum II (Soundtrack)		
50	104	85		FIVE FINGER DEATH PUNCH [illegible] •	War Is The Answer		
51	114	99		RASCAL FLATTS [illegible] (18.98)	Greatest Hits Volume 1		
52	35	–		JULIAN CASABLANCAS [illegible] (18.98)	Phrazes For The Young		
53	113	100		KELLY CLARKSON [illegible] (13.98 •	All I Ever Wanted		
54	25	–		SAY ANYTHING [illegible] RCA 56410[illegible] RMG (11.98)	Say Anything		
55	84	20		BRIAN MCKNIGHT [illegible] (17.98) •	Evolution Of A Man		
56	75	18		ATREYU [illegible] (13.98	Congregation Of The Damned		
57	125	144		DEMI LOVATO [illegible] (15.98	Here We Go Again		
58	107	87		THEORY OF A DEADMAN [illegible] (18.98) •	Scars & Souvenirs	●	20
59	110	81		THE AVETT BROTHERS [illegible] NW MUSIC (12.98	I and Love and You		
60	158	161		JACKSON 5 [illegible] (11.98	Ultimate Christmas Collection		
61	122	108		HOLLYWOOD UNDEAD [illegible] (18.98)	Swan Songs	●	24
62	109	89		FRED HAMMOND [illegible] (13.98)	Love Unstoppable		
63	164	148	31	THE FRAY [illegible] SONY MUSIC (13.98) •	The Fray	●	1
64	112	111		FOREIGNER [illegible] 521324 EXPRESS (18.98) CD/DVD •	Can't Slow Down		
65	81	21		TEGAN AND SARA [illegible] WARNER BROS (14.98	Sainthood		
66	129	129		LIL WAYNE [illegible] (18.98	Tha Carter III	■	1
67	123	101		MONSTERS OF FOLK [illegible] (18.98	Monsters Of Folk		
68	128	118		SOUNDTRACK [illegible] (12.98)	Disney: Phineas And Ferb		
69	NEW			JONAS BROTHERS [illegible] (18.98) CD/DVD •	Walmart Soundcheck: Live (EP)		
70	108	–		VARIOUS ARTISTS [illegible] SONY MUSIC (18.98)	NOW That's What I Call Dance Classics		
71	146	135	30	ROB THOMAS [illegible] ATLANTIC 521814 A (18.98 •	Cradlesong		
72	116	–	2	BEE GEES [illegible] REPRISE 521352 WARNER STRATEGIC MARKETING (15.98 •	The Ultimate Bee Gees		
73	151	132		JUSTIN MOORE [illegible] (17.98	Justin Moore		
74	145	124		DAVE MATTHEWS BAND [illegible] RMG (18.98 •	Big Whiskey And The GrooGrux King	■	1
75	140	130		BOYS LIKE GIRLS [illegible] SONY MUSIC (17.98	Love Drunk		
76	134	109		CHEVELLE [illegible] (11.98	Sci-Fi Crimes		
77	121	73	41	RAMMSTEIN [illegible] 521358 VAGRANT (18.98)	Liebe Ist Fur Alle Da		
78	156	172		KIDZ BOP KIDS [illegible] (18.98	Kidz Bop 16		
79	106	59		JOSS STONE [illegible] (16.98)	Colour Me Free!		
80	141	128	24	GREEN DAY [illegible] WARNER BROS (18.98)	21st Century Breakdown	●	1
81	127	127		NEIL DIAMOND [illegible] SONY MUSIC (11.98)	A Cherry Cherry Christmas		
82	37	–		NIRVANA [illegible] UME INTERSCOPE (13.98) •	Live At Reading		
83	62	16		WOLFMOTHER [illegible] INTERSCOPE 013365[illegible]64 (13.98)	Cosmic - Egg		
84	58	14		TECH N9NE [illegible] (18.98	K.O.D		
85	95	76		KID CUDI [illegible] UNIVERSAL MOTOWN 013[illegible] LMRG (13.98) •	Man On The Moon: The End Of Day		
86	102	107		DAVID CROWDER BAND [illegible] (17.98	Church Music		
87	86	70		LYNYRD SKYNYRD [illegible] ROADRUNNER (18.98)	God & Guns		
88	97	–		TAMELA MANN [illegible] (18.98)	The Master Plan		
89	93	90		CAGE THE ELEPHANT [illegible] (18.98)	Cage The Elephant		
90	NEW			VICTOR MANUELLE [illegible] LATIN (13.98)	Yo Mismo		
91	46	–		AMERIE [illegible] AM [illegible] MG (13.98	In Love & War		
92	119	123		SOUNDTRACK [illegible] (18.98)	Hannah Montana 3		
93	103	98		PHOENIX [illegible] GLASSNOTE (17.98	Wolfgang Amadeus Phoenix		
94	91	66		MADONNA [illegible] 29408 (18.98)	Celebration		
95	188	157		SUGARLAND [illegible] 013[illegible]91 EMI MUSIC (14.98) CD/DVD •	LIVE On The Inside		
96	149	138		BILLY CURRINGTON [illegible] MCA (13.98)	Little Bit Of Everything		
97	50	–		RYAN LESLIE [illegible] CASABLANCA/UNIVERSAL MOTOWN 013[illegible] LMRG (13.98)	Transition		
98	98	62		MARIO [illegible] HMG (13.98)	D.N.A		
99	111	84		DETHKLOK [illegible] (17.98) M (13.98)	Metalocalypse: Dethalbum II (Soundtrack)		
100	104	85		FIVE FINGER DEATH PUNCH [illegible] •	War Is The Answer		
101	114	99		RASCAL FLATTS [illegible] (18.98)	Greatest Hits Volume 1		
102	35	–		JULIAN CASABLANCAS [illegible] (18.98)	Phrazes For The Young		
103	113	100		KELLY CLARKSON [illegible] (13.98 •	All I Ever Wanted		
104	25	–		SAY ANYTHING [illegible] RCA 56410[illegible] RMG (11.98)	Say Anything		
105	84	20		BRIAN MCKNIGHT [illegible] (17.98 •	Evolution Of A Man		
106	75	18		ATREYU [illegible] (13.98	Congregation Of The Damned		
107	125	144		DEMI LOVATO [illegible] (15.98	Here We Go Again		
108	107	87		THEORY OF A DEADMAN [illegible] (18.98) •	Scars & Souvenirs	●	20
109	110	81		THE AVETT BROTHERS [illegible] NW MUSIC (12.98	I and Love and You		
110	158	161		JACKSON 5 [illegible] (11.98	Ultimate Christmas Collection		
111	122	108		HOLLYWOOD UNDEAD [illegible] (18.98)	Swan Songs	●	24
112	109	89		FRED HAMMOND [illegible] (13.98)	Love Unstoppable		
113	164	148	31	THE FRAY [illegible] SONY MUSIC (13.98) •	The Fray	●	1
114	112	111		FOREIGNER [illegible] 521324 EXPRESS (18.98) CD/DVD •	Can't Slow Down		
115	81	21		TEGAN AND SARA [illegible] WARNER BROS (14.98	Sainthood		
116	129	129		LIL WAYNE [illegible] (18.98	Tha Carter III	■	1
117	123	101		MONSTERS OF FOLK [illegible] (18.98	Monsters Of Folk		
118	128	118		SOUNDTRACK [illegible] (12.98)	Disney: Phineas And Ferb		
119	NEW			JONAS BROTHERS [illegible] (18.98) CD/DVD •	Walmart Soundcheck: Live (EP)		
120	108	–		VARIOUS ARTISTS [illegible] SONY MUSIC (18.98)	NOW That's What I Call Dance Classics		
121	146	135	30	ROB THOMAS [illegible] ATLANTIC 521814 A (18.98 •	Cradlesong		
122	116	–	2	BEE GEES [illegible] REPRISE 521352 WARNER STRATEGIC MARKETING (15.98 •	The Ultimate Bee Gees		
123	151	132		JUSTIN MOORE [illegible] (17.98	Justin Moore		
124	145	124		DAVE MATTHEWS BAND [illegible] RMG (18.98 •	Big Whiskey And The GrooGrux King	■	1
125	140	130		BOYS LIKE GIRLS [illegible] SONY MUSIC (17.98	Love Drunk		
126	134	109		CHEVELLE [illegible] (11.98	Sci-Fi Crimes		
127	121	73	41	RAMMSTEIN [illegible] 521358 VAGRANT (18.98)	Liebe Ist Fur Alle Da		
128	156	172		KIDZ BOP KIDS [illegible] (18.98	Kidz Bop 16		
129	106	59		JOSS STONE [illegible] (16.98)	Colour Me Free!		
130	141	128	24	GREEN DAY [illegible] WARNER BROS (18.98)	21st Century Breakdown	●	1



115

Up 110%, the duo's album profits from its exposure on last week's Country Music Assn. Awards telecast (see page 49). And, it's never too late to trumpet a fun feat: The pair is only the sixth act this year to concurrently chart three albums.



139

Wal-Mart released two "Soundcheck" CD/DVD packages last week: this one from the Jonas Brothers (5,000) and one from Demi Lovato, which just misses the tally (2,000).

160

The British star's album title couldn't be any more ironic, as the set debuts at No. 2 on the U.K. Albums chart this week, edged out by a No. 1 entry from vocal quartet JLS, last year's "X Factor" runner-up.

189

The 32-song film soundtrack boasts a stellar lineup, including tracks from the Who, Cream, the Jimi Hendrix Experience, the Supremes, the Beach Boys, David Bowie and Dusty Springfield.



198

Just creeping onto the list is this six-song digital EP from the band that sold 3,000 downloads last week. Its songs were recorded May 28 at a gig in Tokyo.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	Title	CERT.	PEAK POSITION
131	152	155		AVENTURA [illegible] (14.98)	The Last	2	
132	115	103		VARIOUS ARTISTS [illegible] PRODUCTS 8410 STARBUCKS (12.98)	Up, Down, Turn Around: Circa 80		
133	162	179		JONAS BROTHERS [illegible] (18.98)	Lines, Vines And Trying Times		
134	NEW			ARTIE LANGE [illegible] FACTORY (11.98)	Jack And Coke		
135	NEW			VARIOUS ARTISTS [illegible] (18.98)	All Wrapped Up: Vol. 2 (EP)		
136	157	115		DAVID GRAY [illegible] MERCER STREET (13.98	Draw The Line		
137	144	126		PITBULL [illegible] POLO GROUNDS/LAVA 52991 RMG (13.98)	Rebelution		
138	117	45		PINK MARTINI [illegible] (15.98)	Splendor In The Grass		
139	67	–		THE ALMOST [illegible] (12.98	Monster Monster		
140	NEW			ROBBIE WILLIAMS [illegible] VIRGIN 8[illegible] ASTRALWERKS (18.98)	Reality Killed The Video Star		
141	155	112		CHRISETTE MICHELE [illegible] (18.98) •	Epiphany		
142	100	27		EDNITA [illegible] (17.98)	Soy		
143	NEW			KIDZ BOP KIDS [illegible] (18.98	Kidz Bop Christmas		
144	194	195		COLT FORD [illegible] (16.98)	Ride Through The Country		
145	120	44		TRIPLE C'S [illegible] AM 013[illegible]WARNER BROS (13.98)	Custom Cars & Cycles		
146	143	121		LIL' BOOSIE [illegible] ATLANTIC/WARNER BROS (18.98	SuperBad: The Return Of Boosie Bad Azz		
147	147	145		BRANDI CARLILE [illegible] (11.98	Give Up The Ghost		
148	169	182		KELLIE PICKLER [illegible] (11.98) •	Kellie Pickler		
149	150	119		K'JON [illegible] UNIVERSAL REPUBLIC 013[illegible] LMRG (13.98	I Get Around		
150	132	96		THE FLAMING LIPS [illegible] WARNER BROS 520[illegible] (13.98) •	Embryonic		
151	NEW			DJ DRAMA PRESENTS WYCLEF JEAN AKA TOUSSAINT ST. JEAN [illegible] (11.98	From The Hut, To The Projects, To The Mansion		
152	148	131		JEREMIH [illegible] (12.98	Jeremih		
153	139	104		LYLE LOVETT [illegible] (13.98)	Natural Forces		
154	177	–		MARCO ANTONIO SOLIS [illegible] (14.98) CD/DVD •	Mas de Marco Antonio Solis		
155	[illegible]	142		SICK PUPPIES [illegible] (12.98	Tri-Polar		
156	159	110		SOUNDTRACK [illegible] (18.98)	Transformers: Revenge Of The Fallen: The Album		
157	[illegible]			HALESTORM [illegible] AG (13.98	Halestorm		
158	154	141		AFI [illegible] (13.98	Crash Love		
159	138	83		FLIGHT OF THE CONCHORDS [illegible] (13.98	I Told You I Was Freaky (Soundtrack)		
160	135	92		KAREN O AND THE KIDS [illegible] (11.98)	Where The Wild Things Are (Soundtrack)		
161	161	137		FABOLOUS [illegible] (12.98 •	Loso's Way (Soundtrack)		
162	NEW			SNOW PATROL [illegible] (11.98	Up To Now		
163	166	133		PETE YORN & SCARLETT JOHANSSON [illegible] (17.98	Break Up		
164	187	–		EL TRONO DE MEXICO [illegible] (11.98	Hasta Mi Final		
165	NEW			JIM BRICKMAN [illegible] (9.98	Joy		
166	124	34		GOV'T MULE [illegible] (14.98	By A Thread		
167	RE-ENTRY			MAYDAY PARADE [illegible] AG (13.98)	Anywhere But Here		
168	173	153		NEW BOYZ [illegible] 520420/WARNER BROS (13.98)	Skinny Jeanz And A Mic		
169	NEW			SOUNDTRACK [illegible] UNIVERSAL REPUBLIC 013[illegible]MRG (13.98)	Pirate Radio		
170	178	174		COLDPLAY [illegible] (18.98)	Viva La Vida or Death And All His Friends	■	1
171	167	150		LMFAO [illegible] (10.98)	Party Rock		
172	180	171		RISE AGAINST [illegible] INTERSCOPE 3[illegible] (13.98)	Appeal To Reason		
173	191	173		LETOYA [illegible] (18.98	Lady Love		
174	196	–		DIERKS BENTLEY [illegible] (18.98)	Feel That Fire		
175	NEW			DOLLY PARTON [illegible] (18.98 CD/DVD •	Live From London		
176	NEW			SELAH [illegible] (18.98	You Deliver Me		
177	NEW			BIG KENNY [illegible] EVERYBODY GLOBAL 521813 BIGGER PICTURE (13.98)	The Quiet Time Of A Rock And Roll Farm Boy		
178	NEW			GREEN DAY [illegible] WARNER BROS (14.98)	Last Night On Earth (Live In Toyko) (EP)		
179	RE-ENTRY			ANTHONY HAMILTON [illegible] (13.98	The Point Of It All		
180	RE-ENTRY			DAVID GUETTA [illegible] 864[illegible] ASTRALWERKS (18.98	One Love		
151	152	155		AVENTURA [illegible] (14.98)	The Last	2	
152	115	103		VARIOUS ARTISTS [illegible] PRODUCTS 8410 STARBUCKS (12.98)	Up, Down, Turn Around: Circa 80		
153	162	179		JONAS BROTHERS [illegible] (18.98)	Lines, Vines And Trying Times		
154	NEW			ARTIE LANGE [illegible] FACTORY (11.98)	Jack And Coke		
155	NEW			VARIOUS ARTISTS [illegible] (18.98)	All Wrapped Up: Vol. 2 (EP)		
156	157	115		DAVID GRAY [illegible] MERCER STREET (13.98	Draw The Line		
157	144	126		PITBULL [illegible] POLO GROUNDS/LAVA 52991 RMG (13.98)	Rebelution		
158	117	45		PINK MARTINI [illegible] (15.98)	Splendor In The Grass		
159	67	–		THE ALMOST [illegible] (12.98	Monster Monster		
160	NEW			ROBBIE WILLIAMS [illegible] VIRGIN 8[illegible] ASTRALWERKS (18.98)	Reality Killed The Video Star		
161	155	112		CHRISETTE MICHELE [illegible] (18.98) •	Epiphany		
162	100	27		EDNITA [illegible] (17.98)	Soy		
163	NEW			KIDZ BOP KIDS [illegible] (18.98	Kidz Bop Christmas		
164	194	195		COLT FORD [illegible] (16.98)	Ride Through The Country		
165	120	44		TRIPLE C'S [illegible] AM 013[illegible]WARNER BROS (13.98)	Custom Cars & Cycles		
166	143	121		LIL' BOOSIE [illegible] ATLANTIC/WARNER BROS (18.98	SuperBad: The Return Of Boosie Bad Azz		
167	147	145		BRANDI CARLILE [illegible] (11.98	Give Up The Ghost		
168	169	182		KELLIE PICKLER [illegible] (11.98) •	Kellie Pickler		
169	150	119		K'JON [illegible] UNIVERSAL REPUBLIC 013[illegible] LMRG (13.98	I Get Around		
170	132	96		THE FLAMING LIPS [illegible] WARNER BROS 520[illegible] (13.98) •	Embryonic		
171	NEW			DJ DRAMA PRESENTS WYCLEF JEAN AKA TOUSSAINT ST. JEAN [illegible] (11.98	From The Hut, To The Projects, To The Mansion		
172	148	131		JEREMIH [illegible] (12.98	Jeremih		
173	139	104		LYLE LOVETT [illegible] (13.98)	Natural Forces		
174	177	–		MARCO ANTONIO SOLIS [illegible] (14.98) CD/DVD •	Mas de Marco Antonio Solis		
175	[illegible]	142		SICK PUPPIES [illegible] (12.98	Tri-Polar		
176	159	110		SOUNDTRACK [illegible] (18.98)	Transformers: Revenge Of The Fallen: The Album		
177	[illegible]			HALESTORM [illegible] AG (13.98	Halestorm		
178	154	141		AFI [illegible] (13.98	Crash Love		
179	138	83		FLIGHT OF THE CONCHORDS [illegible] (13.98	I Told You I Was Freaky (Soundtrack)		
180	135	92		KAREN O AND THE KIDS [illegible] (11.98)	Where The Wild Things Are (Soundtrack)		
181	161	137		FABOLOUS [illegible] (12.98 •	Loso's Way (Soundtrack)		
182	NEW			SNOW PATROL [illegible] (11.98	Up To Now		
183	166	133		PETE YORN & SCARLETT JOHANSSON [illegible] (17.98	Break Up		
184	187	–		EL TRONO DE MEXICO [illegible] (11.98	Hasta Mi Final		
185	NEW			JIM BRICKMAN [illegible] (9.98	Joy		
186	124	34		GOV'T MULE [illegible] (14.98	By A Thread		
187	RE-ENTRY			MAYDAY PARADE [illegible] AG (13.98)	Anywhere But Here		
188	173	153		NEW BOYZ [illegible] 520420/WARNER BROS (13.98)	Skinny Jeanz And A Mic		
189	NEW			SOUNDTRACK [illegible] UNIVERSAL REPUBLIC 013[illegible]MRG (13.98)	Pirate Radio		
190	178	174		COLDPLAY [illegible] (18.98)	Viva La Vida or Death And All His Friends	■	1
191	167	150		LMFAO [illegible] (10.98)	Party Rock		
192	180	171		RISE AGAINST [illegible] INTERSCOPE 3[illegible] (13.98)	Appeal To Reason		
193	191	173		LETOYA [illegible] (18.98	Lady Love		
194	196	–		DIERKS BENTLEY [illegible] (18.98)	Feel That Fire		
195	NEW			DOLLY PARTON [illegible] (18.98 CD/DVD •	Live From London		
196	RE-ENTRY			SELAH [illegible] (18.98	You Deliver Me		
197	NEW			BIG KENNY [illegible] EVERYBODY GLOBAL 521813 BIGGER PICTURE (13.98)	The Quiet Time Of A Rock And Roll Farm Boy		
198	NEW			GREEN DAY [illegible] WARNER BROS (14.98)	Last Night On Earth (Live In Toyko) (EP)		
199	RE-ENTRY			ANTHONY HAMILTON [illegible] (13.98	The Point Of It All		
200	RE-ENTRY			DAVID GUETTA [illegible] 864[illegible] ASTRALWERKS (18.98	One Love		

[illegible]A MANN	108	JASON MRAZ	36	SHINEDOWN	92	STRAIGHT NO CHASER	98
[illegible] MANUELLE	110	MUSE	71	SICK PUPPIES	175	BARBRA STREISAND	52
[illegible]	118	P		SKILLET	85	SUGARLAND 34 43	115
MATTHEWS BAND		[illegible]	68	SLAYER	44	THE [illegible] SEASON	54
[illegible]	144	PARAMORE	59	SNOW PATROL	182	TAYLOR SWIFT 5	36
[illegible]ELL	86	DOLLY PARTON	195	MARCO ANTONIO SOLIS		SWITCHFOOT	13
[illegible]AY PARADE	187	PEARL JAM	89		174	SOUNDTRACK	
[illegible]ODRAMA	14	PHOENIX	113	BRITNEY SPEARS	22	DISNEY PHINEAS AND	
MIDNIGHT	125	KELLIE PICKLER	188	ROD STEWART	23	FERB	138
[illegible]TTE MICHELE	161	PINK MARTINI	158	STING	12	GLEE SEASON ONE THE	
TERRY [illegible] FOLK	137	PITBULL	157	JOSS STONE	149	MUSIC VOLUME 1	8
[illegible] MOORE	143	Q		GEORGE STRAIT	70	T	
		KAREN O AND THE KIDS	180			[illegible]	104
		OWL CITY	18			TEGAN AND SARA	135
		R				THEORY OF A DEADMAN	128
		RAMMSTEIN	147			THIRD DAYS GRACE	77
		RASCAL FLATTS	54 121			TRAIN	89
		REBA	62			TRANS-SIBERIAN ORCHESTRA	26
		RISE AGAINST	192				
		DARIUS RUCKER	27				
		S					
		ALEJANDRO SANZ	84				
		SAY ANYTHING	124				
		SELAH	196				

HANNAH MONTANA 3	112	TREY SONGZ	49	V		W	
HANNAH MONTANA THE MOVIE	33	TRIPLE C'S	165	VARIOUS ARTISTS		WAY	21
PIRATE RADIO	189	EL TRONO DE MEXICO	184	ALL WRAPPED UP VOL 2 (EP)	155	WEEZER	32
THEORY OF A DEADMAN	128	U		DISNEY HOLIDAY MAGIC 2009	98	ROBBIE WILLIAMS	160
ROB THOMAS	141	[illegible]	3	LETTERS TO SANTA A HOLIDAY MUSICAL COLLECTION	74	BEBE & CECE WINANS	51
THREE DAYS GRACE	77	KEITH URBAN	61	NOW 31	82	WOLFMOTHER	103
CHRIS TOMLIN	55			NOW 32	6	Y	
TRAIN	89			NOW THAT'S WHAT I CALL A COUNTRY CHRISTMAS	79	PETE YORN & SCARLETT JOHANSSON	183
TRANS-SIBERIAN ORCHESTRA	26			NOW THAT'S WHAT I CALL [illegible] VOL 2	96	CHRIS YOUNG	93
				NOW THAT'S WHAT I CALL DANCE CLASSICS	140		
				UP DOWN TURN AROUND	152		
				[illegible] 80	152		
				WOW HITS 2010	40		

ALBUMS Billboard

SALES DATA COMPILED BY nielsen SoundScan

EXCLUSIVE CHARTS FROM BILLBOARD ONLINE

For more charts and chart details, go to billboard and billboard.com, refreshed every Thursday.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER · DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	2	32	#1 10 WKS JASON ALDEAN [illegible]	Wide Open	●
2	8	5	GREATEST GAINER MANNHEIM STEAMROLLER [illegible] AMERICAN GRAMAPHONE 2525 (18.98)	Christmas 25th Anniversary Collection	
3	3	9	BEBE & CECE WINANS [illegible]	Still	
4	1	3	THE SWELL SEASON [illegible] EPITAPH (17.98) +	Strict Joy	
5	5	6	PEARL JAM [illegible]	Backspacer	
6	4	24	CHICKENFOOT [illegible]	Chickenfoot	●
7	HOT SHOT DEBUT		JENCARLOS [illegible] BULLSEYE 8914 (12.98)	Buscame	
8	7	6	KISS [illegible]	Sonic Boom	
9	6	3	TECH N9NE [illegible]	K.O.D	
10	11	2	TAMELA MANN [illegible]	The Master Plan	
11	10	21	CAGE THE ELEPHANT DSP 49658* JIVE (13.98)	Cage The Elephant	
12	12	27	PHOENIX [illegible]	Wolfgang Amadeus Phoenix	
13	13	7	DETHKLOK [illegible] WILLIAMS STREET 60008 [ADULT SWIM] (13.98)	Metalocalypse: Dethalbum II (Soundtrack)	
14	9	3	BRIAN MCKNIGHT [illegible]	Evolution Of A Man	
15	17	4	MONSTERS OF FOLK [illegible]	Monsters Of Folk	
16	16	4	RAMMSTEIN [illegible] UNIVERSAL 2721358 VAGRANT (18.98)	Liebe Ist Fur Alle Da	
17	14	3	VARIOUS ARTISTS [illegible] STARBUCKS (12.98)	Up, Down, Turn Around Circa 80	
18	23	8	DAVID GRAY [illegible] MERCER STREET (13.98)	Draw The Line	
19	15	3	PINK MARTINI [illegible]	Splendor In The Grass	
20	28	28	COLT FORD [illegible] 1001 (16.98)	Ride Through The Country	
21	NEW		DJ DRAMA PRESENTS WYCLEF JEAN AKA TOUSSAINT ST. JEAN [illegible]	From The Hut, To The Projects, To The Mansion	
22	22	4	FLIGHT OF THE CONCHORDS [illegible]	I Told You I Was Freaky (Soundtrack)	
23	34	3	JIM BRICKMAN [illegible] COMPASS 49026 EX SOMERSET (9.98)	Joy	
24	18	3	GOV'T MULE [illegible]	By A Thread	
25	NEW		DOLLY PARTON [illegible] BUTTERFLY 2AV (18.98 CD/DVD) +	Live From London	
26	NEW		THROWDOWN [illegible]	Deathless	
27	RE-ENTRY		VICKIE WINANS [illegible]	How I Got Over	
28	26	57	JOURNEY [illegible]	Revelation	■
29	NEW		PUSCIFER C Is For (Please Insert Sophmonic G********a Reference Here) E.P. [illegible]		
30	21	3	BETWEEN THE BURIED AND ME [illegible]	The Great Misdirect	
31	30	16	RODRIGO Y GABRIELA [illegible] ATO (15.98 CD/DVD) +	11.11	
32	19	2	SOUNDTRACK [illegible]	NCIS: The Official TV Soundtrack Vol.-2	
33	35	11	THE XX [illegible]	XX	
34	32	8	VARIOUS ARTISTS [illegible]	Silky Soul Music: An All-Star Tribute To Maze Feat. Frankie Beverly	
35	NEW		KATATONIA [illegible]	Night Is The New Day	
36	41	12	EARNEST PUGH [illegible]	LIVE: Rain On Us	
37	50	2	WYNTON MARSALIS [illegible] COMPASS 49023 EX/SOMERSET (9.98)	Christmas Jazz Jam	
38	27	35	A DAY TO REMEMBER [illegible]	Homesick	
39	33	23	GRIZZLY BEAR [illegible]	Veckatimest	
40	31	6	TIESTO [illegible]	Kaleidoscope	
41	RE-ENTRY		PASSION PIT [illegible] 43686 COLUMBIA (12.98)	Manners	
42	40	10	PHISH [illegible]	Joy	
43	44	2	EDWARD SHARPE & THE MAGNETIC ZEROES [illegible]	Up From Below	
44	NEW		ERIN MCKEOWN [illegible]	Hundreds Of Lions	
45	43	2	MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE WITH BRIAN STOKES MITCHELL (NILSEN) [illegible]	Any Christmas Side	
46	NEW		ECHO AND THE BUNNYMEN [illegible]	The Fountain	
47	45	50	RAY LAMONTAGNE [illegible]	Gossip In The Grain	
48	36	31	SILVERSUN PICKUPS [illegible]	Swoon	
49	39	70	ALL TIME LOW [illegible]	Nothing Personal	
50	NEW		MF DOOM [illegible]	Metal Fingerz Doom Presents: Unexpected Guests	

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT · DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	NEW		#1 1 WK BON JOVI [illegible] ISLAND/IDJMG +	The Circle	1	
2	NEW		FLYLEAF [illegible] A&M/OCTONE/IGA	Memento Mori	8	
3	2	2	SOUNDTRACK [illegible] 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC	Glee: Season One: The Music Volume 1	9	
4	1	2	CARRIE UNDERWOOD [illegible] 19/ARISTA NASHVILLE/SMN	Play On	3	
5	NEW		SWITCHFOOT [illegible] WEA/EMI CHRISTIAN/PEOPLE/ATLANTIC/AG +	Hello Hurricane	13	
6	NEW		DASHBOARD CONFESSIONAL [illegible] VAGRANT/DGC/INTERSCOPE/IGA	Alter The Ending	19	
7	NEW		WALE [illegible] ALLIDO/INTERSCOPE/IGA	Attention Deficit	21	
8	4	18	OWL CITY [illegible] UNIVERSAL REPUBLIC/UMRG	Ocean Eyes	18	
9	7	31	TAYLOR SWIFT [illegible] BIG MACHINE +	Fearless	5	■
10	6	10	JAY-Z [illegible] ROC NATION/AG +	The Blueprint 3	16	■
11	NEW		JASON MRAZ [illegible] ATLANTIC/AG +	Jason Mraz's A Beautiful Mess-Live On Earth	35	
12	RE-ENTRY		LADY ANTEBELLUM [illegible] CAPITOL NASHVILLE	Lady Antebellum	11	■
13	15	8	MICHAEL BUBLE [illegible] 143/REPRISE/WARNER BROS +	Crazy Love	7	
14	19	51	LADY GAGA [illegible] STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	24	■
15	NEW		HOLLYWOOD UNDEAD [illegible] A&M/OCTONE/IGA +	Desperate Measures	29	
16	12	5	SOUNDTRACK [illegible] SUMMIT ENTERTAINMENT/ATLANTIC/AG	The Twilight Saga: New Moon	10	■
17	17	21	THE BLACK EYED PEAS [illegible] INTERSCOPE/IGA	The E.N.D.	20	■
18	RE-ENTRY		ZAC BROWN BAND [illegible] SOUTHERNER/HOME GROWN/ATLANTIC/AG	The Foundation	15	■
19	21	9	DARIUS RUCKER [illegible] CAPITOL NASHVILLE	Learn To Live	27	■
20	31	2	WEEZER [illegible] DGC/INTERSCOPE/IGA	Raditude	32	
21	5	3	KINGS OF LEON [illegible] RCA/RMG	Only By The Night	38	■
22	8	3	MICHAEL JACKSON [illegible] EPIC/SONY MUSIC	Michael Jackson's This Is It (Soundtrack)	4	
23	NEW		ARTIE LANGE [illegible] SHOUT! FACTORY	Jack And Coke	154	
24	RE-ENTRY		PINK [illegible] AFACE/JLG	Funhouse	50	■
25	13	3	CREED [illegible] +	Full Circle	25	

TOP HOLIDAY

THIS WEEK	LAST WEEK	ARTIST / TITLE IMPRINT & NUMBER · DISTRIBUTING LABEL (PRICE)	CERT.
1	1	#1 2 WKS ANDREA BOCELLI MY CHRISTMAS SUGAR 013437/DECCA (18.98)	
2	3	CASTING CROWNS PEACE ON EARTH BEACH STREET REUNION 10129 SONY MUSIC (13.98)	●
3	4	GREATEST GAINER TAYLOR SWIFT THE TAYLOR SWIFT HOLIDAY COLLECTION (EP) BIG MACHINE 0715 EX (6.98)	
4		STING IF ON A WINTER'S NIGHT... CHERRYTREE/DG 013329* UNIVERSAL CLASSICS GROUP (16.98) +	
5	5	JOSH GROBAN NOEL 143 REPRISE 231548 WARNER BROS (18.98) +	■
6	6	SUGARLAND GOLD AND GREEN MERCURY NASHVILLE 013326 UMGN (13.98)	
7	7	MANNHEIM STEAMROLLER CHRISTMAS 25TH ANNIVERSARY COLLECTION AMERICAN GRAMAPHONE 2525 (18.98)	
8	8	CHRIS TOMLIN GLORY IN THE HIGHEST CHRISTMAS SONGS OF WORSHIP [illegible]	
9	-	HOT SHOT DEBUT TORI AMOS MIDWINTER GRACES UNIVERSAL REPUBLIC 013629/UMRG (19.98 CD/DVD) +	
10	12	MICHAEL BUBLE LET IT SNOW! (EP) 143/REPRISE 279036 WARNER BROS (7.98)	
11	-	VARIOUS ARTISTS LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION CONCORD 2319066 EX (9.98)	
12	9	DAVID ARCHULETA CHRISTMAS FROM THE HEART 19/JIVE 57494 JLG (13.98)	
13	14	VARIOUS ARTISTS NOW THAT'S WHAT I CALL A COUNTRY CHRISTMAS EMI/UNIVERSAL 56260/SONY MUSIC (19.98)	
14	21	THE CHIPMUNKS WITH DAVID SEVILLE CHRISTMAS WITH THE CHIPMUNKS [illegible]	
15	17	TRANS-SIBERIAN ORCHESTRA THE LOST CHRISTMAS EVE LAVA 93146/AG (18.98)	■
16	16	CELTIC WOMAN A CHRISTMAS CELEBRATION MANHATTAN 70124 BLG (18.98)	
17	10	BOB DYLAN CHRISTMAS IN THE HEART COLUMBIA 57325/SONY MUSIC (13.98)	
18	16	FAITH HILL JOY TO THE WORLD WARNER BROS (NASHVILLE) 511500 WRN (18.98) +	●
19	25	VARIOUS ARTISTS DISNEY HOLIDAY MAGIC 2009 WALT DISNEY 004580 EX (6.98)	
20	11	STRAIGHT NO CHASER CHRISTMAS CHEERS ATCO/ATLANTIC 520740/AG (18.98)	
21	13	NEIL DIAMOND A CHERRY CHERRY CHRISTMAS COLUMBIA 56892/SONY MUSIC (11.98)	
22	20	TRANS-SIBERIAN ORCHESTRA CHRISTMAS EVE AND OTHER STORIES LAVA 92736/AG (15.98)	■
[illegible]	15	ENYA AND WINTER CAME... REPRISE 512383 WARNER BROS (18.98)	●
24	24	IL DIVO THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC (18.98)	■
25	26	ELVIS PRESLEY IT'S CHRISTMAS TIME [illegible]	■



An unlikely face appears high on the **Top Holiday Albums** chart this week as Tori Amos debuts at No. 9 with "Midwinter Graces" (10,000). It's the singer/songwriter's first Christmas effort and features traditional holiday songs in addition to two Amos-penned tracks: "Pink and Glitter" and "Our New Year."

AOL VIDEO

The week's most-streamed videos on AOL

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	1	4	#1 2 WKS GRACE KELLY MIKA (CASABLANCA/UNIVERSAL REPUBLIC)
2	2	23	WHITE HORSE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	3	23	LOVE STORY TAYLOR SWIFT (BIG MACHINE)
4	4	23	OUR SONG TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	5	23	PICTURE TO BURN TAYLOR SWIFT (BIG MACHINE)
6	6	23	TELL ME SOMETHING I DON'T KNOW SELENA GOMEZ (RAZOR & TIE)
7	8	17	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)
8	7	7	SHAKE YOUR GROOVE THING ALVIN AND THE CHIPMUNKS FEATURING DREW SEELEY (FOX/RAZOR & TIE)
9	9	16	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)
10	-	4	I'M ONLY ME WHEN I'M WITH YOU TAYLOR SWIFT (BIG MACHINE)
11	14	2	SO WHAT PINK (LAFACE/JLG)
12	12	7	TIM MCGRAW TAYLOR SWIFT (BIG MACHINE)
13	-	2	EVERYBODY ELSE CARE BEARS ON FIRE (S-CURVE)
14	-	1	I'M SO PAID AKON FEAT. LIL WAYNE & YOUNG JEEZY (KONVICT/UPFRONT/SRC/UNIVERSAL MOTO
15	-	1	IT WON'T BE LIKE THIS FOR LONG DARIUS RUCKER [illegible]

YAHOO! SONGS

The week's most-played songs on Yahoo! Music

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	1	18	#1 16 WKS YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	9	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)
3	3	5	WHATCHA SAY JASON DERULO (BEVERLY HEIGHTS/WARNER BROS.)
4	8	4	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
5	10	2	3 BRITNEY SPEARS (JIVE/JLG)
6	5	11	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
7	4	12	USE SOMEBODY KINGS OF LEON (RCA/RMG)
8	6	5	PAPARAZZI LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9	7	11	DOWN JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
10	9	8	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
11	11	3	ONE TIME JUSTIN BIEBER (ISLAND/IDJMG)
12	13	4	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)
13	14	2	RUN THIS TOWN JAY Z, RIHANNA & KANYE WEST (ROC NATION)
14	15	7	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
15	-	1	MEET ME HALFWAY THE BLACK EYED PEAS [illegible]

TOP COMEDY ALBUMS .biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · DISTRIBUTING LABEL)
1	-	1	#1 1 WK JACK AND COKE ARTIE LANGE (SHOUT! FACTORY)
2	1	4	I TOLD YOU I WAS FREAKY (SOUNDTRACK) FLIGHT OF THE CONCHORDS [illegible] POP
3	II	3	THE ESSENTIAL "WEIRD AL" YANKOVIC WEIRD AL YANKOVIC (WAY/MOBY/VOLCANO/LEGACY/JLG)
4	3	7	FEEL THE STEEL STEEL PANTHER (UNIVERSAL REPUBLIC/UMRG)
5	7	8	TAILGATE PARTY LARRY THE CABLE GUY (JACK/WARNER BROS./NASHVILLE/WRN)
6	4	40	INCREDIBAD THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)
7	8	[illegible]	ISOLATED INCIDENT DANE COOK (COMEDY CENTRAL)
8	[illegible]	6	AGED AND CONFUSED BILL ENGVALL (JACK/WARNER BROS./NASHVILLE/WRN)
9	-	1	IT'S HACKIN' CHRISTMAS! WITH FRED (EP) FRED FIGGLEHORN (SALIENT MEDIA)
10	6	5	SERIOUSLY, WHO FARTED? NICK SWARDSON (COMEDY CENTRAL)
11	5	6	SUCKIN' IT FOR THE HOLIDAYS KATHY GRIFFIN (MUSIC WITH A TWIST/DONUT RUN)
12	12	22	EL NINO LOCO RODNEY CARRINGTON (CAPITOL NASHVILLE)
13	11	33	KING BABY JIM GAFFIGAN (COMEDY CENTRAL)
14	[illegible]	36	BO BURNHAM BO BURNHAM (COMEDY CENTRAL)
15	[illegible]	30	BEHAVIORAL PROBLEMS RON WHITE [illegible]

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HEATSEEKERS ALBUMS

LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
HOT SHOT DEBUT		**ARTIE LANGE** SHOUT! FACTORY 11757 (11.98)	Jack And Coke
7	38	**COLT FORD** AVERAGE JOES 212 EX (13.98 CD/DVD)	Ride Through The Country
17	51	**RANDY HOUSER** UNIVERSAL SOUTH 011699 (10.98)	Anything Goes
8	7	**JOSHUA BELL** SONY CLASSICAL 2716 SONY MASTERWORKS (13.98)	At Home With Friends
4	3	**EMILY OSMENT** WIND-UP 13192 (4.98)	All The Right Wrongs (EP)
9	12	**THE XX** YOUNG TURKS 450* (14.98)	xx
5	3	**ORIANTHI** TAJ GEFFEN 013502 IGA (9.98)	Believe
15	14	**EDWARD SHARPE & THE MAGNETIC ZEROES** COMMUNITY FAIRFAX 542* VAGRANT (13.98)	Up From Below
NEW		**ERIN MCKEOWN** BIGHTDOT BABE 008 (16.98)	Hundreds Of Lions
11	6	**FLORENCE + THE MACHINE** UNIVERSAL REPUBLIC 013170 UMRG (13.98)	Lungs
3	2	**NILE** NUCLEAR BLAST 2224 (16.98)	Those Whom The Gods Detest
2	2	**EVERY AVENUE** FEARLESS 30*24 (11.98)	Picture Perfect
NEW		**RAY DAVIES/THE CROUCH END FESTIVAL CHORUS** DECCA 013436 (17.98)	The Kinks Choral Collection
27	6	**COLT FORD** AVERAGE JOES 212 EX (13.98 CD/DVD) ✦	Country Is As Country Does
19	8	**LA ROUX** BIG LIFE/POLYDOR/CHERRYTREE/INTERSCOPE 013389* IGA (10.98)	La Roux
RE-ENTRY		**TERCER CIELO** NASA/VENEMUSIC/UNIVERSAL MUSIC LATINO 653702 UMLE (12.98)	Gente Comun, Suenos Extraordinarios
49	16	**WOMEN OF FAITH WORSHIP TEAM** MYRRH 887624 EX/WORD CURB (13.98)	A Grand New Day
28	8	**GIRLS** FANTASY TRASHCAN 010* TRUE PANTHER SOUNDS (14.98)	Album
14	3	**CECILIA BARTOLI** DECCA 013412 UNIVERSAL CLASSICS GROUP (24.98)	Sacrificium
20	64	**THE AIRBORNE TOXIC EVENT** MAJOR/MERCURY/ISLAND FACTORY/ISLAND 012827* IDJMG (12.98)	The Airborne Toxic Event
11	3	**DEVENDRA BANHART** WARNER BROS. 520960* (18.98)	What Will We Be
10	2	**PAUL BALOCHE** INTEGRITY 1729 EX/PROVIDENT INTEGRITY (14.98)	Glorious
NEW		**THE RANGER$** GET THE BAND TOGETHER 75 RBC (18.98 CD/DVD) ✦	Jerkin Is A Habit Vol. 1
29	11	**SIDEWALK PROPHETS** FERVENT/WORD CURB 887900 EX/WARNER BROS. (9.98)	These Simple Truths
RE-ENTRY		**JOHNNY DIAZ** [illegible] (11.98)	More Beautiful You

1

The debut album from the stand-up comedian and "Howard Stern Show" executive [illegible] with 4,000 copies and also enters the Top Comedy Albums chart at No. 1 (see page 44).



29

Led by Bernard Sumner (of Joy Division, New Order and Electronic), this is the act's first album. Combined, his three previous groups have notched 11 entries on the Billboard 200.



45

The Brooklyn rock quartet makes its Billboard chart debut with its second album, shifting 1,000 copies.

LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
26	34	2	**JOSEPH FONSECA** VENEMUSIC/UNIVERSAL MUSIC LATINO 653753/UMLE (12.98)	Amante Bachata
27	44	21	**TRAILER CHOIR** SHOWDOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)
28	26	2	**HALFORD** METAL GOD 171 (16.98)	Halford III: Winter Songs
29	NEW		**BAD LIEUTENANT** BAD LIEUTENANT/ORIGINAL SIGNAL 013543* UMRG (10.98)	Never Cry Another Tear
30	22	4	**JAY FARRAR & BENJAMIN GIBBARD** ATLANTIC 524227* AG (18.98) ✦	One Fast Move Or I'm Gone: Music From Kerouac's Big Sur (Soundtrack)
31	31	4	**ATLAS SOUND** 4AD 1139* 4MANY (14.98)	Logos
32	RE-ENTRY		**MATT & KIM** FADER LABEL 4908* (11.98)	Grand
33	33	6	**THE RAVEONETTES** VICE 80* (11.98)	In And Out Of Control
34	24	4	**KINGS OF CONVENIENCE** SUBURBAN ASTRA/VIRGIN (16.98)	Declaration Of Dependence
35	35	6	**BOB SCHNEIDER** SHO-RAMA 5 NORTHLAND (13.98)	Lovely Creatures
36	6	2	**WE CAME AS ROMANS** EQUAL VISION 75* (13.98)	To Plant A Seed
37	45	5	**THAO WITH THE GET DOWN STAY DOWN** KILL ROCK STARS 500* (11.98)	Know Better Learn Faster
38	48	10	**IMAGINATION MOVERS** WALT DISNEY 005786 (12.98)	Imagination Movers: For Those About To Hop (Soundtrack)
39	43	2	**DAVE AUDE** ULTRA 2197* (9.98)	Dave Aude Presents: Ultra.2010
40	NEW		**FRED FIGGLEHORN** [illegible] (5.98)	It's Hackin' Christmas! With Fred (EP)
41	RE-ENTRY		**HECTOR ACOSTA** D.A.M./VENEMUSIC/UNIVERSAL MUSIC LATINO 653681/UMLE (11.98)	Simplemente... El Torito
42	40	6	**THE GOSSIP** COLUMBIA 08731* SONY MUSIC (9.98)	Music For Men
43	25	46	**CAROLINA LIAR** ATLANTIC 524464/AG (11.98)	Coming To Terms
44	RE-ENTRY		**THE LAURIE BERKNER BAND** WE TOMADOE 2440/RAZOR & TIE (18.98)	Rocketship Run
45	NEW		**BEAR IN HEAVEN** SOMETHING 41 [illegible] (9.98)	Beast Rest Forth Mouth
46	30	5	**NICK SWARDSON** COMEDY CENTRAL 40809 (12.98)	Seriously, Who Farted?
47	18	4	**ROYCE DA 5'9"** [illegible] 1014 ONE RECORDS (11.98)	Street Hop
48	38	4	**KEITH & KRISTYN GETTY** GETTY MUSIC 91958 EX (16.98 CD/DVD) ✦	Awaken The Dawn
49	12	2	**EPICA** NUCLEAR BLAST 2445 (11.98)	Design Your Universe
50	RE-ENTRY		**EUGE GROOVE** [illegible] (9.98)	Sunday Morning

HEATSEEKERS SONGS

LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
2	17	**RED LIGHT** 2 WKS DAVID NAIL (MCA NASHVILLE)
19	16	**5 STAR CHICK** YO GOTTI (POLO GROUNDS/J RMG)
4	11	**EIGHT SECOND RIDE** JAKE OWEN [illegible]
NEW		**WHATEVER YOU LIKE** ANYA MARINA (CHOP SHOP/ATLANTIC RRP)
3	20	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (DSP/JIVE/JLG)
24	3	**IT KILLS ME** MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
9	9	**1901** PHOENIX [illegible] (GLASSNOTE)
7	19	**LA LA LA** LMFAO (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
6	14	**SHOTS** LMFAO FEATURING LIL JON (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
8	7	**LOOKING FOR PARADISE** ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
5	20	**RUNAWAY** LOVE AND THEFT (CAROLWOOD)
10	16	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
23	20	**BOOTS ON** RANDY HOUSER (UNIVERSAL SOUTH)
12	10	**CLOSE TO YOU** BEBE & CECE WINANS (BEC/MALAUD)
13	5	**KINGS AND QUEENS** 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
11	12	**CITY ON OUR KNEES** TOBYMAC (FOREFRONT/EMI CMG)
16	7	**DOLLHOUSE** PRISCILLA RENEA (CAPITOL)
17	7	**HURRY HOME** JASON MICHAEL CARROLL (ARISTA NASHVILLE)
14	NEW	**YOU'RE GOING DOWN** SICK PUPPIES (MMI/VIRGIN/CAPITOL)
46	3	**SOMEBODY TO LOVE** LEIGHTON MEESTER FEATURING ROBIN THICKE (UNIVERSAL REPUBLIC)
20	7	**I LOOK GOOD** CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)
25	20	**I'M IN MIAMI TRICK** LMFAO (PARTY ROCK/INTERSCOPE)
21	6	**ESCLAVO DE SUS BESOS** DAVID BISBAL (VALE UNIVERSAL MUSIC LATINO)
15	19	**JARS** CHEVELLE (EPIC)
22	12	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN (MUSART/BALBOA)

REGIONAL HEATSEEKERS #1 ALBUMS



MID ATLANTIC

1. Artie Lange — *Jack And Coke*
2. Joshua Bell — *At Home With Friends*
3. The xx — *xx*
4. Ray Davies/The Crouch End Festival Chorus — *The Kinks Choral Collection*
5. Edward Sharpe & The Magnetic Zeroes — *Up From Below*
6. Halford — *Halford III: Winter Songs*
7. Emily Osment — *All The Right Wrongs (EP)*
8. Girls — *Album*
9. Nile — *Those Whom The Gods Detest*
10. Florence + The Machine — *Lungs*

MOUNTAIN

1. Hilary Weeks — *Christmas Once Again*
2. Jon Schmidt — *Bonus Tracks*
3. Serena Ryder — *Is It O.K*
4. Joshua Bell — *At Home With Friends*
5. Artie Lange — *Jack And Coke*
6. Swollen Members — *Armed To The Teeth*
7. Paper Route — *Absence*
8. Lisa Hannigan — *Sea Sew*
9. Randy Houser — *Anything Goes*
10. Emily Osment — *All The Right Wrongs (EP)*

NEW ON THE CHARTS

Fred Figglehorn, "It's Hackin' Christmas! With Fred"

YouTube phenomenon Fred—the lonely 6-year-old character created by teenager Lucas Cruikshank—debuts at No. 40 on Heatseekers Albums with this EP. It's the first effort from Fred, who has the second-most subscribers on YouTube (1.5 million).



THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE	Artist	CERT	PEAK POSITION
1	2	3	10	#1 1 WK GREATEST GAINER/AIRPLAY EMPIRE STATE OF MIND	Jay-Z + Alicia Keys		1
2	1	2		FIREFLIES	Owl City		1
3	3	1		WHATCHA SAY	Jason DeRulo		1
4	4	12		REPLAY	Iyaz		4
5	22	22	14	GREATEST GAINER/DIGITAL NEED YOU NOW	Lady Antebellum	●	5
6	8	8		3	Britney Spears		1
7	5	4		DOWN	Jay Sean Featuring Lil Wayne		1
8	6	5		PARTY IN THE U.S.A.	Miley Cyrus		2
9	7	6		PAPARAZZI	Lady Gaga		6
10	14	16		TIK TOK	KeSha		10
11	18	9		BAD ROMANCE	Lady Gaga		9
12	12	18		SEXY CHICK	David Guetta Featuring Akon		12
13	10	11		SWEET DREAMS	Beyonce	●	10
14	13	14		YOU BELONG WITH ME	Taylor Swift	3	2
15	15	13		MEET ME HALFWAY	The Black Eyed Peas		7
16	9	75		RUSSIAN ROULETTE	Rihanna		9
17	11	7		RUN THIS TOWN	Jay-Z, Rihanna & Kanye West	●	2
18	17	15		I GOTTA FEELING	The Black Eyed Peas		1
19	16	17		FOREVER	Drake Featuring Kanye West, Lil Wayne & Eminem		6
20	19	21		ALREADY GONE	Kelly Clarkson		17
21	21	27		COWBOY CASANOVA	Carrie Underwood		11
22	20	20		USE SOMEBODY	Kings Of Leon	■	4
23	24	25		ONE TIME	Justin Bieber		28
24	23	24		I CAN TRANSFORM YA	Chris Brown Featuring Lil Wayne & Swizz Beatz		23
25	25	29		FALLIN' FOR YOU	Colbie Caillat		12
26	38	46		FIFTEEN	Taylor Swift		11
27	28	33		EVACUATE THE DANCEFLOOR	Cascada		27
28	31	31		BABY BY ME	50 Cent Featuring Ne-Yo		28
29	30	32		TOES	Zac Brown Band		25
30	27			DO YOU REMEMBER	Jay Sean Featuring Sean Paul & Lil Jon		27
31	99	-		DEFYING GRAVITY	Glee Cast Featuring Chris Colfer & Lea Michele		31
32	46	56		I'M ALIVE	Kenny Chesney With Dave Matthews		32
33	29	28		OBSESSED	Mariah Carey		7
34	40	51		MONEY TO BLOW	Birdman Featuring Lil Wayne & Drake		34
35	39	43		DO I	Luke Bryan		35
36	35	45		BODY LANGUAGE	Jesse McCartney Featuring T-Pain		36
37	32	39		PAPERS	Usher		31
38	66	83		WHITE LIAR	Miranda Lambert		38
39	49	63		CONSIDER ME GONE	Reba		39
40	33	38		SAY HEY (I LOVE YOU)	Michael Franti & Spearhead Feat. Cherine Anderson		18
41	34	35		BREAK UP	Mario Featuring Gucci Mane & Sean Garrett		14
42	36	40		WASTED	Gucci Mane Featuring Plies Or OJ Da Juiceman		36
43	42	42		HOTEL ROOM SERVICE	Pitbull		8
RE	45	44		FUNHOUSE	Pink		44
45	37	36		LOVE DRUNK	Boys Like Girls	●	22
46	47	53		HEY, SOUL SISTER	Train		46
47	43	RE		GOOD GIRLS GO BAD	Cobra Starship Featuring Leighton Meester	■	7
48	64	79		TWO IS BETTER THAN ONE	Boys Like Girls Featuring Taylor Swift		48
49	73	67		SOUTHERN VOICE	Tim McGraw		49
50	56	RE		TIE ME DOWN	New Boyz Feat. Ray J		50
51	56	92		IF YOU ONLY KNEW	Shinedown		51
52	48	47		SHE WOLF	Shakira	●	11
53	57	65		UPRISING	Muse		37
54	52	57		SMILE	Uncle Kracker		47
55	55	60		GANGSTA LUV	Snoop Dogg Featuring The-Dream		55
56	59	52		WELCOME TO THE FUTURE	Brad Paisley		4
57	78	89		HAVEN'T MET YOU YET	Michael Buble		5
58	HOT SHOT DEBUT		1	GIVE IT UP TO ME	Shakira Featuring Lil Wayne		5
59	68	98		HAPPY	Leona Lewis		6
60	61	80		I INVENTED SEX	Trey Songz Featuring Drake		6
61	63	69		I WANNA MAKE YOU CLOSE YOUR EYES	Dierks Bentley		6
62	50	50		ONLY YOU CAN LOVE ME THIS WAY	Keith Urban		3
63	51	49		GETTIN' YOU HOME (THE BLACK DRESS SONG)	Chris Young		3
64	53	55		IMMA STAR (EVERYWHERE WE ARE)	Jeremih		6
65	70	73		BONFIRE	Craig Morgan		1
66	71	72		RED LIGHT	David Nail		1
67	54	54		DROP IT LOW	Ester Dean Featuring Chris Brown		3
68	RE-ENTRY			WE WEREN'T BORN TO FOLLOW	Bon Jovi		1
69	NEW			GOOD LIFE	OneRepublic		1
70	92	-		LIVE LIKE WE'RE DYING	Kris Allen		1
71	76	68		WHO SAYS	John Mayer		1
72	83	84		ALL THE RIGHT MOVES	OneRepublic		1
73	26			FAVORITE GIRL	Justin Bieber		26
74	77	86		ONE LESS LONELY GIRL	Justin Bieber		4
75	74	74		BAD HABITS	Maxwell		5
76	65	71		I'M GOING IN	Drake Featuring Lil Wayne & Young Jeezy		6
77	90	-		HISTORY IN THE MAKING	Darius Rucker		7
78	91	-		THE TRUTH	Jason Aldean		7
79	NEW			5 STAR CHICK	Yo Gotti		7
80	79	77		I WILL NOT BOW	Breaking Benjamin		1
81	NEW			SAY AAH	Trey Songz		1
82	95	-		EIGHT SECOND RIDE	Jake Owen		1
83	62	64		DOESN'T MEAN ANYTHING	Alicia Keys		3
84	NEW			FOR YOUR ENTERTAINMENT	Adam Lambert		1
85	75	61		SUCCESSFUL	Drake Featuring Trey Songz & Lil Wayne		3
86	97	93		SPOTLIGHT	Gucci Mane Featuring Usher		1
87	80	78		REGRET	LeToya Featuring Ludacris		3
88	NEW			WHATEVER YOU LIKE	Anya Marina		1
89	93	-		SOMEDAY	Rob Thomas		1
90	88	91		GOD IN ME	Mary Mary Featuring Kierra "KiKi" Sheard		1
91	41	10		JUMP THEN FALL	Taylor Swift		1
92	96	-		NEVER GONNA BE ALONE	Nickelback		1
93	72	96		WHEELS	Foo Fighters		1
94	87	95		BREAK	Three Days Grace		1
95	67	37		LOVE ME	Justin Bieber		1
RE	85	62		AMERICAN RIDE	Toby Keith		1
97	81	-		(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO	Weezer		1
98	RE-ENTRY			I GET IT IN	Omarion Featuring Gucci Mane		1
99	NEW			WHY DON'T WE JUST DANCE	Josh Turner		1
100	NEW			UNDERTOW	Timbaland Featuring The Fray & Esthero		1

5

The title is the first song on Capitol Records to reach the top 10 of this chart and Hot Country Songs (where it moves to No. 1) since Juice Newton's "The Sweetest Thing" in 1982.



10

She is the second female artist this year (following Lady Gaga) to take her debut charting effort into the top 10. The title makes a big radio jump (50-30 on Hot 100 Airplay) with a gain of 11 million audience impressions.

51

The cast's take on the signature song from the musical "Wicked" vaults 53-15 on Hot Digital Songs (70,000; up 185%), marking the first "Glee" tune to spike in sales in its second week of availability.

58

The second single from her upcoming "She Wolf" album enters with 25,000 first-week downloads. The song also moves 30-29 on the Mainstream Top 40 chart.



88

California native debuts with her cover of T.I.'s 2008 No. 1 hit. Her version, which was recently featured in an episode of the CW series "Gossip Girl," moves 29,000 downloads.

BETWEEN THE BULLETS

JAY-Z RULES WITH 'EMPIRE'



JAY-Z

Jay-Z earns his fourth Hot 100 No. 1, but his first as a lead or co-billed performer, as his collaboration with Alicia Keys, "Empire State of Mind," moves 2-1. The rap legend's prior chart-toppers came as a featured vocalist on Mariah Carey's "Heartbreaker" (1999), his now-wife Beyoncé's "Crazy in Love" (2003) and Rihanna's "Umbrella" (2007). "Empire" is also Keys' fourth overall No. 1 and first since 2007's "No One." "Empire" takes Hot 100 Airplay Gainer honors as it rises 6-1 on Hot 100 Airplay (up 15 million listener impressions to 109.5 million), the largest climb to No. 1 on that chart since Kanye West's "Stronger" jumped 7-1 in the Oct. 6, 2007, issue. —*Silvio Pietroluongo*

Billboard HOT 100

NOV 28 2009

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	6	8	**EMPIRE STATE OF MIND** (1 WK) JAY-Z + ALICIA KEYS (ROC NATION)
2	2	11	**SWEET DREAMS** BEYONCE (COLUMBIA)
3	1	11	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	4	13	**WHATCHA SAY** JASON DERULO (BEVERLY HEIGHTS/WARNER BROS.)
5	5	29	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	3	17	**DOWN** JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
7	11	10	**ALREADY GONE** KELLY CLARKSON (RCA/RMG)
8	10	10	**FOREVER** DRAKE (YOUNG MONEY/CASH MONEY/REPRISE)
9	12	6	**3** BRITNEY SPEARS (JIVE/JLG)
10	8	26	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
11	15	7	**SEXY CHICK** DAVID GUETTA FEAT AKON (GUM/ASTRALWERKS/CAPITOL)
12	9	13	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
13	7	17	**RUN THIS TOWN** JAY Z, RIHANNA & KANYE WEST (ROC NATION)
14	17	6	**REPLAY** IYAZ (PLAY IT LOUD/MONEY BELUGA HEIGHTS/REPRISE)
15	16	6	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
16	14	9	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
17	13	23	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
18	18	14	**FALLIN' FOR YOU** COLBIE CAILLAT (NEW/RSA/REPUBLIC)
19	22	9	**NEED YOU NOW** LADY ANTEBELLUM (CAPITOL NASHVILLE)
20	24	9	**FIFTEEN** TAYLOR SWIFT (UNIVERSAL REPUBLIC/BIG MACHINE)
21	19	10	**COWBOY CASANOVA** CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
22	20	6	**PAPERS** USHER (LAFACE/JLG)
23	25	7	**I INVENTED SEX** TREY SONGZ FEAT DRAKE (SONG BOOK/ATLANTIC)
24	21	▣	**BREAK UP** MARIO FEAT GUCCI MANE & BEAN GARRETT (J/RMG)
25	23	9	**DO I** LUKE BRYAN (CAPITOL NASHVILLE)
26	26	6	**I CAN TRANSFORM YA** CHRIS BROWN FEAT LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
27	28	14	**WASTED** GUCCI MANE FEAT PLIES (MIZAY SO ICEY/WARNER BROS.)
28	40	3	**BAD ROMANCE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
29	31	6	**CONSIDER ME GONE** REBA (TAY TRACK/VALORY)
30	50	3	**TIK TOK** KESHA (KASZ MONEY/RCA/RMG)
31	36	8	**BONFIRE** CRAIG MORGAN (BNA)
32	27	13	**TOES** ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
33	34	11	**EVACUATE THE DANCEFLOOR** CASCADA (ROBBINS)
34	42	5	**BABY BY ME** 50 CENT FEAT NE-YO (SHADY AFTERMATH/INTERSCOPE)
35	45	3	**MONEY TO BLOW** BIRDMAN FEAT LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
36	32	8	**ONE TIME** JUSTIN BIEBER (ISLAND/IDJMG)
37	33	12	**I'M ALIVE** KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
38	39	9	**BAD HABITS** MAXWELL (COLUMBIA)
▣	30	20	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)
40	37	21	**HOTEL ROOM SERVICE** PITBULL (MR. 305/TVT/GROOVE ARMADA/RMG)
41	35	4	**RUSSIAN ROULETTE** RIHANNA (SRP/DEF JAM/IDJMG)
42	44	7	**I WANNA MAKE YOU CLOSE YOUR EYES** DIERKS BENTLEY (CAPITOL NASHVILLE)
43	61	2	**DO YOU REMEMBER** JAY SEAN FEAT SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
44	48	7	**RED LIGHT** DAVID NAIL (MCA NASHVILLE)
45	47	21	**GOD IN ME** MARY MARY FEAT KIERRA SHEARD (MY BLOCK/COLUMBIA)
▣	43	15	**GETTIN' YOU HOME (THE BLACK DRESS SONG)** CHRIS YOUNG (RCA NASHVILLE)
47	–	1	**HARD** RIHANNA FEAT JEEZY (SRP/DEF JAM/IDJMG)
48	55	3	**GANGSTA LUV** SNOOP DOGG FEAT THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
49	46	8	**REGRET** LETOYA FEAT LUDACRIS (CAPITOL)
50	51	5	**SOUTHERN VOICE** TIM MCGRAW (CURB)
51	49	14	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOOGIE MAN/MARC MACEAN/BRUCE)
52	41	16	**ONLY YOU CAN LOVE ME THIS WAY** KEITH URBAN (CAPITOL NASHVILLE)
▣	54	19	**GOOD GIRLS GO BAD** COBRA STARSHIP FEAT LEIGHTON MEESTER (ATLANTIC/HOLLYWOOD/DARKCHILD/MRC)
54	57	4	**HISTORY IN THE MAKING** DARIUS RUCKER (CAPITOL NASHVILLE)
55	60	4	**WHITE LIAR** MIRANDA LAMBERT (COLUMBIA/NASHVILLE)
56	38	16	**WELCOME TO THE FUTURE** BRAD PAISLEY (ARISTA NASHVILLE)
57	63	3	**THE TRUTH** JASON ALDEAN (BROKEN BOW)
58	67	2	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
59	–	1	**SPOTLIGHT** GUCCI MANE FEAT USHER (MIZAY ASYLUM/WARNER BROS.)
60	58	5	**ALL I ASK FOR ANYMORE** TRACE ADKINS (CAPITOL NASHVILLE)
61	–	1	**TIE ME DOWN** NEW BOYZ FEAT RAY J (SHOTTY ASYLUM/WARNER BROS.)
62	–	1	**SAY AAH** TREY SONGZ (SONG BOOK/ATLANTIC)
63	70	2	**TWANG** GEORGE STRAIT (MCA NASHVILLE)
64	66	5	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
65	–	1	**EIGHT SECOND RIDE** JAKE OWEN (RCA NASHVILLE)
66	59	17	**AMERICAN RIDE** TOBY KEITH (SHOW DOG/NASHVILLE)
67	52	8	**DOESN'T MEAN ANYTHING** ALICIA KEYS (MBK/RMG)
68	72	2	**HAVEN'T MET YOU YET** MICHAEL BUBLE (143/REPRISE)
▣	53	13	**LOVE DRUNK** BOYS LIKE GIRLS (COLUMBIA)
70	73	4	**WHY** RASCAL FLATTS (LYRIC STREET)
71	–	1	**CLOSE TO YOU** BEBE & CECE WINANS (B&C/MALACO)
▣	68	18	**SHE WOLF** SHAKIRA (EPIC/SONY MUSIC LATIN/EPIC)
73	65	19	**SUCCESSFUL** DRAKE FEAT TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
74	74	2	**SOMEDAY** ROB THOMAS (MRC/EMI ATLANTIC)
75	71	3	**I JUST CALL YOU MINE** MARTINA MCBRIDE (RCA NASHVILLE)

...ll stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT, PROMOTION LABEL)	CERT.
1	13		**FIREFLIES** (4 WKS) OWL CITY (UNIVERSAL REPUBLIC)	
2	20	13	**NEED YOU NOW** LADY ANTEBELLUM (CAPITOL NASHVILLE)	●
3	2	13	**REPLAY** IYAZ (PLAY IT LOUD/MONEY BELUGA HEIGHTS/REPRISE)	
4	3	10	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)	
5	9	▣	**BAD ROMANCE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
6	7	6	**TIK TOK** KESHA (KASZ MONEY/RCA/RMG)	
7	8	6	**3** BRITNEY SPEARS (JIVE/JLG)	
8	6	14	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)	
9	5	14	**WHATCHA SAY** JASON DERULO (BEVERLY HEIGHTS/WARNER BROS.)	
10	4	2	**RUSSIAN ROULETTE** RIHANNA (SRP/DEF JAM/IDJMG)	
11	11	16	**SEXY BITCH** DAVID GUETTA FEAT AKON (GUM/ASTRALWERKS/CAPITOL)	
12	10	19	**DOWN** JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
13	13	8	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)	
14	19	▣	**COWBOY CASANOVA** CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
15	53	2	**DEFYING GRAVITY** GLEE CAST FEAT CHRIS COLFER & LEA MICHELE (20TH CENTURY FOX/RMG)	
16	15	12	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
17	16	23	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)	
18	21	16	**ONE TIME** JUSTIN BIEBER (ISLAND/IDJMG)	
19	17	6	**I CAN TRANSFORM YA** CHRIS BROWN FEAT LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
20	14	14	**RUN THIS TOWN** JAY Z, RIHANNA & KANYE WEST (ROC NATION)	●
21	18	9	**FOREVER** DRAKE (YOUNG MONEY/CASH MONEY/STREAMLINE/INTERSCOPE)	
22	26	29	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE)	2
23	24	15	**SWEET DREAMS** BEYONCE (MCA/COLUMBIA)	●
24	25	16	**ALREADY GONE** KELLY CLARKSON (RCA/RMG)	
25	27	7	**BODY LANGUAGE** JESSE MCCARTNEY FEAT T-PAIN (HOLLYWOOD)	
26	28	3	**BABY BY ME** 50 CENT FEAT NE-YO (SHADY AFTERMATH/INTERSCOPE)	
27	23	2	**DO YOU REMEMBER** JAY SEAN FEAT SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)	
28	29	14	**EVACUATE THE DANCE FLOOR** CASCADA (ROBBINS)	
29	37	16	**TOES** ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
30	–	2	**I'M ALIVE** KENNY CHESNEY WITH DAVE MATTHEWS (BNA)	
31	32	6	**HEY, SOUL SISTER** TRAIN (AWARE/COLUMBIA)	
32	–	20	**I RUN TO YOU** LADY ANTEBELLUM (CAPITOL NASHVILLE)	●
33	–	1	**GOOD LIFE** ONEREPUBLIC (MOSLEY/INTERSCOPE)	
34	–	1	**WHITE LIAR** MIRANDA LAMBERT (COLUMBIA/NASHVILLE)	
35	71	▣	**'TILL I COLLAPSE** EMINEM FEAT NATE DOGG (WEB/AFTERMATH/INTERSCOPE)	
36	31	7	**FUNHOUSE** P!NK (LAFACE/JLG)	
37	12	2	**FAVORITE GIRL** JUSTIN BIEBER (ISLAND/IDJMG)	
38	44	4	**HAPPY** LEONA LEWIS (SYCO/J/RMG)	
39	40	5	**MONEY TO BLOW** BIRDMAN FEAT LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
40	30	40	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)	■
41	–	3	**FIFTEEN** TAYLOR SWIFT (BIG MACHINE)	
42	57	4	**TWO IS BETTER THAN ONE** BOYS LIKE GIRLS FEAT TAYLOR SWIFT (COLUMBIA)	
43	–	13	**ALRIGHT** DARIUS RUCKER (CAPITOL NASHVILLE)	
44	34	19	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)	
45	39	20	**FALLING FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
46	36	16	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOOGIE MAN/ATLANTIC/UNIVERSAL REPUBLIC)	
47	▣	10	**UPRISING** MUSE (WE7/M.3/WARNER BROS.)	
48	–	1	**WHATEVER YOU LIKE** ANYA MARINA (CHOP SHOP/ATLANTIC/BRP)	
49	22	3	**JUMP THEN FALL** TAYLOR SWIFT (BIG MACHINE)	
50	38	20	**LOVE DRUNK** BOYS LIKE GIRLS (COLUMBIA)	●
51	33	3	**LOVE ME** JUSTIN BIEBER (ISLAND/IDJMG)	
52	58	▣	**ALL THE RIGHT MOVES** ONEREPUBLIC (MOSLEY/INTERSCOPE)	
53	41	9	**DROP IT LOW** ESTER DEAN FEAT CHRIS BROWN (WARP/MOTIVE/THE ALL RIGHT/INTERSCOPE)	
54	50	6	**ONE LESS LONELY GIRL** JUSTIN BIEBER (ISLAND/IDJMG)	
55	55	33	**BOOM BOOM POW** THE BLACK EYED PEAS (A&M/INTERSCOPE)	
56	–	1	**FOR YOUR ENTERTAINMENT** ADAM LAMBERT (19/RCA/RMG)	
57	73	21	**BIG GREEN TRACTOR** JASON ALDEAN (BROKEN BOW)	●
58	43	18	**SHE WOLF** SHAKIRA (SONY MUSIC LATIN/EPIC)	●
59	62	▣	**TIE ME DOWN** NEW BOYZ FEAT RAY J (SHOTTY ASYLUM/WARNER BROS.)	
60	60	5	**WHO SAYS** JOHN MAYER (COLUMBIA)	
61	54	47	**POKER FACE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
62	49	21	**21 GUNS** GREEN DAY (REPRISE)	●
63	47	15	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)	
64	–	1	**GIVE IT UP TO ME** SHAKIRA FEAT LIL WAYNE (EPIC)	
65	–	1	**UNDERTOW** TIMBALAND FEAT THE FRAY & ESTHERO (MOSLEY/INTERSCOPE)	
66	–	1	**TENNESSEE LINE** DAUGHTRY (19/RCA/RMG)	
67	42	24	**GOOD GIRLS GO BAD** COBRA STARSHIP FEAT LEIGHTON MEESTER (ATLANTIC/HOLLYWOOD/DARKCHILD/MRC)	■
68	–	4	**HAVEN'T MET YOU YET** MICHAEL BUBLE (143/REPRISE)	
69	45	14	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH (MAD STEP/TVT/DEF JAM/IDJMG)	
70	–	2	**SOUTHERN VOICE** TIM MCGRAW (CURB)	
71	52	▣	**HOTEL ROOM SERVICE** PITBULL (MR. 305/TVT/GROOVE ARMADA/RMG)	
72	–	1	**CONSIDER ME GONE** REBA (STARSTRUCK/VALORY)	
73	–	1	**WE WEREN'T BORN TO FOLLOW** BON JOVI (MERCURY/ISLAND/IDJMG)	
74	–	1	**KEEP YOU** SUGARLAND (MERCURY NASHVILLE)	
75	–	1	**WELCOME TO THE FUTURE** BRAD PAISLEY (ARISTA NASHVILLE)	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER (6th) Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓓ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓓ DualDisc available. Ⓓ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

GREATEST GAINER (60) Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Alternative, Active Rock, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Triple A, Heritage Rock, Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

CONFIGURATIONS

● CD single available. ● Digital Download available. ● DVD single available. ● Vinyl Maxi-Single available. ● Vinyl single available. ● CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

POWER PICK This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). ▯ Certification of 200,000 units (Platino). ▣ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

POP/ADULT/ROCK

Billboard

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	#1 1 WK **WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
2	1	12	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	4	15	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
4	3	17	**DOWN** JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
5	5	17	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
6	6	7	**3** BRITNEY SPEARS (JIVE/JLG)
7	8	10	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
8	7	13	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
9	11	9	**REPLAY** IYAZ (I ME IS MONEY/BELUGA HEIGHTS/REPRISE)
10	10	9	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
11	9	23	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	12	21	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
13	17	8	**SEXY CHICK** DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
14	15	16	**ONE TIME** JUSTIN BIEBER (ISLAND/IDJMG)
15	14	24	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
16	13	12	**RUN THIS TOWN** JAY-Z / RIHANNA & KANYE WEST (ROC NATION)
17	20	4	**BAD ROMANCE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
18	19	12	**EVACUATE THE DANCEFLOOR** CASCADA (ROBBINS)
19	23	5	GREATEST GAINER **TIK TOK** KE$HA (KASZ MONEY/RCA/RMG)
20	18	12	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
21	21	4	**RUSSIAN ROULETTE** RIHANNA (SRP/DEF JAM/IDJMG)
22	25	4	**EMPIRE STATE OF MIND** JAY Z + ALICIA KEYS (ROC NATION)
23	16	19	**LOVE DRUNK** BOYS LIKE GIRLS (COLUMBIA)
24	22	9	**FUNHOUSE** P!NK (LAFACE/JLG)
25	24	6	**BODY LANGUAGE** JESSE MCCARTNEY FEAT. T PAIN (HOLLYWOOD)
26	26	6	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
27	28	3	**TWO IS BETTER THAN ONE** BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
28	27	16	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)
29	30	3	**GIVE IT UP TO ME** SHAKIRA FEAT. LIL WAYNE (EPIC)
30	29	18	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/J/RMG)
31	NEW		**FIFTEEN** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
32	33	3	**NEVER GONNA BE ALONE** NICKELBACK (ROADRUNNER/RRP)
33	31	3	**S.O.S. (LET THE MUSIC PLAY)** JORDIN SPARKS (19/JIVE/JLG)
34	37	2	**HEAVEN CAN WAIT** WE THE KINGS (S-CURVE)
35	NEW		**DO YOU REMEMBER** JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
36	36	7	**DOLLHOUSE** PRISCILLA RENEA (CAPITOL)
37	39	4	**HOW YOU LOVE ME NOW** HEY MONDAY (DECAYDANCE/COLUMBIA)
38	34	15	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-/UNIVERSAL REPUBLIC)
39	40	2	**LIVE LIKE WE'RE DYING** KRIS ALLEN (19/JIVE/JLG)
40	NEW		**FOREVER** DRAKE FEAT. LIL WAYNE, LIL WAYNE & EMINEM (MARVEL/UNIVERSAL MOTOWN/STREAMLINE/INTERSCOPE)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 5 WKS **YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	15	GREATEST GAINER **FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	4	27	**HER DIAMONDS** ROB THOMAS (EMBLEM/ATLANTIC)
4	7	11	**HAVEN'T MET YOU YET** MICHAEL BUBLE (143/REPRISE)
5	5	40	**COME ON GET HIGHER** MATT NATHANSON (VANGUARD/CAPITOL)
6	6	43	**YOU FOUND ME** THE FRAY (EPIC)
7	11	36	**THE CLIMB** MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
8	8	21	**PLEASE DON'T LEAVE ME** P!NK (LAFACE/JLG)
9	9	23	**NO SURPRISE** DAUGHTRY (19/RCA/RMG)
10	10	9	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (ISLAND/IDJMG)
11	11	11	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	12	13	**KISS A GIRL** KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
13	13	11	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
14	14	18	**CLOSER TO LOVE** MAT KEARNEY (AWARE/COLUMBIA)
15	15	15	**BEAUTIFUL WORLD (WE'RE ALL HERE)** JIM BRICKMAN & ADAM CROSSLEY (SOMERSET BRICKHOUSE DIRECT)
16	17	6	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
17	19	4	**WE WEREN'T BORN TO FOLLOW** BON JOVI (MERCURY/IDJMG)
18	20	9	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
19	18	5	**THIS IS IT** MICHAEL JACKSON FEAT. THE JACKSONS (MJJ/EPIC)
20	22	6	**WHEN IT COMES TO LOVE** FOREIGNER (ATLANTIC/RHINO)
21	21	15	**THEN** BRAD PAISLEY (ARISTA NASHVILLE/RMG)
22	24	2	**CHASING PIRATES** NORAH JONES (BLUE NOTE/CAPITOL)
23	26	6	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-/UNIVERSAL REPUBLIC)
24	25	7	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
25	23	7	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	29	#1 11 WKS **USE SOMEBODY** KINGS OF LEON (RCA/RMG)
2	3	15	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
3	2	23	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	4	22	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	NEW	17	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
6	7	20	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
7	NEW		**SOMEDAY** ROB THOMAS (EMBLEM/ATLANTIC)
8	5	19	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-/UNIVERSAL REPUBLIC)
9	6	28	**NO SURPRISE** DAUGHTRY (19/RCA/RMG)
10	12	6	GREATEST GAINER **FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
11	11	13	**WE WEREN'T BORN TO FOLLOW** BON JOVI (MERCURY/IDJMG)
12	13	13	**HEY, SOUL SISTER** TRAIN (AWARE/COLUMBIA)
13	14	12	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
14	16	8	**NEVER GONNA BE ALONE** NICKELBACK (ROADRUNNER/RRP)
15	15	15	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
16	17	12	**MAYBE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
17	18	7	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
18	20	3	**HALFWAY GONE** LIFEHOUSE (GEFFEN/INTERSCOPE)
19	19	7	**WHO SAYS** JOHN MAYER (COLUMBIA)
20	22	4	**LIVE LIKE WE'RE DYING** KRIS ALLEN (19/JIVE/JLG)
21	21	11	**COME ON** GREEN RIVER ORDINANCE (VIRGIN/CAPITOL)
22	24	10	**BREAKEVEN** THE SCRIPT (PHONOGENIC/EPIC)
23	25	8	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
24	23	7	**ALL THE RIGHT MOVES** ONEREPUBLIC (MOSLEY/INTERSCOPE)
25	NEW	4	**HAVEN'T MET YOU YET** MICHAEL BUBLE (143/REPRISE)

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	#1 1 WK **I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
2	1	8	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
3	4	11	**BREAK** THREE DAYS GRACE (JIVE/JLG)
4	3	14	**CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
5	NEW	15	**UPRISING** MUSE (HELIUM-3/WARNER BROS.)
6	5	13	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO** WEEZER (DGC/INTERSCOPE)
7	7	21	**JARS** CHEVELLE (EPIC)
8	9	22	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
9	NEW	17	**THE FIXER** PEARL JAM (MONKEYWRENCH)
10	NEW	24	**YOU'RE GOING DOWN** SICK PUPPIES (RMR/VIRGIN/CAPITOL)
11	12	6	**KINGS AND QUEENS** 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
12	11	10	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
13	14	24	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
14	15	24	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
15	13	13	**OVERCOME** CREED (WIND-UP)
16	17	34	**PANIC SWITCH** SILVERSUN PICKUPS (DANGERBIRD)
17	19	19	**1901** PHOENIX (LOYAUTE/GLASSNOTE)
18	18	9	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
19	16	12	**MEDICATE** AFI (DGC/INTERSCOPE)
20	20	3	**NEW FANG** THEM CROOKED VULTURES (INTERSCOPE)
21	21	13	**BACK AGAINST THE WALL** CAGE THE ELEPHANT (DSP/JIVE/JLG)
22	28	5	**SNUFF** SLIPKNOT (ROADRUNNER/RRP)
23	22	5	**JUST BREATHE** PEARL JAM (MONKEYWRENCH)
24	25	12	**AGAIN** FLYLEAF (A&M/OCTONE/INTERSCOPE)
25	27	8	**EAST JESUS NOWHERE** GREEN DAY (REPRISE)
26	26	4	**SPACESHIP** PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
27	23	13	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
28	30	13	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)
29	24	15	**IGNORANCE** PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
30	31	NEW	**MONSTER** SKILLET (ARDENT/INO/ATLANTIC)
31	29	15	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
32	31	4	**BROKEN, BEAT & SCARRED** METALLICA (WARNER BROS.)
33	35	12	**FOREVER IN YOUR HANDS** ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
34	37	4	**CRASH** CAVO (REPRISE)
35	32	11	**FUGITIVE** DAVID GRAY (MERCER STREET/DOWNTOWN)
36	34	NEW	**SUBSTITUTION** SILVERSUN PICKUPS (DANGERBIRD)
37	36	4	**WHO SAYS** JOHN MAYER (COLUMBIA)
38	NEW		GREATEST GAINER **SCREAM WITH ME** MUDVAYNE (EPIC)
39	NEW	4	**STORM TO PASS** ATREYU (HOLLYWOOD)
40	43	7	**SLOW POISON** THE GRAVERY (ISLAND/IDJMG)
41	42	14	**FIRELIES** OWL CITY (UNIVERSAL REPUBLIC)
42	41	18	**I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT** U2 (ISLAND/INTERSCOPE)
43	NEW		**CRAWL** KINGS OF LEON (RCA/RMG)
44	40	4	**HEY, SOUL SISTER** TRAIN (AWARE/COLUMBIA)
45	38	10	**MAYBE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
46	50	2	**EYESORE** JANUS (REALID/LG)
47	49	3	**MESS OF ME** SWITCHFOOT (ATLANTIC)
48	48	15	**WHY I AM** DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
49	44	3	**JUST SAY YES** SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
50	NEW	2	**CHASING PIRATES** NORAH JONES (BLUE NOTE/CAPITOL)

ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 3 WKS **I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
2	3	11	**BREAK** THREE DAYS GRACE (JIVE/JLG)
3	2	14	**CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
4	5	24	**YOU'RE GOING DOWN** SICK PUPPIES (RMR/VIRGIN/CAPITOL)
5	7	22	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)
6	6	8	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
7	9	11	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
8	4	21	**JARS** CHEVELLE (EPIC)
9	11	17	**MONSTER** SKILLET (ARDENT/INO/ATLANTIC)
10	12	12	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
11	13	4	**SPACESHIP** PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
12	15	8	**SNUFF** SLIPKNOT (ROADRUNNER/RRP)
13	8	13	**OVERCOME** CREED (WIND-UP)
14	10	16	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
15	14	21	**FOREVER IN YOUR HANDS** ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
16	16	12	**AGAIN** FLYLEAF (A&M/OCTONE/INTERSCOPE)
17	18	6	**BROKEN, BEAT & SCARRED** METALLICA (WARNER BROS.)
18	17	23	**WHISKEY HANGOVER** GODSMACK (UNIVERSAL REPUBLIC)
19	19	31	**CHAMPAGNE** CAVO (REPRISE)
20	21	8	**STORM TO PASS** ATREYU (HOLLYWOOD)
21	22	12	**FOREVER** RED (ESSENTIAL/RED)
22	23	7	**CRASH** CAVO (REPRISE)
23	26	3	**NEW FANG** THEM CROOKED VULTURES (INTERSCOPE)
24	29	4	**YOUTH OF YESTERDAY** THE VEER UNION (UNIVERSAL MOTOWN)
25	NEW		GREATEST GAINER **SCREAM WITH ME** MUDVAYNE (EPIC)

HERITAGE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 10 WKS **CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
2	2	13	**OVERCOME** CREED (WIND-UP)
3	4	11	**BREAK** THREE DAYS GRACE (JIVE/JLG)
4	3	8	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
5	5	13	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
6	6	23	**WHISKEY HANGOVER** GODSMACK (UNIVERSAL REPUBLIC)
7	8	11	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
8	7	20	**BURN IT TO THE GROUND** NICKELBACK (ROADRUNNER/RRP)
9	10	18	**YOU'RE GOING DOWN** SICK PUPPIES (RMR/VIRGIN/CAPITOL)
10	11	30	**CHAMPAGNE** CAVO (REPRISE)
11	9	26	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
12	12	34	**SOUND OF MADNESS** SHINEDOWN (ATLANTIC)
13	13	32	**I GET OFF** HALESTORM (ATLANTIC)
14	14	26	**JARS** CHEVELLE (EPIC)
15	17	4	**SPACESHIP** PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
16	15	17	**THE FIXER** PEARL JAM (MONKEYWRENCH)
17	16	16	**STILL UNBROKEN** LYNYRD SKYNYRD (LOUD & PROUD/ROADRUNNER/RRP)
18	19	5	**BROKEN, BEAT & SCARRED** METALLICA (WARNER BROS.)
19	20	10	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
20	24	2	**NEW FANG** THEM CROOKED VULTURES (INTERSCOPE)
21	22	NEW	**MONSTER** SKILLET (ARDENT/INO/ATLANTIC)
22	21	12	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)
23	NEW		GREATEST GAINER **SEXY LITTLE THING** CHICKENFOOT (REDLINE)
24	18	12	**MODERN DAY DELILAH** KISS (KISS)
25	NEW		**SNUFF** SLIPKNOT (ROADRUNNER/RRP)

Jason DeRulo ascends 2-1 on **Mainstream Top 40** with "Whatcha Say." The song's coronation marks just the seventh week at No. 1 on the chart for a solo male this year, the lowest sum since 2000, when no solo male artists occupied the penthouse. Male soloists also failed to reach the summit in 1992, 1993, 1996 and 1997.

On **Triple A** (viewable at billboard.biz/charts), Sheryl Crow's 1994 debut album, "Tuesday Night Music Club," yields a new chart entry, as "Killer Life" bows at No. 30.

The album was rereleased Nov. 17 along with a second disc of B-sides, rarities and outtakes and a DVD featuring the album's videos. The package also contains a newly produced documentary.

"Killer Life" is Crow's 19th Triple A-charted title, the most among female artists; Tracy Chapman and Sarah McLachlan rank second with nine entries apiece.



Two songs by format newcomers reach the top 10 on **Alternative** (viewable at billboard.biz/charts). "1901" by Phoenix charges 13-9 in its 19th chart week with its first Greatest Gainer award, while Cage the Elephant notches its second top 10 with "Back Against the Wall" (11-10).



HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE (PRODUCER / SONGWRITER)	Artist (IMPRINT & NUMBER / PROMOTION LABEL)	CERT	PEAK POSITION
1	2	4	14	#1 1 WK **NEED YOU NOW** (WORLEY / LADY ANTEBELLUM / D HAYWOOD C KELLEY H SCOTT J KEAR)	Lady Antebellum (CAPITOL NASHVILLE)		1
2	1	3		**COWBOY CASANOVA** (M BRIGHT / C UNDERWOOD M BLAZOSKI B JAMES)	Carrie Underwood (19/ARISTA NASHVILLE)		1
3	3	6		**DO I** (STEVENS / BRYAN C KELLEY D HAYWOOD)	Luke Bryan (CAPITOL NASHVILLE)		3
4	5	10		**CONSIDER ME GONE** (R MCENTIRE M BRIGHT / S DIAMOND M GREEN)	Reba (STARSTRUCK/VALORY)		4
5	4	1		**TOES** (C BROWN / B BEAVERS C BROWN / HEPPNER / MILLER)	Zac Brown Band (ATLANTIC)		1
6	10	11	26	GREATEST GAINER **BONFIRE** (P DONNELL C MORGAN / T BOTKIN K DENNEY C MORGAN M ROGERS)	Craig Morgan (BNA)		6
7	7			**I'M ALIVE** (B CANNON / C CHESNEY / K CHESNEY C DILLON M TAMBURINO)	Kenny Chesney With Dave Matthews (BNA)		7
8	9	9		**FIFTEEN** (N CHAPMAN / T SWIFT / T SWIFT)	Taylor Swift (BIG MACHINE)		8
9	11	12		**I WANNA MAKE YOU CLOSE YOUR EYES** (B BEAVERS / B BENTLEY / B BEAVERS / B BENTLEY)	Dierks Bentley (CAPITOL NASHVILLE)		9
10	12	13		**RED LIGHT** (D NAIL / M WARD / J SINGLETON M PEARCE / D MATHESON)	David Nail (MCA NASHVILLE)		10
11	13	14		**SOUTHERN VOICE** (TIM MCGRAW / M HARRIS / M DOUGLAS B BEAVERS)	Tim McGraw (CURB)		11
12	15	16		**HISTORY IN THE MAKING** (DARIUS RUCKER / R ROGERS / MILES)	Darius Rucker (CAPITOL NASHVILLE)		12
13	16	17		**WHITE LIAR** (J LOCKE / M WARD / M LAMBERT / N HEMBY)	Miranda Lambert (COLUMBIA)		13
14	14	15		**ALL I ASK FOR ANYMORE** (K PEGRAM / S ATHARD / T JAMES)	Trace Adkins (CAPITOL NASHVILLE)		14
15	17	21		**THE TRUTH** (M WARD / S MOSER / A MOSIER)	Jason Aldean (BROKEN BOW)		15
16	21	23	24	AIR POWER **EIGHT SECOND RIDE** (J RITCHEY / J OWEN / E DURRANCE)	Jake Owen (RCA)		15
17	20	22	9	AIR POWER **TWANG** (K STALEY / T BROWN / J LAUDERDALE / A MARVEL / J RITCHEY)	George Strait (MCA NASHVILLE)		17
18	19	19		**I JUST CALL YOU MINE** (J COATES / B MCBRIDE / J COATES / E LACY / D MATKOSKY)	Martina McBride (EMI)		18
19	18	18		**WHY** (K HAYS / A PLATT / A SHAMBLIN / R MATHEWS)	Rascal Flatts (LYRIC STREET)		18
20	23	26		**WHY DON'T WE JUST DANCE** (T BEARDS / B BEARDS / M CHAPMAN / J BROWN)	Josh Turner (MCA NASHVILLE)		20
21	22	24		**THAT'S HOW COUNTRY BOYS ROLL** (J CHAMBERS / A CURRINGTON / B CURRINGTON D DAVIDSON B JONES)	Billy Currington (MERCURY)		21
22	24	25		**HURRY HOME** (J WILLIAMS / Z WILLIAMS)	Jason Michael Carroll (ARISTA NASHVILLE)		22
23	25	33		**CRYIN' FOR ME (WAYMAN'S SONG)** (T KEITH / T KEITH)	Toby Keith (SHOW DOG-NASH)		23
24	26	27		**TODAY** (M WRIGHT / J ALLAN / B LONG / C JAMES)	Gary Allan (MCA NASHVILLE)		24
25	29	30		**A LITTLE MORE COUNTRY THAN THAT** (J STEVENS / E HILL)	Easton Corbin (MERCURY)		25
26	27	28		**OUTSIDE MY WINDOW** (S BUXTON / S BUXTON V SHAW M J HUDSON G BURR)	Sarah Buxton (CURB)		26
27	28	29		**BEER ON THE TABLE** (M MANOX / J THOMPSON K JOHNSON A ZACK)	Josh Thompson (COLUMBIA)		27
28	30	31		**DIDN'T YOU KNOW HOW MUCH I LOVED YOU** (J KELLEY / C LINDSEY / A MAYO T VERGES)	Kellie Pickler (19/BNA)		28
29	31	34		**KEEP ON LOVIN' YOU** (J STEVENS / T MCVAY / M MAY)	Steel Magnolia (BIG MACHINE)		29
30	41	–		**AMERICAN SATURDAY NIGHT** (B PAISLEY / K STALEY / B LYNN / W LAKE)	Brad Paisley (ARISTA NASHVILLE)		30
31	35	38		**HILLBILLY BONE** (B SHELTON / W HARMAN L ALLRED)	Blake Shelton Featuring Trace Adkins (WARNER BROS./WRN)		31
32	33	36		**BACKWOODS** (J STOVER / J MOORE J PAULIN J S STOVER)	Justin Moore (VALORY)		32
33	32	32		**SARA SMILE** (D HUFF / D HALL J OATES)	Jimmy Wayne Featuring Daryl Hall & John Oates (VALORY)		32
34	37	40		**HELL ON THE HEART** (E CHURCH / J STROUD / J CHESNUTT / J CHESNUTT / J STROUD / E CHURCH)	Eric Church (CAPITOL NASHVILLE)		34
35	34	35		**LONG AFTER I'M GONE** (K KENNY / B WARREN / M MCNELLY / J ROBERTS)	Big Kenny (LOVE EVERYBODY/GLOTOWN/BIGGER THAN)		34
36	36	37		**EVERYWHERE I GO** (P VASSAR / P VASSAR / P VASSAR)	Phil Vassar (UNIVERSAL SOUTH)		36
37	40	41		**GIMMIE THAT GIRL** (M BRIGHT / B BEAVERS / B HAYS / JPT)	Joe Nichols (UNIVERSAL SOUTH)		37
38	38	39		**LOVE LIKE CRAZY** (J STEVENS / J STEVENS / T JAMES)	Lee Brice (CURB)		38
39	42	46		**WHISTLIN' DIXIE** (M WARD / A GORDON / R HOUSER / A TRAMEL)	Randy Houser (CAPITOL NASHVILLE)		39
40	39	42		**19 AND CRAZY** (M RAMOS / M WARD / M RAMOS / C MCANALLY / A SHEFFIELD)	Bomshel (EMI)		39
41	HOT SHOT DEBUT		1	**'TIL SUMMER COMES AROUND** (D HUFF / K URBAN / M POWELL / K URBAN)	Keith Urban (CAPITOL NASHVILLE)		41
42	43	44		**LOVE LIVES ON** (J MCCOY / M MCPHERSON / S REEVES / M WEST)	Mallary Hope (MCA NASHVILLE)		42
43	45	47		**THE CALL** (T KENNON / M KENNON / S CAMPER / E CAMPER)	Matt Kennon (RAMAJAM/STROUD/AVARIOUS)		43
44	44	43		**STUCK** (J MAY / B MYRICK / H MONTANA)	Ash Bowers (EMI)		43
45	46	45		**HOW FAR DO YOU WANNA GO?** (M BENTLEY / M BENTLEY / J STEELE / J MCCOY)	Gloriana (EMI/REPRISE/WARNER BROS.)		45
46	50	60		**THERE IS A GOD** (L WOMACK / A BRADLEY / L WOMACK)	Lee Ann Womack (MCA NASHVILLE)		46
47	49	52		**HIP TO MY HEART** (T MARSHALL / T PERRY / K PERRY PERRY / B BEAVERS)	The Band Perry (REPUBLIC)		47
48	48	49		**CHASIN' GIRLS** (T HEWITT / R ATKINS / R ATKINS T HEWITT / S DEAN)	Rodney Atkins (CURB)		48
49	47	50		**COUNTRY LIVIN'** (J WILLIAMS / D DEGARMO / J WILLIAMS)	Williams Riley (EMI)		47
50	51	48		**SKINNY DIPPIN'** (J STEVENS / J STEVENS / T JAMES)	Whitney Duncan (EMI)		48



1

The lead single from the trio's upcoming second album draws 37.6 million impressions, marking the group's second No. 1 (see Hot Box, page 41) following "Run to You," which topped the July 25 chart. The new album arrives at retail Jan. 26.



10

With his third chart entry, and more than seven years after his chart debut, the Missouri native claims his first top 10 song. He debuted on the list with "Memphis" in 2002 (peaking at No. 52) and reached No. 47 with "I'm About to Come Alive" in 2008.

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	Title	CERT	PEAK POSITION
1		2		#1 2 WKS **CARRIE UNDERWOOD** (ARISTA NASHVILLE 43923 SMN (13.98))	Play On		1
2	1			**TAYLOR SWIFT** (BIG MACHINE)	Fearless	4	1
3	4	83		GREATEST GAINER **LADY ANTEBELLUM** (CAPITOL NASHVILLE 03000 (12.98))	Lady Antebellum		1
4	2			**TIM MCGRAW** (CURB)	Southern Voice		1
5	3			**ZAC BROWN BAND** (ATLANTIC/WRN)	The Foundation		2
6	11	13		**DARIUS RUCKER** (ARISTA NASHVILLE 85506 (18.98))	Learn To Live		1
7	6	6		**MIRANDA LAMBERT** (COLUMBIA)	Revolution		1
8	8	7		**JASON ALDEAN** (BROKEN BOW)	Wide Open		2
9	7			**SOUNDTRACK** (WALT DISNEY 18.98)	Hannah Montana: The Movie		1
10	14	18		**SUGARLAND** (MERCURY (18.98))	Gold And Green		10
11	13	11		**TAYLOR SWIFT** (BIG MACHINE)	Taylor Swift	4	1
12	32	29	67	PACE SETTER **JAMEY JOHNSON** (MERCURY 012091 (18.98))	That Lonesome Song		6
13	23	22		**SUGARLAND** (MERCURY (18.98))	Love On The Inside	2	1
14	9	5		**TOBY KEITH** (SHOW DOG-NASH)	American Ride		1
15	18	19		**KEITH URBAN** (CAPITOL NASHVILLE 55 551 (18.98))	Defying Gravity		1
16	15	16		**REBA** (MCA NASHVILLE/VALORY 16 (18.98))	Keep On Loving You		1
17	16	12		**BROOKS & DUNN** (ARISTA NASHVILLE (18.98))	#1s ... And Then Some		1
18	12	9		**LUKE BRYAN** (CAPITOL NASHVILLE (18.98))	Doin' My Thing		2
19	25	26		**BRAD PAISLEY** (ARISTA NASH/LOUD (13.98))	American Saturday Night		1
20	19			**GEORGE STRAIT** (MCA NASHVILLE/MCA (13.98))	Twang		1
21	10	–		**ALAN JACKSON** (ARISTA NASHVILLE (18.98))	Songs Of Love And Heartache		10
22	28	34		**VARIOUS ARTISTS** (UNIVERSAL SOUTH/UNIVERSAL (18.98))	NOW That's What I Call A Country Christmas		22
23	21	21		**KENNY CHESNEY** (BNA 52000 (18.98))	Greatest Hits II		1
24	17	10		**ROSANNE CASH** (MANHATTAN (18.98))	The List		5
25	20	17		**CHRIS YOUNG** (RCA 88697 (18.98))	The Man I Want To Be		6
26	22	20		**RASCAL FLATTS** (LYRIC STREET 001118 (18.98))	Unstoppable		1
27	26	25		**VARIOUS ARTISTS** (MERCURY/UMG (18.98))	NOW That's What I Call Country Vol. 2		4
28	34	30		**SUGARLAND** (MERCURY 012090 ◆)	LIVE On The Inside		1
29	30	28		**BILLY CURRINGTON** (MERCURY 009550 (13.98))	Little Bit Of Everything		2
30	24	23		**RASCAL FLATTS** (LYRIC STREET 002764 (13.98))	Greatest Hits Volume 1		2
31	31	27		**JUSTIN MOORE** (VALORY 710 (10.98))	Justin Moore		3
32	35	35		**COLT FORD** (AVERAGE JOE'S 1001 (18.98))	Ride Through The Country		24
33	33	33		**KELLIE PICKLER** (19/BNA 61 (11.98) ◆)	Kellie Pickler		1
34	29	24		**LYLE LOVETT** (LYRIC STREET/UMG (13.98))	Natural Forces		8
35	36	36		**DIERKS BENTLEY** (CAPITOL NASHVILLE 16 (18.98))	Feel That Fire		1
36	HOT SHOT DEBUT		1	**DOLLY PARTON** (DOLLY 95/ELEKTRA/RHINO 246 (18.98 CD/DVD) ◆)	Live From London		36
37	NEW			**BIG KENNY** (WARNING/WARNER BROS/REPUBLIC (18.98))	The Quiet Time Of A Rock And Roll Farm Boy		37
38	39	42		**MARTINA MCBRIDE** (EMI (18.98))	Shine		1
39	37	32		**GLORIANA** (EMI/REPRISE/WARNER BROS. (18.98))	Gloriana		2
40	27	15		**JOE NICHOLS** (UNIVERSAL SOUTH 012989 (13.98))	Old Things New		15
41	44	44		**RANDY HOUSER** (MERCURY (18.98))	Anything Goes		21
42	47	46		**KENNY CHESNEY** (BNA/SBME/BNA (18.98))	Lucky Old Sun		1
43	41	43		**JAKE OWEN** (RCA 31787 SMN (12.98))	Easy Does It		2
44	38	39		**ERIC CHURCH** (EMI/CAPITOL (12.98))	Carolina		4
45	46	NEW		**TIM MCGRAW** (CURB (18.98))	Greatest Hits 3		1
46	57	60		**VARIOUS ARTISTS** (UMG/MCA/DCC (18.98))	NOW That's What I Call Country		1
47	42	31		**BOMSHEL** (EMI (18.98))	Fight Like A Girl		24
48	45	45		**LOVE AND THEFT** (DAVENPORT/LYRIC STREET (11.98))	World Wide Open		16
49	50	54		**DAVID NAIL** (MCA NASHVILLE (10.98))	I'm About To Come Alive		19
50	49	53		**COLT FORD** (EMI (18.98) ◆)	Country Is As Country Does		41

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	Title	CERT
1	1	7	#1 7 WKS **PATTY LOVELESS** (SUGAR HILL 3997)	Mountain Soul II	
2	2	39	**STEVE MARTIN** (ROUNDER)	The Crow: New Songs For The Five-String Banjo	
3	3	10	**THE ISAACS** (ISAACS)	The Isaacs ... Naturally: An Almost A Cappella Collection	
4	6	60	**OLD CROW MEDICINE SHOW** (NETTWERK 30612*)	Tennessee Pusher	
5	4	4	**SAM BUSH** (SUGAR HILL)	Circles Around Me	
6	7	55	**STEVE IVEY** (MARIMAC/SUGAR HILL/MADACY)	Ultimate Bluegrass	
7	NEW		**DAILEY & VINCENT** (ROUNDER 661610 Ex)	Singing From The Heart	
8	10	9	**LOUDON WAINWRIGHT III** (HOT/ATO/RED INT)	Hot Ate & Handsome: The Charlie Poole Project	
9	11	64	**BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS** (GAITHER MUSIC GROUP 42736)		
10	9	9	**RICKY SKAGGS** (SKAGGS FAMILY)	Solo: Songs My Dad Loved	

BETWEEN THE BULLETS

CMAs SPUR SPIKES



Overall country album sales are up 3% following the 43rd annual Country Music Assn. Awards (ABC-TV, Nov. 11), even considering the market-inflating arrival of Carrie Underwood's "Play On" last issue (318,000). CMAs-related gains account for 21 of the 31 bullets on Top Country Albums, led by Greatest Gainer Lady Antebellum's "I Run to You" (up 26,000 copies) and Jamey Johnson's "That Lonesome Song." Johnson's set takes the percentage-based Pacesetter trophy with a 286% spike. Similar gains dot Hot Digital Songs, where 15 of this issue's 40 bulleted titles are driven by the telecast. —*Wade Jessen*

R&B/HIP-HOP

Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE · IMPRINT · DISTRIBUTING LABEL
1	1	4	#1 2 WKS **MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT SOUNDTRACK · AEG · SONY MUSIC
2	2	10	**JAY-Z** THE BLUEPRINT 3 · ROC NATION/ATLANTIC
3	NEW	1	**WALE** ATTENTION DEFICIT · ALLIDOINTERSCOPE · DTA/SRC/IGA
4	NEW	1	**MELANIE FIONA** THE BRIDGE · MOTOWN/UMG · MOTOWN/UMG
5	5	11	**TREY SONGZ** READY · ATLANTIC · ATLANTIC
6	6	7	**BEBE & CECE WINANS** STILL · RCA · RMG
7	9	19	**MAXWELL** BLACKSUMMER'S NIGHT · COLUMBIA · COLUMBIA
8	7	10	**DRAKE** SOMEONE YOU · YOUNG MONEY/CASH MONEY/UNIVERSAL · UMRG
9	8	11	**WHITNEY HOUSTON** I LOOK TO YOU · ARISTA · RMG
10	10	23	**THE BLACK EYED PEAS** THE E.N.D. · INTERSCOPE · INTERSCOPE
11	3	2	**AMERIE** IN LOVE & WAR · EPIC · SONY MUSIC
12	11	8	**MARIAH CAREY** MEMOIRS OF AN IMPERFECT ANGEL · ISLAND/DEF JAM · UMRG
13	4	2	**RYAN LESLIE** TRANSITION · CASA BLANCA/MOTOWN · UMRG
14	12	5	**MARIO** D.M.A. · DEF JAM · RMG
15	15	15	**K'JON** I GET AROUND · EPIC/FLAWLESS · SONY MUSIC
16	19	28	**CHRISETTE MICHELE** EPIPHANY · DEF JAM · UMRG
17	24	53	6X PLATINUM **BEYONCE** 2 I AM...SASHA FIERCE · COLUMBIA · SONY MUSIC
18	14	3	**BRIAN MCKNIGHT** EVOLUTION OF A MAN · ARTEMIS · ARTEMIS
19	13	3	**TRIPLE C'S** CUSTOM CARS & CYCLES · MAYBACH · DEF JAM · UMRG
20	25	12	**LETOYA** LADY LOVE · CAPITOL · CAPITOL
21	18	28	**EMINEM** RELAPSE · SHADY/AFTERMATH/INTERSCOPE · UMRG
22	17	9	**LIL' BOOSIE** SUPERBAD: THE RETURN OF BOOSIE BAD AZZ · TRAE · KOCH
23	21	10	**VARIOUS ARTISTS** HOT STYLE MUSIC · A COMPILATION FEATURING · MADE
24	22	9	**KID CUDI** MAN ON THE MOON: THE END OF DAY · GE · MOTOWN/UMG
25	16	3	**TECH N9NE** KOD · STRANGE · E1
26	47	48	PAGE SETTER **ANTHONY HAMILTON** THE POINT OF IT ALL · RCA · RMG
27	26	5	**KEVON EDMONDS** WHO KNEW · MAAT ·
28	27	39	**CHARLIE WILSON** UNCLE CHARLIE · J · EPIC
29	23	16	**FABOLOUS** LOSS VAY (SOUNDTRACK) · DEF JAM · DEF JAM/IDJMG
30	33	13	**LEDISI** TURN ME LOOSE · VERVE FORECAST · CONCORD
31	31	9	**NEW BOYZ** ANOTHA LEVEL AND A MIC · ... · ...
32	39	5	**JACKSON 5** ULTIMATE CHRISTMAS COLLECTION · MOTOWN · MOTOWN/UMG
33	26	20	**JEREMIH** JEREMIH · MOTOWN/DEF JAM · DEF JAM/IDJMG
34	36	7	**MACK 10** SOFT WHITE · RAP-A-LOT · RAP-A-LOT
35	34	76	**LIL WAYNE** THE CARTER II · CASH MONEY/UNIVERSAL · UMRG
36	NEW	1	**DJ DRAMA PRESENTS WYCLEF JEAN AKA TOUSSAINT ST JEAN** FROM THE HOOD TO THE PROJECTS TO THE MANSION · ... · ...
37	28	10	**RAEKWON** ONLY BUILT 4 CUBAN LINX... PT II · ... · ...
38	32	56	**MARY MARY** THE SOUND · ... · ...
39	41	4	**THE WHISPERS** THANKFUL · ... · ...
40	37	35	**KERI HILSON** IN A PERFECT WORLD · ... · ...
41	30	11	**PITBULL** REBELUTION · ... · ...
42	29	7	**GHOSTFACE KILLAH** GHOSTDINI: WIZARD OF POETRY IN EMERALD CITY · DEF JAM · DEF JAM
43	47	20	**VARIOUS ARTISTS** NOW 31 · ... · ...
44	35	3	**Z-RO** COCAINE · ... · ...
45	38	4	**JOSS STONE** COLOUR ME FREE! · ... · ...
46	NEW	1	**A-WAX AND GONZOE** RECESSION PROOF · ... · ...
47	NEW	1	**JOE** MAKE SURE YOU'RE HOME FOR CHRISTMAS (EP) · ... · ...
48	NEW	1	**50 CENT** BEFORE I SELF DESTRUCT · ... · ...
49	53	48	**KEYSHIA COLE** A DIFFERENT ME · ... · ...
50	NEW	1	**THE RANGERS** JERKIN IS A HABIT · ... · ...

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST · IMPRINT · PROMOTION LABEL
1	1	7	#1 2 WKS **EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS · ROC NATION
2	4	6	**PAPERS** USHER · ... · ...
3	6	11	**I INVENTED SEX** TREY SONGZ FEAT. DRAKE · ... · ATLANTIC
4	2	11	**FOREVER** DRAKE · ... · ...
5	3	17	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN · ... · ...
6	7	8	**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE · ... · ...
7	5	13	**REGRET** LETOYA FEAT. LUDACRIS · CAPITOL · ...
8	12	7	**BABY BY ME** 50 CENT FEAT. NE-YO · ... · ...
9	10	7	**I CAN TRANSFORM YA** CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ · ... · ...
10	9	18	**UNDER** PLEASURE P · ... · ATLANTIC
11	15	8	**BAD HABITS** MAXWELL · ... · ...
12	8	16	**NUMBER ONE** R. KELLY FEAT. KEYS · ... · ...
13	13	24	**BREAK UP** MARIO FEAT. GUCCI MANE & SEAN GARRETT · ... · ...
14	14	25	**PRETTY WINGS** MAXWELL · ... · ...
15	19	5	**IT KILLS ME** MELANIE FIONA · ... · ...
16	11	16	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST · ... · ...
17	24	3	**SPOTLIGHT** GUCCI MANE FEAT. USHER · ... · ...
18	18	5	**I GET IT IN** ONAPOH FEAT. GUCCI MANE · ... · ...
19	16	20	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE · ... · ...
20	17	8	**EVERYTHING, EVERYDAY, EVERYWHERE** FABOLOUS FEAT. KERI HILSON · ... · ...
21	25	6	**I LOOK GOOD** CHALIE BOY · ... · ...
22	26	4	**GANGSTA LUV** SNOOP DOGG FEAT. THE-DREAM · ... · ...
23	NEW	6	**THINKIN' ABOUT YOU** MARIO · ... · ...
24	27	9	**FRESH** 6 TRE G · ... · ...
25	1		GREATEST GAINER **HARD** RIHANNA FEAT. JEEZY · ... · ...
26	36	2	**SAY AAH** TREY SONGZ · ... · ATLANTIC
27	28	5	**GOTTA GET IT** JUVENILE · ... · ATLANTIC
28	30	3	**TIE ME DOWN** NEW BOYZ FEAT. RAY J · ... · ...
29	21	8	**DOESN'T MEAN ANYTHING** ALICIA KEYS · ... · ...
30	22		**I'M GOOD** CLIPSE FEAT. PHARRELL WILLIAMS · ... · ...
31	35	4	**I'M GOING IN** DRAKE FEAT. LIL WAYNE & YOUNG JEEZY · ... · ...
32	31	7	**VIDEO PHONE** BEYONCE · ... · ...
33	33	2	**RUSSIAN ROULETTE** RIHANNA · ... · ...
34	29	12	**DROP IT LOW** ESTER DEAN FEAT. CHRIS BROWN · ... · ...
35	38	4	**HEADBOARD** HURRICANE CHRIS FEAT. MARIO & PLIES · ... · ...
36	32	13	**SWEAT IT OUT** THE-DREAM · ... · ...
37	NEW	1	**SEX THERAPY** ROBIN THICKE · ... · ...
38	NEW	1	**TRY IT OUT** BIG BANK BLACK FEAT. KANDI · ... · ...
39	NEW	1	**LOVE COME DOWN** DIDDY - DIRTY MONEY · ... · ...
40	NEW	1	**MEDICINE** PLIES FEAT. KERI HILSON · ... · ...

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST · IMPRINT · PROMOTION LABEL
1	2	9	#1 2 WKS **SWEET DREAMS** BEYONCE · ... · COLUMBIA
2	1	14	**WHATCHA SAY** JASON DERULO · ... · ...
3	6	8	GREATEST GAINER **EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS · ROC NATION
4	5	10	**FOREVER** DRAKE · ... · ...
5	3	20	**DOWN** JAY SEAN FEAT. LIL WAYNE · ... · ...
6	4	16	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST · ... · ...
7	7	9	**PAPARAZZI** LADY GAGA · ... · ...
8	9	9	**SEXY CHICK** DAVID GUETTA FEAT. AKON · ... · ...
9	11	7	**MEET ME HALFWAY** THE BLACK EYED PEAS · ... · ...
10	8	18	**BREAK UP** MARIO FEAT. GUCCI MANE & SEAN GARRETT · ... · ...
11	12	6	**I CAN TRANSFORM YA** CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ · ... · ...
12	16	6	**REPLAY** IYAZ · ... · ...
13	10	18	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM · ... · ...
14	17	5	**GANGSTA LUV** SNOOP DOGG FEAT. THE-DREAM · ... · ...
15	18	10	**TIE ME DOWN** NEW BOYZ FEAT. RAY J · ... · ...
16	21	8	**BABY BY ME** 50 CENT FEAT. NE-YO · ... · ...
17	13	20	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH, MICK SCHULTZ · ... · ...
18	19	11	**ONE TIME** JUSTIN BIEBER · ... · ...
19	14	21	**OBSESSED** MARIAH CAREY · ... · ...
20	15	20	**BE ON YOU** FLO RIDA FEAT. NE-YO · ... · ATLANTIC
21	25	3	**DO YOU REMEMBER** JAY SEAN FEAT. SEAN PAUL & LIL JON · ... · ...
22	23	5	**PAPERS** USHER · ... · ...
23	22	4	**RUSSIAN ROULETTE** RIHANNA · ... · ...
24	24	10	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN · ... · ...
25	27	6	**EVERYTHING, EVERYDAY, EVERYWHERE** FABOLOUS FEAT. KERI HILSON · ... · ...
26	33	2	**SPOTLIGHT** GUCCI MANE FEAT. USHER · ... · ...
27	31	5	**3** BRITNEY SPEARS · ... · ...
28	28	4	**SHUT IT DOWN** PITBULL FEAT. AKON · ... · ...
29	32	3	**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE · ... · ...
30	38	2	**BAD ROMANCE** LADY GAGA · ... · ...
31	26	18	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE · ... · ...
32	40	2	**TIK TOK** KESHA · ... · ...
33	NEW	1	**HARD** RIHANNA FEAT. JEEZY · ... · ...
34	NEW	1	**I INVENTED SEX** TREY SONGZ FEAT. DRAKE · ... · ATLANTIC
35	30	7	**PARTY IN THE U.S.A.** MILEY CYRUS · ... · ...
36	35	4	**OH YEAH** JAKADA FEAT. SNOOP DOGG · ... · ...
37	29	12	**DROP IT LOW** ESTER DEAN FEAT. CHRIS BROWN · ... · ...
38	36	4	**GOOD MORNING** CHAMILLIONAIRE · ... · ...
39	34	5	**I'M GOING IN** DRAKE FEAT. LIL WAYNE & YOUNG JEEZY · ... · ...
40	37	10	**YOU BELONG WITH ME** TAYLOR SWIFT · ... · ...

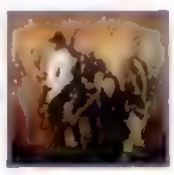
ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST · IMPRINT · PROMOTION LABEL
1	1	22	#1 2 WKS **BAD HABITS** MAXWELL · ... · ...
2	4	9	**DOESN'T MEAN ANYTHING** ALICIA KEYS · ... · ...
3	2	29	**PRETTY WINGS** MAXWELL · ... · ...
4	3	29	**CAN'T LIVE WITHOUT YOU** CHARLIE WILSON · ... · ...
5	6	12	**WHAT I'VE BEEN WAITING FOR** BRIAN MCKNIGHT · ... · ...
6	7	9	**MILLION DOLLAR BILL** WHITNEY HOUSTON · ... · ...
7	5	27	**CLOSE TO YOU** BEBE & CECE WINANS · ... · ...
8	11	6	**PAPERS** USHER · ... · ...
9	9	5	**THIS IS IT** MICHAEL JACKSON FEAT. THE JACKSONS · ... · ...
10	10	36	**GOD IN ME** MARY MARY FEAT. KIERRA "KIRU" SHEARD · ... · ...
11	8	39	**ON THE OCEAN** K-JON · ... · ...
12	19	3	GREATEST GAINER **AIN'T LEAVIN WITHOUT YO** JAHEIM · ... · ATLANTIC
13	12	26	**BLAME IT ON ME** CHRISETTE MICHELE · ... · ...
14	13	34	**THE POINT OF IT ALL** ANTHONY HAMILTON · ... · ...
15	14	8	**YESTERDAY** TOM BRAXTON FEAT. TREY SONGZ · ... · ...
16	16	14	**OH** KEVON EDMONDS · ... · ...
17	18	5	**RELIGIOUS** R. KELLY · ... · ...
18	17	19	**GOIN' THRU CHANGES** LEDISI · ... · ...
19	20	17	**DON'T STAY** LAURA IZIBOR · ... · ...
20	15	17	**I LOOK TO YOU** WHITNEY HOUSTON · ... · ...
21	24	7	**IT KILLS ME** MELANIE FIONA · ... · ...
22	22	16	**THIS TIME** K-JON FEAT. LEE ENGLAND JR. & AUBLEBRIE ALVAREZ · ... · ...
23	29	6	**STAYING IN LOVE** RAPHAEL SAADIQ · ... · ...
24	26	3	**BULLETPROOF** RAHEEM DEVAUGHN FEAT. LUDACRIS · ... · ...
25	21	9	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY · ... · ...

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST · IMPRINT · PROMOTION LABEL
1	1	10	#1 2 WKS GREATEST GAINER **EMPIRE STATE OF MI** JAY-Z + ALICIA KEYS · ROC NATION
2	2	12	**FOREVER** DRAKE · ... · ...
3	4	16	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN · ... · ...
4	3	17	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST · ... · ...
5	6	9	**BABY BY ME** 50 CENT FEAT. NE-YO · ... · ...
6	7	6	**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE · ... · ...
7	5	23	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM · ... · ...
8	9	5	**GANGSTA LUV** SNOOP DOGG FEAT. THE-DREAM · ... · ...
9	12	4	**SPOTLIGHT** GUCCI MANE FEAT. USHER · ... · ...
10	14	7	**TIE ME DOWN** NEW BOYZ FEAT. RAY J · ... · ...
11	8	21	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE · ... · ...
12	10	9	**EVERYTHING, EVERYDAY, EVERYWHE** FABOLOUS FEAT. KERI HILSON · ... · ...
13	13	11	**I'M GOING IN** DRAKE FEAT. LIL WAYNE & YOUNG JEEZY · ... · ...
14	11	30	**BEST I EVER HAD** DRAKE · ... · ...
15	17	11	**I LOOK GOOD** CHALIE BOY · ... · ...
16	19	17	**5 STAR CHICK** YO GOTTI · ... · ...
17	15	22	**HOTEL ROOM SERVICE** PITBULL · ... · ...
18	16	19	**BE ON YOU** FLO RIDA FEAT. NE-YO · ... · ATLANTIC
19	20	5	**FRESH** 6 TRE G · ... · ...
20	21	12	**I'M GOOD** CLIPSE FEAT. PHARRELL WILLIAMS · ... · ...
21	NEW	1	**HOW LOW** LUDACRIS · ... · ...
22	NEW	1	**BEDROCK** YOUNG MONEY · ... · ...
23	25	2	**SHUT IT DOWN** PITBULL FEAT. AKON · ... · ...
24	22	3	**WE BE STEADY MOBBIN'** LIL WAYNE FEAT. GUCCI MANE · ... · ...
25	23	2	**GOTTA GET IT** JUVENILE · ... · ATLANTIC

"Meet Me Halfway" by the Black Eyed Peas rallies 11-9 on the Rhythmic chart, giving their album "The E.N.D." its third top 10 and the quartet's fifth overall. The act's last two albums, "Elephunk" and "Monkey Business," managed just one top 10 each.



BETWEEN THE BULLETS

BEYONCÉ'S 'SWEET' SEVENTH NO. 1



Beyoncé's seventh No. 1 on the Rhythmic chart, "Sweet Dreams," ties 50 Cent, Nelly, T-Pain and Usher for the most Rhythmic No. 1s this decade and Mariah Carey for the most by a woman in the chart's 17-year history. "Sweet" is her first chart-topper since "Irreplaceable" in 2006 and the first from "I Am . . . Sasha Fierce," which charted five previous tracks. (The multiformat smash "Single Ladies [Put a Ring on It]" peaked at No. 2.)

On Top R&B/Hip-Hop Albums, two newcomers launch their careers with top five debuts. Washington, D.C., native Wale earns the Hot Shot Debut at No. 3 with "Attention Deficit" while Canadian Melanie Fiona's first effort, "The Bridge," is No. 4. Chart vets Wyclef Jean, Joe and 50 Cent also bow at Nos. 36, 47 and 48, respectively, with early sales.

—Raphael George

HOT R&B/HIP-HOP SONGS

LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	PEAK
1	2	11	**#1 2 WKS EMPIRE STATE OF MIND**	Jay-Z + Alicia Keys	1
2	4		**PAPERS**	Usher	2
4	6		**I INVENTED SEX**	Trey Songz Featuring Drake	3
7	7		**BAD HABITS**	Maxwell	4
3	1		**PRETTY WINGS**	Maxwell	1
5	3		**FOREVER**	Drake Featuring Kanye West, Lil Wayne & Eminem	2
6	5		**WASTED**	Gucci Mane Featuring Plies Or OJ Da Juiceman	3
9	15		**MONEY TO BLOW**	Birdman Featuring Lil Wayne & Drake	8
8	8		**REGRET**	LeToya Featuring Ludacris	5
11	12		**GOD IN ME**	Mary Mary Featuring Kierra "KiKi" Sheard	5
16	19		**BABY BY ME**	50 Cent Featuring Ne-Yo	11
13	16		**I CAN TRANSFORM YA**	Chris Brown Featuring Lil Wayne & Swizz Beatz	12
10	11		**BREAK UP**	Mario Featuring Gucci Mane & Sean Garrett	2
21	35		**SAY AAH**	Trey Songz	14
14	9		**NUMBER ONE**	R. Kelly Featuring Keri Hilson	8
20	34		**IT KILLS ME**	Melanie Fiona	15
12	10		**UNDER**	Pleasure P	5
15	14		**DOESN'T MEAN ANYTHING**	Alicia Keys	14
24	20		**MILLION DOLLAR BILL**	Whitney Houston	19
41	-	2	**GREATEST GAINER/AIRPLAY HARD**	Rihanna Featuring Jeezy	20
22	27		**CLOSE TO YOU**	BeBe & CeCe Winans	21
27	38		**SPOTLIGHT**	Gucci Mane Featuring Usher	22
18	23		**THIS IS IT**	Michael Jackson Featuring The Jacksons	15
23	21		**CAN'T LIVE WITHOUT YOU**	Charlie Wilson	19
19	17		**SUCCESSFUL**	Drake Featuring Trey Songz & Lil Wayne	3
25	29		**I GET IT IN**	Omarion Featuring Gucci MAne	26
30	26		**5 STAR CHICK**	Yo Gotti	19
42	52		**AIN'T LEAVIN WITHOUT YOU**	Jaheim	28
29	28		**WHAT I'VE BEEN WAITING FOR**	Brian McKnight	28
17	13		**RUN THIS TOWN**	Jay-Z, Rihanna & Kanye West	3
31			**I LOOK GOOD**	Chalie Boy	30
28	25		**ON THE OCEAN**	K'Jon	12
36	37		**GANGSTA LUV**	Snoop Dogg Featuring The-Dream	33
34	22		**LAST CHANCE**	Ginuwine	3
35	31		**EVERYTHING, EVERYDAY, EVERYWHERE**	Fabolous Featuring Keri Hilson	31
38	44		**I'M GOING IN**	Drake Featuring Lil Wayne & Young Jeezy	35
26	18		**THROW IT IN THE BAG**	Fabolous Featuring The-Dream	4
37			**THE POINT OF IT ALL**	Anthony Hamilton	19
32	24		**TRUST**	Keyshia Cole Duet With Monica	8
39	45		**FRESH**	6 Tre G	38
55	93		**TRY SLEEPING WITH A BROKEN HEART**	Alicia Keys	41
33	36		**BLAME IT ON ME**	Chrisette Michele	28
54	61		**TIE ME DOWN**	New Boyz Featuring Ray J	43
40	41		**SOBEAUTIFUL**	Musiq Soulchild	8
45	51		**WE BE STEADY MOBBIN'**	Lil Wayne Featuring Gucci Mane	45
MOST EXPOSURE	1		**I AM**	Mary J. Blige	46
47	74		**BULLETPROOF**	Raheem DeVaughn Featuring Ludacris	47
43	53		**GOIN' THRU CHANGES**	Ledisi	43
53	64		**SWEET DREAMS**	Beyonce	48
46	48		**THINKIN' ABOUT YOU**	Mario	45
52	62		**I GET CRAZY**	Nicki Minaj Featuring Lil Wayne	51
	43		**DROP IT LOW**	Ester Dean Featuring Chris Brown	33
51	33		**I'M GOOD**	Clipse Featuring Pharrell Williams	27
59	59		**GOTTA GET IT**	Juvenile	54
64	72		**FLEX**	DJ Mr. Rogers Featuring The Party Boyz	55



Usher claims his second top 10 on Adult R&B as the track lifts 11-8. The singer spent seven weeks at No. 1 earlier this year with his last single, "Here I Stand."

4

This is the singer's first set of back-to-back visits to the top five. Previous entry "Pretty Wings" (No. 5) spent 14 weeks at No. 1.



The duo earns the highest rank for a song that has spent 52 weeks on a chart in the Nielsen SoundScan era (since 1991). The former record holder R. Kelly's "Step in the Name of Love," was No. 11 after a year on this list.

20

Buoyed by a gain of 4.4 million listener impressions in her second chart week, Rihanna makes her fastest climb to the top 20. Meanwhile, at No. 28, Jaheim scores his speediest ascent to the top 30 as a lead artist.



Up 11 [illegible] listener impressions the sub crew co- starring Drake bolts 21 positions. It's the third-most-played track at WPWX (Chicago (54 spins).

LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	PEAK
54	51	79	**SEX THERAPY**	Robin Thicke	50
57	52	60	**RELIGIOUS**	R. Kelly	57
58	49	65	**YESTERDAY**	Toni Braxton Featuring Trey Songz	49
60	60	58	**OH**	Kevon Edmonds	56
60	31	89	**BEDROCK**	Young Money	60
61	57	54	**VIDEO PHONE**	Beyonce	51
	77	-	**HOW LOW**	Ludacris	62
	68	81	**O LET'S DO IT**	Waka Flocka Flame	63
	73	80	**MEDICINE**	Plies Featuring Keri Hilson	64
65	63	68	**LOVE COME DOWN**	Diddy - Dirty Money	63
66	70	67	**TRY IT OUT**	Big Bank Black Featuring Kandi	52
	84	-	**ECHO**	R. Kelly	67
	95	-	**SAY SOMETHING**	Timbaland Featuring Drake	68
69	57	63	**BODY**	Marques Houston	59
70	69	56	**I LOOK TO YOU**	Whitney Houston	19
71	79	91	**HELL OF A LIFE**	T.I	71
72	72	55	**BETTER BELIEVE IT**	Lil Boosie Featuring Young Jeezy & Webbie	48
73	56	49	**RUSSIAN ROULETTE**	Rihanna	49
74	69	-	**STAYING IN LOVE**	Raphael Saadiq	74
75	78	71	**HEADBOARD**	Hurricane Chris Featuring Mario + Plies	63
76	65	39	**LOL :-)**	Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em	12
77	74	57	**SWEAT IT OUT**	The-Dream	32
78	66	86	**DON'T STAY**	Laura Izibor	58
79	86	73	**MY CHILD**	All-4-One	58
80	75	66	**I WANT TO KNOW WHAT LOVE IS**	Mariah Carey	48
81	32	98	**ALL THE WAY TURNT UP**	Roscoe Dash Featuring Soulja Boy Tell'em	81
82	71	70	**THUG**	Slim Thug	78
83	76	-	**NEVER KNEW I NEEDED**	Ne-Yo	78
84	96	92	**FED UP**	DJ Khaled Featuring Usher, Drake, Young Jeezy & Rick Ross	84
85	30	84	**SLOW DANCE**	Keri Hilson	49
86	90	75	**BECKY**	Plies	32
87	93	-	**H.A.T.E.U.**	Mariah Carey	78
88	NEW		**I AIN'T HEARIN' U**	Angie Stone	88
89	58	-	**SOMEBODY COME GET ME**	Melanie Fiona	58
90	88	78	**PRETTY BROWN**	Amerie Featuring Trey Songz	78
91	94	87	**THIS TIME**	K'Jon Featuring Lee England Jr. & Augustine Alvarez	84
92	82	76	**NOVEMBER 18TH**	Drake	58
93	91	82	**CAN'T HARDLY WAIT**	N'Dambi	82
94	RE-ENTRY		**YOU'RE NOT MY GIRL**	Ryan Leslie	72
95	RE-ENTRY		**BORROW YOU**	Eric Roberson	91
96	97	77	**SO GOOD**	DAY26	76
97	99	95	**RAMPING SHOP**	Vybz Kartel & Spice	78
98	NEW		**SAY A COMMAND**	Pretty Ricky	98
99	83	83	**BIG BOI STUNTIN**	Young Black	79
100	NEW		**BREAK UP TO MAKE UP**	Jeremih	100

BETWEEN THE BULLETS

BLIGE BEGINS 'STRONGER' JOURNEY



Mary J. Blige primes her ninth studio album with the debut of "I Am" at No. 46 on Hot R&B/Hip-Hop Songs. As the lead single from "Stronger," due Dec. 22, the song earns more than 5 million in audience and grants Blige her best start since 2007. While it's a lofty beginning for Blige, she's no stranger to high debuts. Since her first single in 1992, "I Am" ranks as her 17th top 50 bow as a lead artist, the most by a female. Overall this is her 59th appearance, second only to Aretha Franklin (99) among females.

—Raphael George

CHRISTIAN/GOSPEL

Billboard

CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST IMPRINT PROMOTION LABEL
1	1	14	#1 6 WKS **CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
2	2	12	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET REUNION PLG
3	3	29	**REVELATION SONG** PHILLIPS CRAIG & DEAN INO
4	4	19	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
5	8	9	**WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
6	6	26	**HOLD MY HEART** TENTH AVENUE NORTH RE NION PLG
7	7	26	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
8	9	32	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
9	5	25	**BORN AGAIN** THIRD DAY FEAT LACEY MOSLEY ESSENTIAL PLG
10	11	14	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
11	12	24	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC WORD CURB
12	13	18	**HE IS** MARK SCHULTZ WORD CURB
13	10	51	**THE MOTIONS** MATTHEW WEST SPARROW EMI CMG
14	15	19	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
15	14	22	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS SPARROW EMI CMG
16	19	▮	**LET THE WATERS RISE** MIKESCHAIR CURB
17	16	11	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW EMI CMG
18	20	18	**I'D NEED A SAVIOR** AMONG THE THIRSTY REV
19	18	15	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
20	17	17	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD CURB
21	33	6	GREATEST GAINER **ON AND ON** CHASEN INO
22	23	15	**HE IS WITH YOU** MANDISA SPARROW EMI CMG
23	21	14	**GLORIOUS** NEWSBOYS INPOP
24	24	8	**SAFE** PHIL WICKHAM FEAT BART MILLARD INO
25	26	8	**SALVATION IS HERE** LINCOLN BREWSTER INTEGRITY
26	36	5	**ALIVE** POCKET FULL OF ROCKS MYRRH WORD CURB
27	25	9	**FORGIVEN** SANCTUS REAL SPARROW EMI CMG
28	28	6	**THERE IS A WAY** NEWWORLDSON INPOP
29	27	▮	**YOUR HANDS** JJ HELLER REUNION TABLE
30	HOT SHOT DEBUT		**SOMETIMES** MATT BROUWER BLACK SHOE
31	29	16	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT WORD CURB
32	31	7	**HEALER** KARI JOBE INTEGRITY
33	30	15	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
34	38	2	**WALK ON THE WATER** BRITT NICOLE SPARROW EMI CMG
35	34	13	**GLORY TO GOD FOREVER** FEE INO
36	35	5	**HEARTBEAT** REMEDY DRIVE WORD CURB
37	37	8	**FOR THE FIRST TIME AGAIN** JASON GRAY CENTRICITY
38	40	20	**HOSANNA** SELAH CURB
39	39	6	**THE MEANING OF LIFE** HAWK NELSON BEC TOOTH & NAIL
40	48	4	**AGAIN** FLYLEAF A&M OCTONE INTERSCOPE
41	32	13	**GOD-SHAPED HOLE (2010)** PLUMB CURB
42	43	4	**FORGET AND NOT SLOW DOWN** RELIENT K MONO VS STEREO GOTEE
43	42	7	**ONE REASON** CHYNNA & VAUGHAN REUNION PLG
44	49	3	**LIVE LIKE WE'RE DYING** KRIS ALLEN 19 JIVE JLG
45	47	3	**DON'T YOU KNOW YOU'RE BEAUTIFUL** SEABIRD CREDENTIAL EMI CMG
46	44	4	**I AM LOVED** ABOVE THE GOLDEN STATE SPARROW EMI CMG
47	41	14	**SING** JOSH WILSON SPARROW EMI CMG
48	NEW		**ALWAYS** SWITCHFOOT CREDENTIAL EMI CMG
49	45	2	**NEVER SAW YOU COMING** BEBO NORMAN BEC TOOTH & NAIL
50	NEW		**MESS OF ME** SWITCHFOOT CREDENTIAL/EMI CMG

TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER DISTRIBUTING LABEL	CERT.
1	HOT SHOT DEBUT		#1 1 WK **FLYLEAF** MEMENTO MORI A&M/OCTONE 013512/EMI CMG	
2	NEW		**SWITCHFOOT** HELLO HURRICANE [illegible]	
3	2	6	**VARIOUS ARTISTS** WOW HITS 2010 [illegible]	
4	5	6	GREATEST GAINER **CHRIS TOMLIN** GLORY IN THE HIGHEST [illegible]	
5	1	2	**STEVEN CURTIS CHAPMAN** BEAUTY WILL RISE SPARROW 6516 EMI CMG	
6	4	12	**SKILLET** AWAKE ARDENT INO ATLANTIC 2554/PROVIDENT INTEGRITY	
7	6	4	**KUTLESS** IT IS WELL BEC 7174 EMI CMG	
8	8	8	**DAVID CROWDER BAND** CHURCH MUSIC SIXSTEPS/SPARROW 6515 EMI CMG	
9	3	2	**THE ALMOST** MONSTER MONSTER TOOTH & NAIL 4543 EMI CMG	
10	16	12	**SELAH** YOU DELIVER ME CURB 79138 WORD CURB	
11	9	6	**RELIENT K** FORGET AND NOT SLOW DOWN MONO VS STEREO SONY/WORD CURB	
12	12	63	**CHRIS TOMLIN** HELLO LOVE SIXSTEPS SPARROW 2159 EMI CMG	
13	14	10	**BARLOWGIRL** LOVE & WAR FERVENT 887861 WORD CURB	
14	7	2	**SHANE & SHANE** EVERYTHING IS DIFFERENT INPOP 1451 EMI CMG	
15	21	78	**TENTH AVENUE NORTH** OVER AND UNDERNEATH RE [illegible]	
16	11	56	**MARY MARY** THE SOUND [illegible]	
17	20	55	**MICHAEL W. SMITH** A NEW HALLELUJAH RE [illegible]	
18	10	6	**VARIOUS ARTISTS** SONGS 4 WORSHIP 50 INTEGRITY 24002 TIME LIFE	
19	48	15	**JASON CRABB** JASON CRABB [illegible]	
20	26	32	**MERCYME** 10 [illegible]	
21	13	12	**NEEDTOBREATHE** THE OUTSIDERS ATLANTIC 519702 WORD CURB	
22	17	68	**THIRD DAY** REVELATION ESSENTIAL 10853/PROVIDENT INTEGRITY	
23	25	15	**PHILLIPS, CRAIG & DEAN** FEARLESS INO 4506 PROVIDENT INTEGRITY	
24	NEW		**VARIOUS ARTISTS** THE TIME LIFE TREASURY OF CHRISTMAS TRADITIONS [illegible]	
25	18	57	**FRANCESCA BATTISTELLI** MY PAPER HEART FERVENT 887378 WORD CURB	
26	22	58	**VARIOUS ARTISTS** WOW HITS 2009 [illegible]	
27	27	3	[illegible] RING CHRISTMAS BELLS [illegible]	
28	32	51	**JEREMY CAMP** SPEAKING LOUDER THAN BEFORE BEC 6780 EMI CMG	
29	23	10	**THOUSAND FOOT KRUTCH** WELCOME TO THE MASQUERADE TOOTH & NAIL 17554 EMI CMG	
30	24	8	**HAWK NELSON** LIVE LIFE LOUD! BEC TOOTH & NAIL 7306 EMI CMG	
31	34	40	**KARI JOBE** KARI JOBE INTEGRITY 4550/PROVIDENT INTEGRITY	
32	30	14	**BRITT NICOLE** THE LOST GET FOUND SPARROW 2358 EMI CMG	
33	28	12	**MARK SCHULTZ** COME ALIVE WORD 587394	
34	15	10	**GAITHER VOCAL BAND** REUNITED GAITHER MUSIC GROUP 9044 EMI CMG	
35	RE-ENTRY		**MANDISA** FREEDOM SPARROW 6[illegible] EMI CMG	
36	50	34	**ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY 4551 PROVIDENT INTEGRITY	
37	RE-ENTRY		**VARIOUS ARTISTS** [illegible]	
38	33	12	**LEELAND** LOVE IS ON THE MOVE ESSENTIAL [illegible]	
39	43	4	**ERNIE HAASE & SIGNATURE SOUND** EVERY LIGHT THAT SHINES AT CHRISTMAS [illegible]	
40	41	40	**RED** INNOCENCE & INSTINCT ESSENTIAL 10863/PROVIDENT INTEGRITY	
41	RE-ENTRY		**TERCER CIELO** [illegible]	
42	36	15	**HILLSONG** FAITH + HOPE + LOVE LIVE [illegible]	
43	RE-ENTRY		**WOMEN OF FAITH WORSHIP TEAM** A GRAND NEW DAY [illegible]	
44	38	62	**MATTHEW WEST** SOMETHING TO SAY SPARROW 1520 EMI CMG	
45	29	26	**MAT KEARNEY** CITY OF BLACK & WHITE [illegible]	
46	44	6	**TODD AGNEW** NEED [illegible]	
47	19	2	**PAUL BALOCHE** GLORIOUS INTEGRITY 4729 EX/PROVIDENT INTEGRITY	
48	40	25	**HILLSONG** UNITED A CROSS THE EARTH [illegible]	
49	37	8	**PILLAR** CONFESSIONS ESSENTIAL 10904/PROVIDENT INTEGRITY	
50	31	25	**DECYFER DOWN** CRASH [illegible]	

HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST IMPRINT PROMOTION LABEL
1	1	13	#1 2 WKS **CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
2	2	12	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET REUNION PLG
3	4	17	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
4	3	29	**REVELATION SONG** PHILLIPS CRAIG & DEAN INO
5	5	26	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
6	6	25	**BORN AGAIN** THIRD DAY FEAT LACEY MOSLEY ESSENTIAL PLG
7	11	8	GREATEST GAINER **WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
8	7	26	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
9	8	24	**LAY 'EM DOWN** NEEDTOBREATHE ATLANTIC WORD CURB
10	9	17	**HE IS** MARK SCHULTZ WORD CURB
11	10	14	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
12	12	34	**MORE BEAUTIFUL YOU** JONNY DIAZ INO
13	13	14	**GLORIOUS** NEWSBOYS INPOP
14	14	52	**THE MOTIONS** MATTHEW WEST SPARROW EMI CMG
15	15	16	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD CURB
16	16	12	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
17	17	16	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS SPARROW EMI CMG
18	19	15	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
19	20	8	**HE IS WITH YOU** MANDISA SPARROW EMI CMG
20	18	20	**YOU'RE NOT SHAKEN** PHIL STACEY REUNION PLG
21	23	7	**SAFE** PHIL WICKHAM FEAT BART MILLARD INO
22	22	10	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW EMI CMG
23	21	18	**WHAT DO I KNOW OF HOLY** ADDISON ROAD INO
24	25	▮	**LET THE WATERS RISE** MIKESCHAIR CURB
25	24	15	**GLORY TO GOD FOREVER** FEE INO

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER DISTRIBUTING LABEL
1	1	7	#1 6 WKS **BEBE & CECE WINANS** STILL BEC 31105/MALACO
2	2	2	**TAMELA MANN** THE MASTER PLAN [illegible]
3	3	8	**FRED HAMMOND** LOVE UNSTOPPABLE FRED HAMMOND VERITY 43341 JLG
4	15	12	GREATEST GAINER **VICKIE WINANS** HOW I GOT OVER DESTINY JOY 8120
5	4	3	**BYRON CAGE** FAITHFUL TO BELIEVE GOSPO CENTRIC/VERITY 43343 JLG
6	5	57	**MARY MARY** THE SOUND MY BLOCK/COLUMBIA 28087* SONY MUSIC
7	6	16	**EARNEST PUGH** LIVE RAIN ON US EPMD BLACKSMOKE 30703/WORLDWIDE
8	7	34	**HEZEKIAH WALKER & LFC** SOULED OUT VERITY 23487 JLG
9	▮	24	**BRIAN COURTNEY WILSON** JUST LOVE SPIRIT RISING 066 MUSIC WORLD
10	14	34	**ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY COLUMBIA 42584/SONY MUSIC
11	8	4	**THE WHISPERS** THANKFUL [illegible]
12	10	42	**VARIOUS ARTISTS** WOW GOSPEL 2009 WORD-CURB/EMI CMG/VERITY 41675 JLG
13	11	12	**J MOSS** JUST JAMES PRIAM GOSPO CENTRIC/VERITY 47910 JLG
14	35	3	**VARIOUS ARTISTS** VOICES A GOSPEL CHOIR CHRISTMAS [illegible]
15	RE-ENTRY		**THE CLARK SISTERS** [illegible]
16	29	3	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL CHRISTMAS [illegible]
17	22	11	**YOUTHFUL PRAISE FEATURING J.J. HAIRSTON** RESTING ON HIS PROMISE EVIDENCE GOSPEL 7213/RIGHT
18	21	32	**SMOKIE NORFUL** LIVE [illegible] EMI GOSPEL
19	18	15	**VARIOUS ARTISTS** GOSPEL'S BEST MEN/WOMEN/CHOIRS EMI GOSPEL 96807 EX
20	17	124	**MARVIN SAPP** THIRSTY VERITY 09473 JLG
21	16	10	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL! 7 ALBUM GOSPO CENTRIC VERITY 55271 JLG
22	13	20	**VICKI YOHE** REVEAL YOUR GLORY LIVE FROM THE CATHEDRAL SPARROW 5[illegible]
23	23	34	**DONNIE MCCLURKIN** WE ALL ARE ONE (LIVE IN DETROIT) VERITY 36108 JLG
24	28	55	**BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC** CRY YOUR LAST TEAR [illegible]
25	24	16	**LEE WILLIAMS AND THE SPIRITUAL QC'S** FALL ON ME MDG 7081

CHRISTIAN CHR

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST IMPRINT PROMOTION LABEL
1	1	14	#1 7 WKS **CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
2	2	10	**WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
3	4	13	**HEARTBEAT** REMEDY DRIVE WORD CURB
4	3	16	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT WORD CURB
5	6	10	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET REUNION PLG
6	8	10	**FORGIVEN** SANCTUS REAL SPARROW EMI CMG
7	5	26	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
8	9	8	**ON AND ON** CHASEN INO
9	7	15	**THE MEANING OF LIFE** HAWK NELSON BEC TOOTH & NAIL
10	11	7	**FORGET AND NOT SLOW DOWN** RELIENT K MONO VS STEREO GOTEE
11	10	▮	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD CURB
12	20	5	GREATEST GAINER **LET THE WATERS RISE** MIKESCHAIR CURB
13	13	22	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
14	19	9	**HEAVEN** JARS OF CLAY GRAY MATTERS ESSENTIAL PLG
15	18	6	**OUR TIME** GROUP 1 CREW FERVENT WORD CURB
16	21	4	**DON'T YOU KNOW YOU'RE BEAUTIFUL** SEABIRD CREDENTIAL EMI CMG
17	17	18	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS SPARROW EMI CMG
18	▮	17	**FORWARD MOTION** THOUSAND FOOT KRUTCH TOOTH & NAIL
19	22	7	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
20	24	6	**BEST OF ME** THE LETTER BLACK TOOTH & NAIL
21	NEW		**AGAIN** FLYLEAF A&M OCTONE INTERSCOPE
22	23	4	**ANTIDOTE** 8 REITH [illegible]
23	26	3	**SAFE IN YOUR ARMS** ABANDON FERVENT EMI CMG
24	25	5	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
25	27	2	**TRYING** ELEVENTYSEVEN FLICKER PLG

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST IMPRINT PROMOTION LABEL
1	1	27	#1 10 WKS **CLOSE TO YOU** BEBE & CECE WINANS B&C MALACO
2	3	22	**THEY THAT WAIT** FRED HAMMOND FEAT JOHN P KEE FRED HAMMOND/VERITY
3	▮	31	**I WOULDN'T KNOW YOU** JAMES FORTUNE & FYA FEAT KEITH "WONDERBOY" JOHNSON & MARTY FOR [illegible]
4	5	38	**JUSTIFIED** SMOKIE NORFUL TREMYLLS EMI GOSPEL
5	4	42	**GOD IN ME** MARY MARY FEAT KIERRA "KIRK" SHEARD SRC BLOCK/EPIC
6	6	▮	**PRAISE HIM IN ADVANCE** MARVIN SAPP VERITY JLG
7	8	16	**GOD FAVORED ME** HEZEKIAH WALKER & LFC FEAT MARVIN SAPP & DJ ROGERS [illegible]
8	9	▮	**WAIT ON THE LORD** DONNIE MCCLURKIN FEAT KAREN CLARK-SHEARD VERITY
9	7	▮	**RESTORED** J MOSS FEAT MARVIN SAPP GOSPO CENTRIC JLG
10	11	19	**RAIN ON US** EARNEST PUGH EPMD BLACKSMOKE WORLDWIDE
11	10	15	**HOW I GOT OVER** VICKIE WINANS FEAT TIM BOWMAN, JR. DESTINY JOY
12	12	32	**ALL I NEED** BRIAN COURTNEY WILSON SPIRIT RISING MUSIC WO
13	16	9	**FAITHFUL TO BELIEVE** BYRON CAGE [illegible]
14	15	13	**ALREADY HERE** BRIAN COURTNEY WILSON SPIRIT RISING MUSIC WO
15	14	52	**BACK II EDEN** DONALD LAWRENCE & CO QUIET WATER/VERITY JLG
16	18	▮	**AWESOME GOD** THE BROWN SISTERS KINGDOM
17	28	3	GREATEST GAINER **GRACE** BEBE & CECE WINANS B&C MALACO
18	20	5	**EVERY PRAYER** ISRAEL HOUGHTON FEAURING MARY MARY INTEGRITY/COLU
19	13	18	**BROKEN VESSEL** JEFF MAJORS FEAT LASHELL GRIFFIN MUSIC ONE
20	21	7	**NOBODY BUT JESUS** SHIRLEY CAESAR FEAT J MOSS SHU BEL LIGHT
21	▮	11	**THIS JOY** BISHOP DAVID E EVANS PRESENTS AUTOMATE PRAISE FEAT TRACY SHY [illegible]
22	19	16	**HELP ME BELIEVE** KIRK FRANKLIN [illegible]
23	24	9	**LORD DO IT FOR ME** ALVIN DARLING EMTRO GOSPEL
24	23	13	**I LOVE THE LORD** PHILLIP CARTER & SOV SOUNDS OF VICTORY
25	17	12	**I LOOK TO YOU** WHITNEY HOUSTON [illegible]



BeBe & CeCe Winans rope Greatest Gainer honors on Hot Gospel Songs (up 164 plays) in their third chart week with "Grace," the second single from "Still" (No. 1 on Top Gospel Albums). The lead single, "Close to You," logs a 10th week at the summit.



Switchfoot draws its fifth top 10 start on Top Christian Albums as "Hello Hurricane" pops on at No. 2 with 39,000 copies. Up 101 plays, its lead single, "Always," takes the biggest spin increase on Christian CHR, where it opens at No. 29 (viewable at billboard.biz/charts).

HOT DANCE CLUB SONGS

LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
2	8	**#1 1 WK** F*CK YOU — LILY ALLEN / CAPITOL
3	11	S.O.S. (LET THE MUSIC PLAY) — JORDIN SPARKS / 19 JIVE/JLG
7	7	HANG ON — PLUMB / [illegible]
9	5	I WANT TO KNOW WHAT LOVE IS — MARIAH CAREY FEATURING [illegible] / [illegible]
10	6	PERFECT — DEPECHE MODE / MUTE/VIRGIN/CAPITOL
8	8	WE ARE GOLDEN — MIKA / CASABLANCA/UNIVERSAL MOTOWN
13	9	SMOKE — JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI / MODA
1	11	DID YOU SEE ME COMING? — PET SHOP BOYS / ASTRALWERKS/CAPITOL
11	9	TURN IT OUT — ALTAR FEATURING JEANIE TRACY / MANHOUSE
6	9	MILLION DOLLAR BILL — WHITNEY HOUSTON / ARISTA/RMG
14	8	SEXY PEOPLE — LOLENE / [illegible]
15	[illegible]	BODY LANGUAGE — JESSE MCCARTNEY FEATURING T-PAIN / HOLLYWOOD
5	9	PAPARAZZI — LADY GAGA / STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
17	[illegible]	FIGHT FOR YOU — MORGAN PAGE / NETTWERK
4	11	DO WHAT U LIKE — BAD BOY BILL FEATURING ALYSSA PALMER / NETTWERK
16	9	WAKE UP — SLIMMY PEREZCIOUS / WARNER BROS
20	6	OUTTA HERE — ESMEE DENTERS / TANMAN/INTERSCOPE
24	5	PUSH N PULL — NOFERINI & MARINI VS SYLVIA TOSUN / LOVERUSH/SEA TO SUN
23	7	BAD HABITS — MAXWELL / COLUMBIA
22	7	MISS YOU — RON PERKOV / APPLE
18	10	SAD SONG — BLAKE LEWIS / TOMMY BOY
27	6	WISH U LOVE — CHAD JACK & TIM LETTEER VS. FAWN / MADES
36	3	POWER PICK — MAKE ME — JANET / A&M/UME
21	12	LOVE SONGS — ANJULIE / HEAR/CMG
31	4	MISTAKE — MOBY / [illegible]

LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
33	[illegible]	YOU USED TO KNOW — ANDREA CARNELL / CURVY
28	11	SUPERSTAR — DAVID MAY FEATURING MOISES MODESTO / ABKCO
34	3	DRAMA QUEEN (TEXTING U) — SIMONE DENNY + BARRY HARRIS / HARRY HARRIS
26	12	LOSING MY MIND — ALI KING / [illegible]
12	13	RELEASE ME — AGNES / KING ISLAND/ROCKY STAR/NEM
35	5	MANOS AL AIRE — NELLY FURTADO / [illegible]
[illegible]	10	STRAIGHT THROUGH MY HEART — BACKSTREET BOYS / JIVE/JLG
37	4	ANGEL ON THE DANCEFLOOR — DAVE MATTHIAS FEATURING NATALIA FLORES / CARRILLO
25	13	SEXY BITCH — DAVID GUETTA FEATURING AKON / GUM/ASTRALWERKS/CAPITOL
42	2	3 — BRITNEY SPEARS / JIVE/JLG
19	12	THIS TIME BABY — EDDIE X PRESENTS NIKI HARIS / 3MP
38	3	WORKIN' GIRL — KELLY KING / TRES/KNEEHOWS
32	10	BRAND NEW DAY — GEORGIE PORGIE / [illegible]
40	2	HEAVY CROSS — THE GOSSIP / [illegible]
[illegible]	[illegible]	FRESH OUT THE OVEN — LOLA FEATURING PITBULL / EPIC
43	2	DOLLHOUSE — PRISCILLA RENEA / CAPITOL
44	2	GIVE ME LOVE — STEPHEN KEYES / MAUI ZZY
[illegible]	5	AIN'T NO STOPPIN' US NOW — TABORAH & DARRYL O'BONNEAU / 01
50	2	COME BACK CLEAN — THE CRYSTAL METHOD FEATURING EMILY HAINES / TRY-E/REINCARNATE
30	13	FINE PRINT — NADIA ALI / MILE IN BED
[illegible]	[illegible]	HEY BOY — RADKA / SIXTH AVENUE
47	2	EN EL MOMENTO — STED E & HYBRID HEIGHTS / SEA TO SUN
41	15	SHE WOLF — SHAKIRA / SONY MUSIC LATIN/EPIC
45	6	TONIGHT — CAZWELL / FEACE BISQUIT
[illegible]	[illegible]	PARTY IN THE U.S.A. — MILEY CYRUS / [illegible]

TOP DANCE/ ELECTRONIC ALBUMS

LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	18	**#1 4 WKS** OWL CITY — OCEAN EYES / UNIVERSAL REPUBLIC 013141* UMRG	
2	55	LADY GAGA — THE FAME / STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013855* IGA	■
3	2	VARIOUS ARTISTS — NOW THAT'S WHAT I CALL DANCE CLASSICS / UNIVERSAL [illegible]	
4	19	LMFAO — PARTY ROCK / PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE 013	
7	12	DAVID GUETTA — ONE LOVE / GUM 86847* ASTRALWERKS	
8	71	3OH!3 — WANT / PHOTO FINISH 511181	
5	8	VARIOUS ARTISTS — NOW THAT'S WHAT I CALL CLUB HITS / UNIVERSAL [illegible]	
9	12	IMOGEN HEAP — ELLIPSE / MEGAPHONIC/RCA 50605/RMG	
6	6	TIESTO — KALEIDOSCOPE / MUSICAL FREEDOM 2083 ULTRA	
11	22	BEYONCE — [illegible] / [illegible]	
10	8	LA ROUX — LA ROUX / [illegible]	
12	51	SOUNDTRACK — SLUMDOG MILLIONAIRE / INTERSCOPE 012502 IGA	
13	2	DAVE AUDE — DAVE AUDE PRESENTS ULTRA.2010 / ULTRA 2197	
18	6	FAMILY FORCE 5 — FAMILY FORCE 5'S CHRISTMAS PAGEANT / [illegible]	
21	13	BREATHE CAROLINA — HELLO FASCINATION / FEARLESS 30127	
15	13	CASCADA — EVACUATE THE DANCEFLOOR / ROBBINS [illegible]	
16	8	LUIS MIGUEL — NO CULPES A LA NOCHE: CLUB REMIXES / WARNER LATINA 521318	
17	8	DEADMAU5 — FOR LACK OF A BETTER NAME / MAUSTRAP 2174 ULTRA	
14	4	FUCK BUTTONS — TAROT SPORT / ATP 35*	
19	6	AIR — LOVE 2 / AIRCHEOLOGY 66196 ASTRALWERKS	
20	17	DJ SKRIBBLE — TOTAL CLUB HITS 3 / THRIVEDANCE 90814 THRIVE	
25	5	NEON INDIAN — PSYCHIC CHASMS / [illegible]	
[illegible]	[illegible]	LATE NIGHT ALUMNI — OF BIRDS BEES BUTTERFLIES ETC / ULTRA DIGITAL EX	
23	2	COLD CAVE — LOVE COMES CLOSE / HEARTWORM 913* MATADOR	
24	7	ZERO 7 — YEAH GHOST / ATLANTIC 520260 AG	

HOT DANCE AIRPLAY

LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	10	**#1 2 WKS** I WILL BE HERE — TIESTO & SNEAKY SOUND SYSTEM / ULTRA
3	9	RELEASE ME — AGNES / KING ISLAND/ROCKY STAR/NEM
2	12	SEXY CHICK — DAVID GUETTA FEATURING AKON / GUM/ASTRALWERKS/CAPITOL
12	4	EVERY MORNING — BASSHUNTER / ULTRA
4	14	SWEET DREAMS — BEYONCE / MUSIC WORLD/COLUMBIA
6	19	THE SOUND OF MISSING YOU — AMEERAH / ROBBINS
7	8	KISS ME BACK — KIM SOZZI / ULTRA
5	10	PAPARAZZI — LADY GAGA / STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
10	5	HANG ON — PLUMB / [illegible]
8	18	EVACUATE THE DANCEFLOOR — CASCADA / [illegible]
9	20	I REMEMBER — DEADMAU5 + KASKADE / MAUSTRAP AND PRESS/ULTRA
11	4	SMOKE — JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI / MODA
[illegible]	[illegible]	3 — BRITNEY SPEARS / JIVE/JLG
14	12	I BELIEVE — CYBERSUTRA FEATURING JULIE THOMPSON / RED STICK/STRICTLY RHYTHM
16	2	MEET ME HALFWAY — THE BLACK EYED PEAS / INTERSCOPE
22	2	HOT — INNA / ROTTERVALE
15	6	FIGHT FOR YOU — MORGAN PAGE / NETTWERK
17	9	RIGHT HERE — [illegible] / [illegible]
19	4	EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS / ROC NATION
18	15	SHAME ON ME — ALEX SAYZ FEATURING LAWRENCE ALEXANDER / PAKER/NEXT PLATEAU
[illegible]	[illegible]	SAD SONG — BLAKE LEWIS / TOMMY BOY
23	4	GHOSTS 'N STUFF — DEADMAU5 FEATURING ROB SWIRE / MAUSTRAP/ULTRA
13	5	PARTY IN THE U.S.A. — MILEY CYRUS / HOLLYWOOD
[illegible]	[illegible]	TIE ME DOWN — NEW BOYZ FEATURING RAY J / SHOTTY ASYLUM/WARNER BROS
25	3	SEXY PEOPLE — LOLENE / CAPITOL

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	6	**#1 4 WKS** MICHAEL BUBLE — CRAZY LOVE / REPRISE 420133/WARNER BROS +	
2	2	5	BARBRA STREISAND — LOVE IS THE ANSWER / COLUMBIA 43354/SONY MUSIC	●
3	NEW		VARIOUS ARTISTS — LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION / [illegible]	
4	3	9	HARRY CONNICK, JR. — YOUR SONGS / [illegible] MUSIC	
5	4	3	PINK MARTINI — SPLENDOR IN THE GRASS / HEINZ 6*	
6	7	4	WYNTON MARSALIS — CHRISTMAS JAZZ JAM / [illegible]	
7	[illegible]	21	DIANA KRALL — QUIET NIGHTS / VERVE 012433 VG +	
8	5	[illegible]	MELODY GARDOT — MY ONE AND ONLY THRILL / VERVE 012563* VG	
9	9	5	THE BRIAN SETZER ORCHESTRA — SONGS FROM LONELY AVENUE / SURFDOG 521223*	
10	10	22	MICHAEL BUBLE — MICHAEL BUBLE MEETS MADISON SQUARE GARDEN / [illegible] +	
11	6	2	FRANK SINATRA — SINATRA: NEW YORK / [illegible] +	
12	12	2	SOUNDTRACK — CAT DAYDOG PRESENTS JOHNNY MERCER: THE DREAMS I'M WITH / [illegible]	
13	20	[illegible]	FRANK SINATRA — CHRISTMAS WITH SINATRA AND FRIENDS / [illegible]	
14	13	2	MICHAEL FEINSTEIN & CHEYENNE JACKSON — THE POWER OF TWO / HARBINGER 2504	
15	11	5	NELLIE MCKAY — NORMAN, AS BLUEBERRY PIE: A TRIBUTE TO DORIS DAY / [illegible]	

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	**#1 3 WKS** CECILIA BARTOLI — SACRIFICIUM / DECCA 013412/UNIVERSAL CLASSICS GROUP	
2	3	52	THE PRIESTS — THE PRIESTS / RCA VICTOR 33969 SONY MUSIC	
3	2	9	RENEE FLEMING — VERISMO / [illegible] / UNIVERSAL CLASSICS GROUP	
4	6	36	PLACIDO DOMINGO — AMORE INFINITO: SONGS INSPIRED / [illegible]	
5	5	4	LANG LANG/VADIM REPIN/MISCHA MAISKY — TCHAIKOVSKY: RACHMANINOV: PIANO TRIOS / [illegible]	
6	4	12	B. FLECK/Z. HUSSAIN/E. MEYER — THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TRIO / [illegible]	
7	9	6	JOYCE DIDONATO — ROSSINI: COLBRAN: THE MUSE / VIRGIN CLASSICS 94579 BLG	
8	7	2	ANDRE RIEU — LIVE IN DRESDEN: WEDDING AT THE OPERA / [illegible]	
9	NEW		MICHAEL JAMES BATTLE — CHOPIN: AFTER MIDNIGHT / SPECTACLE 20008 EX	
10	10	63	JOSHUA BELL — VIVALDI: THE FOUR SEASONS / [illegible]	
11	13	75	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ — [illegible] / [illegible]	
12	8	6	SARAH CHANG — BRUCH: BRAHMS: VIOLIN CONCERTOS / EMI CLASSICS 67004 BLG	
13	14	53	LUCIANO PAVAROTTI — THE DUETS / [illegible] / UNIVERSAL CLASSICS GROUP	
14	12	4	GUSTAVO DUDAMEL/LOS ANGELES PHILHARMONIC — MAHLER: SYMPHONY NO. 1 "TITAN": FROM THE MAGICAL FLUTE / [illegible]	
15	[illegible]	[illegible]	SERGEI RACHMANINOFF — RACHMANINOFF PLAYS RACHMANINOFF / [illegible]	

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW		**#1 1 WK** VARIOUS ARTISTS — JAMMIN' VOL. 8: GIVE THE DRUMMER SOME! / HIDEAWAY BEACH 3001	
2	1	34	CHRIS BOTTI — CHRIS BOTTI IN BOSTON / COLUMBIA 88725/SONY MUSIC +	
3	NEW		BRIAN CULBERTSON — LIVE FROM THE INSIDE / GRP 013232 VG +	
4	2	3	EUGE GROOVE — SUNDAY MORNING / HANACHIE 5178	
5	3	12	GEORGE BENSON — SONGS AND STORIES / MONSTER 30364 CONCORD +	
6	6	41	BONEY JAMES — SEND ONE YOUR LOVE / CONCORD 30815 +	
7	4	10	PETER WHITE — GOOD DAY / PEAK 31006 CONCORD	
8	8	8	KENNY G — SUPER HITS / SONY MUSIC CUSTOM MARKETING GROUP 46242	
9	5	12	NAJEE — MIND OVER MATTER / HEADS UP 3156	
10	20	22	SPYRO GYRA — DOWN THE WIRE / HEADS UP 3154	
11	7	12	HERB ALPERT & LANI HALL — ANYTHING GOES: LIVE / ONE FOR JAZZ 31441 CONCORD	
12	15	[illegible]	ESPERANZA SPALDING — ESPERANZA / HEADS UP 3140	
13	NEW		HAILEY NISWANGER — CONFEDDIE HALEY NISWANGER 1393	
14	10	3	EVERETTE HARP — FIRST LOVE / SHANACHIE 5179	
15	14	25	PAUL HARDCASTLE — THE COLLECTION / [illegible]	

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	**#1 2 WKS** ANDREA BOCELLI — MY CHRISTMAS / SUGAR 013437 DECCA	
2	2	3	STING — IF ON A WINTER'S NIGHT / [illegible]	
3	3	7	JOSHUA BELL — AT HOME WITH FRIENDS / SONY CLASSICAL [illegible]	
4	4	53	IL DIVO — THE PROMISE / SYCO/COLUMBIA 93968 SONY MUSIC +	
5	5	13	MORMON TABERNACLE CHOIR — SING CHRISTMAS BELLS / MORMON TABERNACLE CHOIR 5013332	
6	7	54	ANDREA BOCELLI — INCANTO / [illegible] / DECCA +	
7	6	24	DAVID GARRETT — DAVID GARRETT / [illegible] / UNIVERSAL CLASSICS GROUP	
8	8	6	CHARLIE BAGGETT — I ONLY SHOW UP FOR YOU / [illegible]	
9	9	36	SARAH BRIGHTMAN — SYMPHONY: LIVE IN VIENNA / MANHATTAN 21681 BLG +	
10	10	3	THE CANADIAN TENORS — THE CANADIAN TENORS / DECCA 013509	
11	NEW		GREGORIAN — CHRISTMAS CHANTS / CORB 79159	
12	11	29	PAUL POTTS — PASSIONE / SYCO/COLUMBIA 47439/SONY MUSIC	
13	13	34	MORMON TABERNACLE CHOIR — COME, THOU FOUNT OF EVERY BLESSING / MORMON TABERNACLE CHOIR 5013332	
14	16	6	A JOYFUL NOISE — HANDEL'S MESSIAH: ROCKS / [illegible]	
15	14	25	ESCALA — ESCALA / SYCO/COLUMBIA 47423/SONY MUSIC	

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	17	**#1 3 WKS** BRIGHT — PETER WHITE / PEAK CMG
2	3	19	GREATEST GAINER TROPICAL RAIN — JESSY J / PEAK CMG
3	2	19	BURNIN — PAUL TAYLOR / PEAK CMG
4	4	28	TALK OF THE TOWN — DARREN RAHN / HEADGROOVE
5	6	20	SONGBIRD — CRAIG CHAQUICO / SHANACHIE
6	5	19	LIVING IN HIGH DEFINITION — GEORGE BENSON / [illegible]
7	9	15	SWEET SUMMER NIGHTS — [illegible] / [illegible]
8	8	5	CHASING PIRATES — NORAH JONES / BLUE NOTE/CAPITOL
9	10	29	WHO WILL COMFORT ME — [illegible] / [illegible]
10	11	31	GO FOR IT — BERNIE WILLIAMS / REFORM ROCK RIDGE
11	7	[illegible]	TIJUANA DANCE — RICK BRAUN / ARTISTRY
12	13	17	TOUCH — BONEY JAMES / CONCORD CMG
13	15	24	ON & ON — CANDY DULFER / HEADS UP
14	12	6	BOGOTA BY BUS — JESSE COOK / [illegible]
15	14	11	NIKKI'S WALK — JEFF GOLUB / [illegible]

TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	10	**#1 10 WKS** RODRIGO Y GABRIELA — 11:11 / [illegible]	
2	2	18	CELTIC THUNDER — TAKE ME HOME / CELTIC THUNDER 013087* DECCA	
3	5	5	THE IRISH TENORS — CHRISTMAS / [illegible]	
4	3	29	VARIOUS ARTISTS — PLAYING FOR CHANGE: SONGS AROUND THE WORLD / [illegible] +	
5	4	55	CELTIC WOMAN — THE GREATEST JOURNEY: ESSENTIAL COLLECTION / [illegible]	
6	6	61	CELTIC THUNDER — ACT TWO / [illegible] / DECCA	
7	7	4	LOREENA MCKENNITT — A MEDITERRANEAN ODYSSEY / [illegible]	
8	8	7	BEBEL GILBERTO — ALL IN ONE / VERVE 013353 VG	
9	11	7	JESSE COOK — THE RUMBA FOUNDATION / COACH HOUSE 2002 E1	
10	9	5	DANIEL O'DONNELL — PEACE IN THE VALLEY / [illegible]	
11	10	7	THE VERY BEST — WARM HEART OF AFRICA / GREEN OWL 007	
12	12	2	NA PALAPALAI — NANEA / [illegible]	
13	14	3	RUPA & THE APRIL FISHES — ESTE MUNDO / CUMBANCHA 15	
14	13	7	KOLOHE KAI — THIS IS THE LIFE / [illegible]	
15	15	50	RODRIGO Y GABRIELA — LIVE IN JAPAN / ATO 21638 +	

LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	2	10	**#1 4 WKS** ESCLAVO DE SUS BESOS — DAVID BISBAL (VALE UNIVERSAL MUSIC LATINO)
2	1	8	LOOKING FOR PARADISE — ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
3	3	18	TE IRA MEJOR SIN MI — JOAN SEBASTIAN (MUSART BALBOA)
4	4	6	HAY OJITOS — INTOCABLE (SUMUSONY MUSIC LATIN)
5	6	16	SU VENENO — AVENTURA (PREMIUM LATIN)
6	5	20	LOBA — SHAKIRA (EPIC/SONY MUSIC LATIN)
7	8	19	TE VES FATAL — EL TRONO DE MEXICO (FONOVISA MUSIVISA)
8	10	4	ME GUSTA TODO DE TI — BANDA EL RECODO (FONOVISA)
9	7	30	LO INTENTAMOS — ESPINOZA PAZ (DISA ASL)
10	9	15	MI CAMA HUELE A TI — TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
11	12	24	SUFRE — LOS DAREYES DE LA SIERRA (DISA)
12	11	12	GRACIAS A TI — WISIN & YANDEL (WY/MACHETE)
13	13	18	MANOS AL AIRE — NELLY FURTADO (NE[illegible]STAR/UNIVERSAL MUSIC LATINO)
14	18	8	DERECHO DE ANTIGUEDAD — LA ORIGINAL BANDA EL LIMON (FONOVISA)
15	14	37	YA ES MUY TARDE — LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
16	15	11	FELIZ — KANY GARCIA (SONY MUSIC LATIN)
17	16	19	RECUERDAME — LA QUINTA ESTACION (SONY MUSIC LATIN)
18	17	14	MI COMPLEMENTO — LOS HURACANES DEL NORTE (DISA)
19	19	10	NI ROSAS NI JUGUETES — PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
20	20	10	ERES TODO TODO — JULION ALVAREZ Y SU NORTEÑO BANDA (ASL)
21	21	6	LA CALABAZA — LA ARROLLADORA BANDA EL LIMON (DISA)
22	27	18	I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
23	30	8	ENCONTRE — CONJUNTO ATARDECER (DISA ASL)
24	22	13	CELOS — FANNY LU (UNIVERSAL MUSIC LATINO)
25	23	5	NI CON OTRO CORAZON — PEDRO FERNANDEZ (FONOVISA)
26	32	8	HOTEL ROOM SERVICE — PITBULL (MR. 305 POLO GROUNDS J.RMG)
27	24	14	EL BORRACHO — GRUPO MONTEZ DE DURANGO (DISA)
28	36	2	EQUIVOCADA — THALIA (SONY MUSIC LATIN)
29	31	4	SE ME VA LA VOZ — ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)
30	29	11	ESTUVE — ALEJANDRO FERNANDEZ (FONOVISA)
31	28	14	TU DEFECTO — LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (CASA RAVA)
32	47	2	GREATEST GAINER — SIN EVIDENCIAS — BANDA MS (DISA ASL)
33	26	9	COMO VOLVER A SER FELIZ — LUIS ENRIQUE (TOP STOP)
34	33	5	CAMINOS DIFERENTES — ROBERTO TAPIA (FONOVISA MUSIVISA)
35	38	2	SIN QUERER — EDNITA NAZARIO (SONY MUSIC LATIN)
36	RE-ENTRY		SEXY CHICK — DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)
37	35	4	TE AMO — CUMBRE NORTEÑA (SONY MUSIC LATIN)
38	43	3	GRITO MUNDIAL — DADDY YANKEE (EL CARTEL)
39	25	16	ADIOS — JESSE & JOY (WARNER LATINA)
40	37	2	PAPARAZZI — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
41	40	2	DOWN — JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
42	44	2	EL DOCTORADO — TONY DIZE (PINA)
43	34	9	LLUEVE POR DENTRO — LUIS FONSI (UNIVERSAL MUSIC LATINO)
44	41	3	SOY TODO TUYO — LOS TUCANES DE TIJUANA (FONOVISA)
45	49	11	CIELO NUBLADO AKA CIELO NEVADO — PESADO (DISA ASL)
46	NEW		AMOR QUEDATE — JENCARLOS (BULLSEYE)
47	45	8	CELEBRATION — MADONNA (WARNER BROS.)
48	NEW		ME ENAMORE DE TI — CHAYANNE (SONY MUSIC LATIN)
49	39	11	SENTIMIENTOS DE CARTON — DUELO (FONOVISA)
50	NEW		CREERE — TERCER CIELO (CASA)

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · PROMOTION LABEL)	CERT.
1	HOT SHOT DEBUT		**#1 1 WK** ALEJANDRO SANZ — PARAISO EXPRESS (WARNER LATINA 522519)	
2	NEW		JENCARLOS — BUSCAME (BULLSEYE 8014)	
3	NEW		VICTOR MANUELLE — YO MISMO (VAP 24754/SONY MUSIC LATIN)	
4	2	23	AVENTURA — THE LAST (PREMIUM LATIN 20800/SONY MUSIC LATIN)	2
5	1	3	EDNITA — SOY (SONY MUSIC LATIN 55934)	
6	3	2	MARCO ANTONIO SOLIS — MAS DE MARCO ANTONIO SOLIS (FONOVISA/UMLE) ✦	
7	4	2	EL TRONO DE MEXICO — HASTA MI FINAL (FONOVISA 354315/UMLE)	
8	5	25	WISIN & YANDEL — LA REVOLUCION (WY/MACHETE 012967/UMLE) ✦	
9	8	33	LARRY HERNANDEZ — 16 NARCO CORRIDOS (MENUDO/FONOVISA 570037/UMLE)	
10	13	2	GILBERTO SANTA ROSA — LO MEJOR DE GILBERTO EN LA NAVIDADES (SPV MUSIC LATIN/SPV)	
11	11	8	DON CHETO — EL KTIME DE USTEDES (PLATINO 8832)	
12	10	6	VARIOUS ARTISTS — RADIO EXITOS: EL DISCO DEL AÑO 2009 (DISA 721487/UMLE)	
13	12	36	TITO "EL BAMBINO" — EL PATRON (SIENTE/[illegible]/UMLE)	
14	6	10	LOS TIGRES DEL NORTE — LA GRANJA (FONOVISA 354192/UMLE) ✦	
15	7	4	DAVID BISBAL — SIN MIRAR ATRAS (VALE UNIVERSAL MUSIC LATINO/[illegible]/UMLE) ✦	
16	15	4	VARIOUS ARTISTS — SUPER #1 CON LA MUSICA DE MEXICO (FONOVISA/[illegible]/UMLE)	
17	16	26	ESPINOZA PAZ — YO NO CANTO, PERO LO INTENTAMOS (ASL/DISA 720551/UMLE)	
18	14	64	LUIS FONSI — PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO/[illegible]/UMLE) ✦	
19	9	6	JUAN GABRIEL — MIS CANCIONES MIS AMIGOS (RCA/SONY MUSIC LATIN)	
20	NEW		OLGA TANON — A 13 ([illegible]/SONY MUSIC LATIN) ✦	
21	34	15	PACE SETTER — TERCER CIELO ([illegible]/CASA/UNIVERSAL MUSIC LATIN/UMLE)	
22	21	26	LUIS ENRIQUE — CICLOS (TOP STOP 8910) ✦	
23	NEW		EL TIGRILLO PALMA — EL REY DE LA KUSH (FONOVISA 354336/UMLE)	
24	17	21	LAURA PAUSINI — PRIMAVERA ANTICIPADA (WARNER LATINA 516627)	
25	18	2	JOSEPH FONSECA — AMANTE BACHATA (PEREZ MUSICAL MUSIC LATINO/[illegible]/UMLE)	
26	23	53	EL TRONO DE MEXICO — ALMAS GEMELAS (FONOVISA [illegible]/UMLE)	
27	22	35	LA QUINTA ESTACION — SIN FRENOS (SONY MUSIC LATIN 44947)	
28	27	25	HECTOR ACOSTA — EL GITANO: EL TRIBUTO (DAM/VENEMUSIC/UNIVERSAL MUSIC LATINO/[illegible]/UMLE)	
29	20	4	EL COMPA CHUY — GENTE PELIGROSA (SONY MUSIC LATIN 54719)	
30	19	9	NELLY FURTADO — MI PLAN (NE[illegible]STAR/UNIVERSAL MUSIC LATINO/[illegible]/UMLE)	
31	26	22	EL TRONO DE MEXICO — DESDE LA PATRIA, EN VIVO (FONOVISA 354088/UMLE) ✦	
32	29	34	MARISELA — 28 EXITOS INMORTALES (IM 6614)	
33	24	19	VICENTE FERNANDEZ — NECESITO DE TI (SONY MUSIC LATIN 53282)	
34	25	8	GRUPO MONTEZ DE DURANGO — EL BORRACHO (DISA 721486/UMLE)	
35	28	8	LUIS MIGUEL — NO CULPES A LA NOCHE: CLUB REMIXES (WARNER LATINA 521118)	
36	52	5	NOEL SCHAJRIS — UNO NO ES UNO (SONY MUSIC LATIN 58390)	
37	NEW		LOS CAPOS DE MEXICO — HEAVY HYPHY (LATIN[illegible])	
38	NEW		JIMMY GONZALEZ Y EL GRUPO MAZZ — ETERNAMENTE (FREDDIE 1050)	
39	39	40	MARIACHI HERMANOS BARGIAS — CANTOS Y ALABANZAS ([illegible]S BARGIAS 550/DISA) ✦	
40	33	66	DADDY YANKEE — TALENTO DE BARRIO (SOUNDTRACK) (EL CARTEL/MACHETE 330[illegible]/UMLE)	2
41	36	3	PATRULLA 81 — SERIE DIAMANTE: 30 SUPER EXITOS (DISA 721355/EXUMLE)	
42	53	3	LOS TEMERARIOS — SERIE DIAMANTE: 30 SUPER EXITOS (DISA 721347/EXUMLE)	
43	31	19	TIERRA CALI — SI TU TE VAS (LATIN MUSIC/UNIVERSAL MUSIC LATINO/[illegible]/UMLE)	
44	37	3	LOS BUKIS — SERIE DIAMANTE: 30 SUPER EXITOS (FONOVISA 354231/EXUMLE)	
45	35	52	MAKANO — TE AMO (PANAMA MACHETE 460031/UMLE)	
46	47	47	VICENTE FERNANDEZ — PRIMERA FILA (SONY MUSIC LATIN 40032) ✦	
47	38	13	CONJUNTO ATARDECER — CONTIGO PARA SIEMPRE (DISA 721450/UMLE)	
48	43	3	CONJUNTO PRIMAVERA — SERIE DIAMANTE: 30 SUPER EXITOS (FONOVISA 354254/EXUMLE)	
49	56	11	VARIOUS ARTISTS — DURANGUENSE #1'S 2009 (DISA 721301/UMLE)	
50	41	52	RICARDO ARJONA — 5TO PISO (WARNER LATINA 516669)	

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	2	6	**#1 2 WKS** HAY OJITOS — INTOCABLE (SUMUSONY MUSIC LATIN)
2	1	18	TE IRA MEJOR SIN MI — JOAN SEBASTIAN (MUSART BALBOA)
3	3	23	TE VES FATAL — EL TRONO DE MEXICO (FONOVISA MUSIVISA)
4	5	4	ME GUSTA TODO DE TI — BANDA EL RECODO (FONOVISA)
5	3	31	LO INTENTAMOS — ESPINOZA PAZ (DISA ASL)
6	6	27	SUFRE — LOS DAREYES DE LA SIERRA (DISA)
7	9	13	DERECHO DE ANTIGUEDAD — LA ORIGINAL BANDA EL LIMON (FONOVISA)
8	7	39	YA ES MUY TARDE — LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
9	8	18	MI COMPLEMENTO — LOS HURACANES DEL NORTE (DISA)
10	11	34	NO ME DEJES DE AMAR — LA APUESTA (PEPOA)
11	10	11	ERES TODO TODO — JULION ALVAREZ Y SU NORTEÑO BANDA (ASL)
12	13	32	COMPRENDEME — GERMAN MONTERO (FONOVISA MUSIVISA)
13	12	8	LA CALABAZA — LA ARROLLADORA BANDA EL LIMON (DISA)
14	17	12	ENCONTRE — CONJUNTO ATARDECER (DISA ASL)
15	14	6	NI CON OTRO CORAZON — PEDRO FERNANDEZ (FONOVISA)
16	15	14	EL BORRACHO — GRUPO MONTEZ DE DURANGO (DISA)
17	16	17	TU DEFECTO — LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (CASA RAVA)
18	24	4	GREATEST GAINER — SIN EVIDENCIAS — BANDA MS (DISA ASL)
19	18	7	CAMINOS DIFERENTES — ROBERTO TAPIA (FONOVISA MUSIVISA)
20	20	33	COMO UN TATUAJE — K PAZ DE LA SIERRA ([illegible]/EMI LATIN)

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	1	8	**#1 3 WKS** LOOKING FOR PARADISE — ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LA
2	2	10	ESCLAVO DE SUS BESOS — DAVID BISBAL (VALE UNIVERSAL MUSIC LATINO)
3	3	11	LOBA — SHAKIRA (EPIC/SONY MUSIC LATIN)
4	4	11	MANOS AL AIRE — NELLY FURTADO (NE[illegible]STAR/UNIVERSAL MUSIC LATINO)
5	4	15	FELIZ — KANY GARCIA (SONY MUSIC LATIN)
6	7	16	SU VENENO — AVENTURA (PREMIUM LATIN)
7	6	21	RECUERDAME — LA QUINTA ESTACION (SONY MUSIC LATIN)
8	9	13	NI ROSAS NI JUGUETES — PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
9	8	12	GRACIAS A TI — WISIN & YANDEL (WY/MACHETE)
10	18	3	EQUIVOCADA — THALIA (SONY MUSIC LATIN)
11	10	16	CELOS — FANNY LU (UNIVERSAL MUSIC LATINO)
12	17	7	SIN QUERER — EDNITA NAZARIO (SONY MUSIC LATIN)
13	12	38	EL AMOR — TITO "EL BAMBINO" (SIENTE)
14	14	6	SE ME VA LA VOZ — ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)
15	11	17	ADIOS — JESSE & JOY (WARNER LATINA)
16	15	19	I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
17	20	12	CELEBRATION — MADONNA (WARNER BROS.)
18	13	14	MI CAMA HUELE A TI — TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
19	19	9	COMO VOLVER A SER FELIZ — LUIS ENRIQUE (TOP STOP)
20	21	5	CREERE — TERCER CIELO (CASA)

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	3	14	**#1 6 WKS** SU VENENO — AVENTURA (PREMIUM LATIN)
2	2	16	MI CAMA HUELE A TI — TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
3	4	7	ESCLAVO DE SUS BESOS — DAVID BISBAL (VALE UNIVERSAL MUSIC LATINO)
4	1	8	LOOKING FOR PARADISE — ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
5	7	10	COMO VOLVER A SER FELIZ — LUIS ENRIQUE (TOP STOP)
6	8	23	TU PRIMERA VEZ — HECTOR ACOSTA (D.A.M./VENEMUSIC)
7	11	2	GREATEST GAINER — MAMI BESAME — EDDY-K (PREMIUM LATIN)
8	5	27	ABUSADORA — WISIN & YANDEL (WY/MACHETE)
9	9	18	LOBA — SHAKIRA (EPIC/SONY MUSIC LATIN)
10	15	9	COMO SERIA — INDIO ([illegible])
11	10	9	CARITA LINDA — GRUPO MAMA FEATURING OLGA TANON (ZMG/SONY MUSIC LATIN)
12	13	15	RECUERDAME — LA QUINTA ESTACION (SONY MUSIC LATIN)
13	34	5	SEXY CHICK — DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)
14	20	7	SABES BIEN QUE TE QUIERO — GRUPO RUSH (M.P./JVN/J.A.N)
15	11	2	BARTENDER — ALEXIS & FIDO (SONY MUSIC LATIN)
16	27	11	HOTEL ROOM SERVICE — PITBULL (MR. 305 POLO GROUNDS J.RMG)
17	11	13	CHINITA — MARCO ORTIZ ALL STAR BAND FEATURING GILBERTO SANTA ROSA (MG/SONY MUSIC LATIN)
18	16	6	VOY A PINTARTE — MG2 (SONY MUSIC LATIN)
19	RE-ENTRY		I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
20	18	11	SENTIMIENTO — VICO C FEATURING ARCANGEL (EMI TELEVISA)

LATIN RHYTHM AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	1	18	**#1 6 WKS** MI CAMA HUELE A TI — TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIE
2	3	7	LOOKING FOR PARADISE — ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LA
3	2	10	GRACIAS A TI — WISIN & YANDEL (WY/MACHETE)
4	5	4	NADIE TE AMARA COMO YO — DYLAND Y LENNY (SONY MUSIC LATIN)
5	8	8	WATAGATAPITUSBERRY — SENSATO DEL PATIO FEATURING BLACK POINT (TIBURO
6	10	15	DOWN — JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REP
7	6	14	SU VENENO — AVENTURA (PREMIUM LATIN)
8	18	4	SEXY CHICK — DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAP
9	7	11	GRITO MUNDIAL — DADDY YANKEE (EL CARTEL)
10	6	6	ESCLAVO DE SUS BESOS — DAVID BISBAL (VALE UNIVERSAL MUSIC LATINO)
11	9	6	EL DOCTORADO — TONY DIZE (PINA)
12	11	23	HOTEL ROOM SERVICE — PITBULL (MR. 305 POLO GROUNDS J.RMG)
13	13	4	MI MUJER — YOMO (BLACK PEARL)
14	32	3	PRRRUM — COSCULLUELA (SIENTE)
15	16	13	CIAO BELLA — DON OMAR (MACHETE)
16	27	2	CALOR — ELOY (DEF JAM/JDMG)
17	14	11	BARTENDER — ALEXIS & FIDO (SONY MUSIC LATIN)
18	15	40	EL AMOR — TITO "EL BAMBINO" (SIENTE)
19	[illegible]	2	FELIZ NAVIDAD — TITO "EL BAMBINO" (SIENTE)
20	19	6	MOMENTO QUE TE VI — DE LA GHETTO ([illegible]/SATURDAYS/MI LAT

In only its second chart week, Eddy-K's "Mami Besame" catapults 35-7 on Tropical Airplay (1.1 million listener impressions, up 327%). The last new artist who was credited as a lead vocalist to reach the top 10 this quickly was Marlon, with "Usted Abuso" in 2006 (15-7 in its second week on the list).



Victor Manuelle returns to the charts with the No. 1 debut of "Yo Mismo" on Tropical Albums, selling nearly 6,000 copies. The title is Manuelle's seventh No. 1 debut on the list, the most in the chart's 24-year history. "Yo Mismo" also debuts at No. 3 on Top Latin Albums, his fifth top five debut on that tally.



BETWEEN THE BULLETS

SANZ: 'PARADISE' FOUND



Despite competition from Latin pop newcomer Jencarlos, Alejandro Sanz debuts at No. 1 on Top Latin Albums and Top Latin Pop Albums with "Paraiso Express," selling 9,000 copies. It's his fifth top five debut on Latin Albums and his highest bow since "No Es Lo Mismo" started at No. 2 in the Sept. 20, 2003, issue. Lead single "Looking for Paradise" continues to dominate the airplay charts, residing in the top five of every tally except Regional Mexican Airplay. —*Rauly Ramirez*

Billboard HITS OF THE WORLD

NOV 28 2009

JAPAN

ALBUMS

THIS WEEK	LAST WEEK	(RANKHIN/SOUNDSCAN JAPAN/ PLANTECH) NOVEMBER 17, 2009
NEW		**AI OTSUKA** LOVE IS BEST (CD/DVD) AVEX TRAX
NEW		**KUSUO** R (CD DVD LTD EDITION) CROWN
3		**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC
NEW		**KIYOSHI HIKAWA** ENKA MEIKYOKU COLLECTION 11 - (A) COLUMBIA
4		**MICHAEL JACKSON** THIS IS IT (SOUNDTRACK)(DELUXE EDITION) MJJ/EPIC
NEW		**NORAH JONES** THE FALL EM
5		**AYAKA** AYAKA HISTORY 2000-2009 WARNER
NEW		**HAWAIIAN 6** BONDS NATURAL BORN
6		**ARASHI** ALL THE BEST! 1999-2009 J-STORM
1		**BON JOVI** THE CIRCLE (LTD EDITION) ISLAND/UNIVERSAL

UNITED KINGDOM

ALBUMS

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 15, 2009
1	NEW	**JLS** JLS EPIC
2	NEW	**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
3	NEW	**SNOW PATROL** UP TO NOW FICTION POLYDOR
4	5	**SOLDIERS** COMING HOME RHINO
5	10	**THE BLACK EYED PEAS** THE E N D INTERSCOPE
6	3	**MICHAEL BUBLE** CRAZY LOVE 143 REPRISE
7	1	**CHERYL COLE** 3 WORDS POLYDOR
8	NEW	**BIFFY CLYRO** ONLY REVOLUTIONS 14TH FLOOR
9	4	**FOO FIGHTERS** GREATEST HITS ROSWELL RCA
10	NEW	**ROD STEWART** SOULBOOK J

GERMANY

ALBUMS

THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 17, 2009
1	NEW	**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	2	**RAMMSTEIN** LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
3	1	**BON JOVI** THE CIRCLE ISLAND
4	3	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC
5	NEW	**ADORO** FUER IMMER UND DICH UNIVERSAL
6	4	**XAVIER NAIDOO** ALLES KANN BESSER WERDEN NAIDOO
7	6	**WESTERNHAGEN** WILLIAMSBURG WARNER
8	NEW	**DAVID GARRETT** CLASSIC ROMANCE WARNER
9	11	**STING** IF ON A WINTER'S NIGHT CHERRYTREE/DG
10	NEW	**AC DC** BACKTRACKS BOX SET BACKTRACKS ALBERT PRODUCTIONS/EPIC

EUROPEAN HOT 100 SINGLES

THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) NOVEMBER 18, 2009
1	2	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
2	3	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
3	NEW	**HAPPY** LEONA LEWIS SYCO
4	1	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
5	6	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
6	5	**J'AIMERAIS TELLEMENT** JENA LEE MERCURY
7	9	**LADY MELODY** TOM FRAGER/GWAYAV AZ
8	8	**EVERYBODY IN LOVE** JLS EPIC
9	8	**PFLASTER** ICH + ICH DOMESTIC POP
10	7	**FIGHT FOR THIS LOVE** CHERYL COLE POLYDOR
11	15	**HEAVY CROSS** THE GOSSIP COLUMBIA
12	17	**TIK TOK** KESHA / KASZ MONEY/RCA
13	13	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
14	14	**RELEASE ME** AGNES COPENHAGEN 3 BEAT BLUE/AATW
15	78	**3** BRITNEY SPEARS JIVE/JLG
16	19	**BAD ROMANCE** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
17	11	**EVACUATE THE DANCEFLOOR** CASCADA ZOOLAND/ZEBRALATION/AATW
18	NEW	**I NEED YOU** N-DUBZ ALL AROUND THE WORLD/UMTV
19	NEW	**LES JUMO** JUMO SELESAO UP
20	26	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS ROC NATION

EURO DIGITAL SONGS

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 28, 2009
1	2	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
2	14	**HAPPY** LEONA LEWIS SYCO
3	NEW	**3** BRITNEY SPEARS JIVE/JLG
4	4	**TIK TOK** KESHA KASZ MONEY/RCA
5	1	**EVERYBODY IN LOVE** JLS EPIC
6	3	**FIGHT FOR THIS LOVE** CHERYL COLE POLYDOR
7	12	**BAD ROMANCE** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	6	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
9	NEW	**I NEED YOU** N-DUBZ ALL AROUND THE WORLD/UMTV
10	10	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS ROC NATION
11	NEW	**ABOUT A GIRL** SUGABABES ISLAND
12	NEW	**YOU ARE NOT ALONE** X FACTOR FINALISTS 2009 SYCO
13	5	**DOWN** JAY SEAN FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
14	8	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
15	7	**BAD BOYS** ALEXANDRA BURKE FT. FLO RIDA SYCO

FRANCE

ALBUMS

THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) NOVEMBER 17, 2009
1		**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC
NEW		**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
16		**ERA** ERA CLASSICS MERCURY
3		**DAVID GUETTA** ONE LOVE GUM/VIRGIN
4		**AUFRAY HUGUES** NEW YORKER MERCURY
NEW		**JENA LEE** VOUS REMERCIER MERCURY
7		**THE BLACK EYED PEAS** THE E.N.D INTERSCOPE
2		**KOOL SHEN** CRISE DE CONSCIENCE AZ
5		**MUSE** THE RESISTANCE A&E HELIUM 3/WARNER
31		**BRIGITTE FONTAINE** PROHIBITION POLYDOR

CANADA

ALBUMS

THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) NOVEMBER 28, 2009
1	NEW	**BON JOVI** THE CIRCLE ISLAND/UNIVERSAL
2	3	**MICHAEL BUBLE** CRAZY LOVE 143/REPRISE/WARNER
3	NEW	**VARIOUS ARTISTS** MUCH DANCE 2010 SONY MUSIC
4	1	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/SONY MUSIC
5	NEW	**DANIEL BELANGER** MOUS AUDIOGRAM/SELECT
6	NEW	**BLUE RODEO** THINGS WE LEFT BEHIND WARNER MUSIC CANADA/WARNER
7	NEW	**JOHNNY REID** CHRISTMAS JOHNNY MAC/MORAINE
11	15	**ANDREA BOCELLI** MY CHRISTMAS SUGAR DECCA/UNIVERSAL
9	2	**CARRIE UNDERWOOD** PLAY ON 19 ARISTA NASHVILLE/SONY MUSIC
10	7	**IMA** CHRISTMAS DIVINE ANGEL

AUSTRALIA

ALBUMS

THIS WEEK	LAST WEEK	(ARIA) NOVEMBER 15, 2009
1	NEW	**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	1	**FOO FIGHTERS** GREATEST HITS ROSWELL RCA
3	NEW	**SOUNDTRACK** GLEE THE MUSIC SEASON ONE VOL 1 COLUMBIA
4	NEW	**BON JOVI** THE CIRCLE ISLAND
5	2	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC
6	3	**MICHAEL BUBLE** CRAZY LOVE 143/REPRISE
7	NEW	**VANESSA AMOROSI** HAZARDOUS UNIVERSAL
8	4	**THE BLACK EYED PEAS** THE E N D INTERSCOPE
9	5	**SOUNDTRACK** THE TWILIGHT SAGA NEW MOON SUMMIT CHOP SHOP/EMI/ATC
10	7	**MUMFORD & SONS** SIGH NO MORE ISLAND

EURO DIGITAL SONGS SPOTLIGHT

GERMANY

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 28, 2009
1	2	**PFLASTER** ICH + ICH POLYDOR
2	NEW	**HAPPY** LEONA LEWIS SYCO
3	1	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
4	10	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
5	NEW	**BAD ROMANCE** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	NEW	**RUSSIAN ROULETTE** RIHANNA SRP/DEF JAM
7	3	**SECRETS** ONEREPUBLIC MOSLEY/INTERSCOPE
8	NEW	**I WILL LOVE YOU MONDAY (365)** AURA DIONE MUSIC FOR DRAMS/VME
9	4	**HEAVY CROSS** THE GOSSIP COLUMBIA
10	8	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE

EUROPEAN ALBUMS

THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) NOVEMBER 18, 2009
1	NEW	**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	1	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
3	2	**BON JOVI** THE CIRCLE ISLAND
4	3	**MICHAEL BUBLE** CRAZY LOVE 143/REPRISE
5	4	**RAMMSTEIN** LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
6	9	**THE BLACK EYED PEAS** THE E N D INTERSCOPE
7	6	**STING** IF ON A WINTER'S NIGHT CHERRYTREE/DG
8	NEW	**JLS** JLS EPIC
9	5	**FOO FIGHTERS** GREATEST HITS ROSWELL RCA
10	NEW	**SNOW PATROL** UP TO NOW FICTION POLYDOR
11	8	**MUSE** THE RESISTANCE A&E HELIUM 3/WARNER
12	41	**ROD STEWART** SOULBOOK J
13	12	**MADONNA** CELEBRATION WARNER BROS
14	11	**DAVID GUETTA** ONE LOVE GUM/VIRGIN
15	17	**SOLDIERS** COMING HOME RHINO

ITALY

ALBUMS

THIS WEEK	LAST WEEK	(FIMI/NIELSEN) NOVEMBER 16, 2009
1		**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC
NEW		**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
NEW		**MARIO BIONDI** IF TATTICA
3		**ALESSANDRA AMOROSO** SENZA NUVOLE EPIC
4		**MICHAEL BUBLE** CRAZY LOVE 143/REPRISE
2		**CARMEN CONSOLI** ELETTRA POLYDOR
5		**MINA** FACILE PDU
6		**STING** IF ON A WINTER'S NIGHT CHERRYTREE/DG
7		**MADONNA** CELEBRATION WARNER BROS
9		**ZERO RENATO** PRESENTE TATTICA

SPAIN

ALBUMS

THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) NOVEMBER 16, 2009
1	NEW	**ALEJANDRO SANZ** PARAISO EXPRESS DRO
2	1	**EL BARRIO** DUERMEVELA SENADOR
3	NEW	**BON JOVI** THE CIRCLE ISLAND
4	2	**DAVID BISBAL** SIN MIRAR ATRAS VALE
5	4	**FITO & FITIPALDIS** ANTES DE QUE CUENTE DIEZ D R O
6	3	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC
7	NEW	**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
8	8	**SHAKIRA** LOBA EPIC/SONY MUSIC LATIN
9	7	**MILEY CYRUS** THE TIME OF OUR LIVES HOLLYWOOD/UNIVERSAL
10	5	**ROSA** PROPIEDAD DE NADIE VALE

MEXICO

ALBUMS

THIS WEEK	LAST WEEK	(BIMSA) NOVEMBER 17, 2009
1	1	**SHAKIRA** LOBA SONY MUSIC
2	2	**YURIDIA** NADA ES COLOR DE ROSA SONY MUSIC
3	3	**VARIOUS ARTISTS** ATREVETE A SONAR VOL. 2 UNIVERSAL
4	NEW	**RAMMSTEIN** LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
5	4	**VARIOUS ARTISTS** ATREVETE A SONAR UNIVERSAL
6	8	**ALBERTO BARROS** TRIBUTO A LA SALSA COLOMBIANA VOL. 2 SONY MUSIC
7	6	**MADONNA** CELEBRATION WARNER BROS
8	7	**LUIS MIGUEL** NO CULPES A LA NOCHE DRO
9	5	**MIJARES** VIVIR ASI WARNER
10	NEW	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC

Versatile vocalist Vanessa Amorosi gains her third top 10 debut album on the **Australia Albums** chart with "Hazardous" entering at No. 7.



EUROPEAN AIRPLAY

THIS WEEK	LAST WEEK	NOVEMBER 18, 2009
1	1	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
2	2	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
3	3	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	8	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
5	11	**RUSSIAN ROULETTE** RIHANNA SRP/DEF JAM
6	4	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
7	9	**J'AIMERAIS TELLEMENT** JENA LEE MERCURY
8	6	**EVACUTE THE DANCEFLOOR** CASCADA ZOOLAND/ZEBRALATION/AATW
9	5	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS ROC NATION
10	10	**WHEN LOVE TAKES OVER** DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
11	7	**HOTEL ROOM SERVICE** PITBULL MR. 305/POLO GROUNDS/J
12	17	**SWEET DREAMS** BEYONCE MUSIC WORLD COLUMBIA
13	13	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY ISLAND
14	20	**HAPPY** LEONA LEWIS SYCO
15	23	**3** BRITNEY SPEARS JIVE/JLG

SWITZERLAND

SINGLES

LAST WEEK	(MEDIA CONTROL) NOVEMBER 17, 2009
1	**BODIES** ROBBIE WILLIAMS VIRGIN
4	**MONDAY MORNING** MELANIE FIONA UNIVERSAL
3	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
NEW	**RUSSIAN ROULETTE** RIHANNA ISLAND DEF JAM
5	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

ALBUMS

THIS WEEK	
NEW	**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC
1	**BON JOVI** THE CIRCLE ISLAND
4	**RAMMSTEIN** LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
6	**BLIGG** 0815 UNIVERSAL

FINLAND

SINGLES

THIS WEEK	LAST WEEK	(YLE) NOVEMBER 18, 2009
1	1	**UMBRELLA** THE BASEBALLS WARNER
2	3	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
3	12	**BAD ROMANCE** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	4	**RUSSIAN ROULETTE** RIHANNA SRP/DEF JAM
5	NEW	**OCTOBER & APRIL** RASMUS FT. ANETTE OLZON FLAYGROUND/VERTIGO

ALBUMS

THIS WEEK	LAST WEEK	
1	1	**THE BASEBALLS** STRIKE! WARNER
2	2	**VESA-MATTI LOIRI** HYVAA PUUTA WARNER
3	9	**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
4	12	**ANNA ABREU** JUST A PRETTY FACE? SONY MUSIC
5	6	**RAJATON** BEST OF 1999 - 2009 PLASTINKA

WALLONIA

SINGLES

THIS WEEK	LAST WEEK	(ULTRATOP/GFK) NOVEMBER 18, 2009
1	6	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
2	4	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
3	2	**ALORS ON DANSE** STROMAE AVERE
4	3	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
5	1	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN

ALBUMS

THIS WEEK	LAST WEEK	
1	1	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC
2	17	**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
3	2	**MUSE** THE RESISTANCE A&E HELIUM 3/WARNER
4	4	**VAYA CON DIOS** COMME ON EST VENU COLUMBIA
5	12	**THE BLACK EYED PEAS** THE E N D INTERSCOPE

POLAND

ALBUMS

THIS WEEK	LAST WEEK	(ZWIAZEK PRODUCENTOW AUDIO VIDEO) NOVEMBER 13, 2009
1	2	**STING** IF ON A WINTER'S NIGHT CHERRYTREE/DG
2	1	**HEY** MILOSC! UWAGA! RATUNKU! POMOCY! QL
3	3	**AGNIESZKA CHYLINSKA** MODERN ROCKING POMATON
4	4	**KULT** HURRA! SP
5	6	**TOMASZ STANKO QUARTET** DARK EYES EM
6	NEW	**MACIEJ MALENCZUK** PSYCHODANCING VOL. 2 ALCHEMIA PIOSENKI WARNER
7	5	**RAMMSTEIN** LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
8	7	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) MJJ/EPIC
9	8	**MICHAEL BUBLE** CRAZY LOVE 143/REPRISE
10	9	**VARIOUS ARTISTS** SIESTA 5 - MUZYKA SWIATA - PREZENTUJE UM.3

SINGLES & TRACKS SONG INDEX

3 (Maratone AB, ST/BMI/Kobalt Music Publishing America, Inc., ASCAP/Songs Of Kobalt Music Publishing America, Inc./BMI/Universal Music Publishing Scandinavia AB/Universal Polygram International Publishing, ASCAP, HL/WBM, H100 6 71 <RH> 7
8 STAR CHICK (Give Me Me, ASCAP/Copyright Control, H100 <RH> 7
19 AND CRAZY (Getting Grown Music, BMI/Dismuson Publishing, <RA>Nipmate Music, BMI/Year 19 The Dog Music, ASCAP/Hard Hustle Music, ASCAP, <RH> 45

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BEDROCKODS (Super Slick 98, BMI/Bunker Creek Publishing, BMI/EMI April Music Inc., ASCAP/Songs Of Countrywood, ASCAP/EMI Blackwood Music Inc., <RA>PawPaw Rabbit Publishing, BMI, HL, CS 32
BEEN ON THE TABLE (Ain't Hard Music, BMI/Big Loud Bucks, BMI/John Rich Music, SESAC/Songs Of Big, SESAC/Pacific Wind Music, SESAC, <RA>Farm Hand, BMI, CS 27
BETTER BELIEVE IT (Trill Productions, ASCAP/WB Music Corp., Ackit Publishing, Iverry Music Inc., EMI/EMI Blackwood Music Inc., <RA>Rising 4 Publishing, EMI/Booger Bad Az Publishing, ASCAP/Savage Life Productions LLC, ASCAP, <RA>WBM, <RH> 7
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BORROW YOU (Warner/Chappell Music, ASCAP/EMI April Music Inc., ASCAP, Evelyn Joy, <RA>, ASCAP, HL, <RH>95
BREAK (EMI Blackwood/Canada Music, ITT, SOCAN/Rose Hill Tunes, <RA>Songs, SOCAN/Mesa Music Publishing, SOCAN/EMI Blackwood Music Inc., BMI, HL, H100 94
BREAK UP (Team 5 Ent Publishing, BMI/Leviqua Publishing Company, Inc., ASCAP/EMI April Music Inc., ASCAP/Street Certified Publishing, <RA>Radric Davis Music Group, ASCAP/WB Music Corp., ASCAP) HL/WBM, H100 41, <RH> 13
BREAK UP TO MAKE UP (Jeremy Felton Publishing Designee, ASCAP/Mick Schultz Publishing, BMI/Songs Of Universal, Inc., BMI, HL/WBM, <RH>100
BULLETPROOF (= Dope Music, ASCAP/Ahmad's World, ASCAP/Universal Music - Z Tunes LLC, ASCAP/Lustcrits Worldwide Publishing, Inc., ASCAP/EMI April Music Inc., ASCAP/Warner-Tamerlane Publishing Corp., BMI, HL/WBM, <RH> 47

C

THE CALL (Songs Of Level, <RA>Farm Hand, <RA>New Millennium Music, ASCAP, <RH> 43
CAMINOS DIFERENTES (TN Exclusives Musicales, <RA>, LT 34
CAN'T HARDLY WAIT (Treva Publishing, SESAC/Nolan Blair Music, ASCAP/Hey Jaw Music, And An Engine Music, ASCAP/Nothing Hill Music Group, ASCAP/Universal Music Corporation, ASCAP, HL/WBM, <RH> 93
CAN'T LIVE WITHOUT YOU (T.A.G. We Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Dennis Hot Songs, ASCAP/EMI April Music Inc., ASCAP/Fauntleroy Music, ASCAP/Underdog Artist Songs, ASCAP/Aime Music Corp., ASCAP/Strange Motel Music, ASCAP) HL/WBM, RBH 24
CELEBRATION (Webo Girl Publishing, Inc., ASCAP/Perfecto Music, <RA>The Industry Sound Ltd., PRS/Cramn Gribben, PRS/AB Music Corp., ASCAP, WBM, LT 47
CELOS (Celoseis EMI, ASCAP/Ediciones Musicales Hispavox, SGAE/Nuevas Ediciones, S.A., EMI April Music, Inc., ASCAP/Jesse Los Pirates Munoz, SGAE, LT 24
CHASIN' GIRLS (Mike Curb Music, BMI/EMI April Music Inc., Ats Airtime Heart Music, ASCAP/Better Music, BMI), HL/WBM, CS 48
CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO (EMI Blackwood Music Inc., BMI/EMI Musical S.A. de C.v., SACM) LT 45
CLOSE TO YOU (EverGreen Copyrights, BMI) RBH 21
COMO VOLVER A SER FELIZ (Sony/ATV Discos Music Publishing, ASCAP) LT 33
CONSIDER ME GONE (Ten And Steve's Music, ASCAP/Ever Green Copyrights, BMI/Warner-Tamerlane Publishing Corp., BMI, ARM, CS 4, <RH>39
COUNTRY LIVIN' (Whitney Girl, BMI/Big Spaces Music, BMI/Lua Interior Music, ASCAP/Pistol Town Music, ASCAP/Concrete, ASCAP/Rightsong, ASCAP) CS, 49
COWBOY CASANOVA (Carrie Music, BMI/EMI April Music, Inc., ASCAP/Pancon Ave. Music, ASCAP/Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP) HL/WBM, CS 2, <RH>21
CREERE (Nuevo, LLC) LT 50
CRYIN' FOR ME (WAYMAN'S SONG) (Toreco Tunes, BMI) CS 23

D

DAYS YOU LIVE FOR (Hear A Me Music, Publishing, SESAC/Yellow Music, SESAC/New Songs Of Sea Gayle, BMI/Jimmy Gayden Music, BMI) CS 57
DEFYING GRAVITY (Way Big Music, ASCAP) <RH>31
DERECHO DE ANTIGUEDAD (Universal Musica Unica Publishing, <RA>, LT 6
DIDN'T YOU KNOW HOW MUCH I LOVED YOU (Universal Music - MGB Songs, ASCAP/Magic Farming Music, ASCAP/Universal Music - Careers, BMI/Sweetest Music Publishing, <RA>Songs Of Universal, Inc., BMI/Songs From The Empire Room, <RA>, HL/WBM, CS 28
EL DOCTORADO (Nuevo, LLC) LT 4
DOESN'T MEAN ANYTHING (Yellow Productions, ASCAP/EMI April Music Inc., ASCAP/Book Of Planet Music, ASCAP) HL, H100 <RH> 18
DO I (Planet Peanut, BMI/Mutant Corporation Group, BMI/Bug Music, Inc., <RA>Warner-Tamerlane Publishing Corp., BMI/Ackit Publishing, BMI/Wakewood Music, BMI, WBM, LT 2, H100 <RH> 30
DON'T STAY (Imagem Music Limited, IMRO/Universal Music - Z Songs, BMI, HL/WBM, <RH>78
DOWN (Rocky Mountain Way Ltd, ASCAP/Dave Audio Music, BMI/Orange Factory Music, ASCAP/Cutler Pie Publishing, ASCAP/Young Money, <RA>Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/EMI April Music Inc., ASCAP) HL/WBM, H100 <RH> 41
DO YOU REMEMBER (Orange Factory Music, ASCAP/Sony ATV Tunes LLC, ASCAP/Under The Influence Publishing, ASCAP/EMI April Music Inc., ASCAP/Universal Music - Careers, BMI/Big Machine Music, BMI/Sony ATV Songs LLC, BMI/Battery Music Publishing, BMI, HL/WBM, H100 <RH> 66
DROP IT LOW (My Own Sails Tomorrow, Inc., BMI/Songs Of Universal, Inc., BMI/Dr Dam Down Music, BMI/Culture Beyond Of Experience Publishing, BMI) HL/WBM, H100 67 <RH>62

E

ECHO (Family Publishing, Inc., BMI/Universal Music - Z Tunes, LLC, ASCAP/Kordell 'N' Beats Music, ASCAP/Camper Music, ASCAP/Studio Beast Music, BMI/Warner-Tamerlane Publishing Corp., BMI, HL/WBM, <RH>67
EIGHT SECOND RIDE (Universal Music - Careers, BMI/Shedate Main Publishing, <RA>Down It Home Music Publishing, Inc., BMI/Universal Music - Careers, BMI/Sweetest Music Publishing, Inc., BMI/Kobalt Music Publishing America, Inc., ASCAP) HL/WBM, H100 <RH> 27
EMPIRE STATE OF MIND (EMI April Music, Inc., ASCAP/Carter Boys Music, ASCAP/Al Shocklburgh, PRS/Global Talent, PRS/EMI Family Music, SESAC/Miriam Eisenstadt Music, SESAC/Sewell Publishing, ASCAP/Yellow Productions, ASCAP/Twenty Nine Black Music, BMI/Elemite Music, BMI, HL, H100 <RH> 1
ENCONTRE (Nuevo Music, BMI) LT 23
EQUIVOCADA (Sony ATV Discos Music Publishing, LLC, ASCAP/Westwood Publishing, S.A. de C.v., LT 28
ERES TODO TODO (Maximo Aguirre Music Publishing, ASCAP) LT 45
ESCLAVO DE SUS DEBOS (Universal Musica, Inc., ASCAP/Javier Music, S., LLC) 1
ESTUVE (Nuevo, ASCAP/Juanita Musical, ASCAP/Edimusa, ASCAP) LT 50
EVACUATE THE DANCEFLOOR (Roots, ASCAP/Songskitchen Music Publishing, <RA>Tramma, BUMA, H100 27
EVERYTHING, EVERYDAY, EVERYWHERE (EMI April Music, Inc., ASCAP/Jimpaso Music, Another Needlestuck Publishing, ASCAP/Kemosky Music, ASCAP/No Question Entertainment, ASCAP/Universal Music Corporation, ASCAP) HL/WBM, <RH>85
EVERYWHERE I GO (Phylvester Music, Inc., ASCAP/Jeffrey Steele Music, BMI/EP, Administration, BMI, CS 36

F

FALLIN' FOR YOU (Justamente Music, <RA>EMI April Music, Inc., ASCAP/E Faded Music, ASCAP) HL, H100 25
FAVOURITE GIRL (Tattered Ali Music, BMI/23 000 Music, SOCAN/Arthur Joy Publishing, <RA>Justin's Room, BMI/Songs Of Universal, Inc., BMI/Made4eva Publishing, BMI, HL/WBM, H100 <RH> 74
FED UP (Kinfield Publishing, BMI/Nothing Hill Music, Inc., BMI/EMI April Music Inc., ASCAP/I R Kinfield, ASCAP/Young Money Music, Inc., BMI/First N' Gold Publishing, BMI/Live Write, LLC, BMI/EMI Blackwood Music Inc., BMI/Songs Of Universal, Inc., BMI/The Publishing Designee Of Aubrey Graham, BMI/Trac N Field Entertainment, LLC, ASCAP/Nothing Else Songs, Inc., ASCAP/Sony ATV Songs, LLC, BMI/Big Machine Music, Inc., ASCAP/Big Music, ASCAP/Reggie Rock Music, BMI/Universal Music - Z Songs, BMI, HL/WBM, RBH 84
FELIZ (WB Music Corp., ASCAP) LT 16
FIFTEEN (Sony ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI, HL, CS 6, H100 26
FIREFLIES (Ocean City Park, ASCAP/Universal Music Corporation, ASCAP, HL/WBM, H100 2
FLEX (Nuevo, LLC) <RH> 50
FOREVER (Hip Box Productions, ASCAP/Sony ATV Tunes LLC, ASCAP/The Publishing Designee Of Aubrey Graham, BMI/Live Write, LLC, BMI/EMI Blackwood Music Inc., BMI/Trace Gemme Mc Publishing, Inc., BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Shotem Shady Music, BMI/Songs Of Universal, Inc., BMI, HL/WBM, H100 <RH> 66
FOR YOUR ENTERTAINMENT (Kasi Money Publishing, ASCAP/Studio Beast Music, BMI/Warner-Tamerlane Publishing Corp., BMI, WBM, LT 44
FRESH (Imagem, LT 44, Music Publishing, ASCAP/Tom Pfc Publishing, <RA>Entertainment, Music, BMI/Slick Rick Music Corp., BMI) RBH 40
FUNHOUSE (EMI Blackwood Music Inc., BMI/Pinkwade Publishing, BMI/Nuevo Rap Music, ASCAP/Whompamusica, ASCAP/Mr Agent Music, Inc., ASCAP, HL, CS 44

G

GANGSTA LUV (DBN Music Publishing, Apo Air We Music Corp., Ackit Air Rizz Music, Publishing, ASCAP/Universal Music Corporation, ASCAP/My Own Chit Music, BMI/EMI Blackwood Music Inc., BMI, HL/WBM, H100 55, <RH> 33
GETTIN' YOU HOME (THE BLACK DRESS SONG) (Rumm Before Publishing, ASCAP/EMI April Music Inc., ASCAP) I Want To Hear Your Songs, BMI, HL, H100 61
GIMME THAT GIRL (EMI Blackwood Music Inc., BMI/Rhett Hock Music, BMI/Sting Stretcher Music, BMI/WB Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP) HL/WBM, CS 37
GIVE IT UP TO ME (The Untamed House Music, BMI/Entragn Music Corporation, BMI/WB Music Corp., ASCAP/Virginia Beach Music Publishing, ASCAP/Young Money Publishing Inc., BMI/Kobalt Music Publishing America, Inc., ASCAP) WBM, H100 <RH> 52
GOD IN ME (EMI April Music Inc., ASCAP/Wet Ink Red Music, ASCAP/Thug's Mum Song, ASCAP/It's Tea Time, ASCAP) H100, HL, <RH> 12
GOIN' THRU CHANGES (Blue Does, ASCAP/Uncle Buddie's Music, ASCAP/Nothing Else Songs, Inc., ASCAP/Universal Music Corporation, ASCAP, HL/WBM, <RH> 48
GOOD GIRLS GO BAD (Liberal Beat Music, ASCAP/EMI April Music, Inc., ASCAP/Ron Ann Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Sunshine Terrace, BMI/Bug Music Inc., <RA>, Kasher Publishing, ASCAP) HL/WBM, H100 47
GOOD LIFE (Midnite Miracle Music, ASCAP/Sony ATV Tunes, LLC, ASCAP/Acemyman Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Patrice Samuel Publishing, ASCAP) H, Publishing, Co., ASCAP, HL, H100 <RH> 65
GOTTA BE SOMEBODY (Warner-Tamerlane Publishing Corp., BMI/Ann Hour Child Publishing, Inc., SOCAN/Zero-G Music, Inc., SOCAN/Black Diesel, SOCAN/Race Addict Music, SOCAN/My Music Productions, SOCAN, WBM, CS 51
GOTTA GET IT (Rinka Music, BMI/EMI Blackwood Music Inc., BMI/Ann Hour Child Publishing, Inc., SOCAN/Zero-G Music, Inc., SOCAN/Black Diesel, SOCAN/Race Addict Music, SOCAN/My Music Productions, SOCAN, WBM, CS 51
GOTTA GET IT (Rinka Music, BMI/EMI Blackwood Music Inc., BMI/Ann Hour Child Publishing, Inc., SOCAN/Zero-G Music, Inc., SOCAN/Black Diesel, SOCAN/Race Addict Music, SOCAN/My Music Productions, SOCAN, WBM, CS 51
GRACIAS A TI (Universal Musica, Inc., ASCAP/WY Publishing, BMI) LT 12
GRITO MUNDIAL (Los Cangros Publishing, ASCAP) LT 38

H

HAPPY (Anne-Marie, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Heat Chaser, Artwork Music, BMI/Telluga Heights Music, BMI/Sony ATV Songs LLC, BMI/Lewis Music Publishing, BMI, HL, H100 <RH> 9
HARD (JAY-Z Music, Publishing, ASCAP/WB Music Corp., ASCAP/ICE Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Amerie Music, BMI/EMI Blackwood Music Inc., BMI/Young Jeezy Music, Inc., BMI, HL/WBM, RBH 20
H.A.T.E.U. (Pye Songs, BMI/Songs Of Universal, Inc., BMI/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Songs Of Pye, Ltd., ASCAP/Music Of WI, ASCAP/TUM N Music, ASCAP/Shanda Tamore Music, ASCAP/Phoenix Ave. Music Publishing, ASCAP/Jaden Combs Publishing, ASCAP/Tadina Productions, ASCAP/EMI April Music, Inc., ASCAP, HL/WBM, <RH> 7
HAVEN'T MET YOU YET (I'm The Last Man Standing, SOCAN/The Zahn Music, BMI/Mr. Zoe Music, BMI/Warner Tamerlane Publishing Corp., BMI/WB Music Corp., ASCAP), WBM, H100 57
HAY CUATOS (EMI Blackwood Music Inc., BMI/Universal Music - Z Songs, LLC, ASCAP/Grewe Music Publishing, SADE, L.A. EMI Musical S.A. de C.V., SACM) LT 4
HEADBOARD (Christopher Dooley Publishing, BMI/An What Music, BMI/Intentional Music, BMI/Hardweaver Music, BMI/Running J Music, BMI/Sir Hendrickers, LLC, SESAC/Nasty Music, BMI/Mothgo, ASCAP/WB Music Publishing, BMI/Warner Tamerlane Publishing Corp., BMI/First N' Gold Publishing, BMI, WBM, <RH> 75
HELL OF A LIFE (Howe Sound Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Danjahrantz Music, SESAC, WBM, RBH 77
HELL ON THE HEART (Sony ATV Tree Publishing Company, BMI/Sony ATV Cross Keys Music Publishing, ASCAP/Songs Of Universal, Inc., BMI/Spitbilly Music Publishing, BMI), HL/WBM, CS 34
HEY, SOUL SISTER (Pilot Camp Music, ASCAP/EMI April Music Inc., ASCAP/Sinitor Songs Ltd., BMI/EMI Blackwood Music Inc., BMI, HL, H100 46
HIGHWAY 29 RIDE (Warnermound Music, BMI/Lil' Dub Music, BMI/Angelus Music, BMI, CS 54
HILLBILLY BONE (Big Loud Shirt Industries, ASCAP/Universal Music - Careers, BMI/High Powered Machine Music, BMI), HL/WBM, CS 31
HIP TO MY HEART (Famboardy Music, BMI/Rio Bravo Music, Inc., BMI/Pearlbuther Publishing, BMI/When I Go To The Moon Music, BMI/FSMG, MHM/Chestnut Rain Music, BMI/Stato One Music, America, BMI, ARM, CS 47
HISTORY IN THE MAKING (Celtas Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP/MMC Music, ASCAP/Still Waiting For The Woman, ASCAP/DG Alliance Music, ASCAP, CS 12, H100 72
HOTTEL ROOM SERVICE (Pitbull's Legacy Publishing, BMI/Universal Music - MGB Songs, ASCAP/Jimpaub Music, BMI/EMI Blackwood Music Inc., BMI/Sony ATV Songs LLC, BMI/Warner-Tamerlane Publishing Corp., BMI/Bernard's Other Music, BMI/Music Of Ever Hip-Hop, BMI/EMI Virgin Music Inc., ASCAP/Chrysalis Music Ltd., PRS) HL/WBM, H100 43, LT 26
HOW FAR DO YOU WANNA GO? (Music, Inc., ASCAP/Primary Wave Emblem, ASCAP/Infinity Skeez Music, BMI/Soul-Ride Music, BMI/EP, Administration, BMI) CS 45
HOW LOW (Ludacris Worldwide Publishing, Inc., ASCAP/EMI April Music Inc., ASCAP, T Mack Music, SOCAN/Songs Of Universal, Inc., BMI/Reach Global Songs, BMI, HL/WBM, RBH 62
HURRY HOME (Year Of The Dog Music, ASCAP/Words & Music, ASCAP), WBM, CS 22

I

I AIN'T HEARIN' U (Artley Ridge Music, BMI, <RH> 48
I AM (Universal Music Corporation, ASCAP/Mary J. Blige Music, ASCAP/EMI April Music Inc., ASCAP/Naked Under My Clothes, ASCAP/Sony/ATV Tunes, LLC, ASCAP/Dat Damn Door Music, BMI/Rosmuse, BMI/7412 Songs, LLC, BMI/Stellar Songs, Inc., BMI, HL/WBM, <RH> 46
I CAN'T MAKE IT RAIN (Songs Of Loud, BMI/Shrug Stretcher Music, <RA>EMI Blackwood Music Inc., BMI/WB Music Corp., ASCAP/Get A Load Of This Music, ASCAP/Melissa's Money Music Publishing, ASCAP) HL/WBM, CS 56
I CAN TRANSFORM YA (Songs Of Universal, Inc., BMI/Culture Beyond Of Experience Publishing, BMI/Foo 6 2 Publishing, Inc., ASCAP/Hitz South, ASCAP/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC/Marcus Ronsa, SESAC/Nothing Else Songs, Inc., ASCAP/Formalistic Hitz, ASCAP/Warner-Tamerlane Publishing Corp., BMI, HL/WBM, H100 24, <RH> 12
IF YOU ONLY KNEW (Driven By Music, BMI/EMI Blackwood Music Inc., <RA>Then It Everything Music, ASCAP/Warner Tamerlane Publishing Corp., BMI, HL/WBM, H100 51
(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO (Sony ATV Music, EMI/Est Publishing For Greatest, ASCAP/EMI April Music Inc., ASCAP) HL, H100 37
I GET CRAZY (Music Music, SESAC/Young Money Publishing Inc., BMI/Warner Tamerlane Publishing Corp., BMI/Nothing Hill Music Inc., BMI/Bimas Music, BMI/Songs Of Universal, Inc., BMI, HL/WBM, <RH> 51
I GET IT IN (Tune It In Music, ASCAP/Black Fountain Music, ASCAP/EMI April Music Inc., ASCAP/Johnmar Jaw Music, BMI/Sony ATV Melody, BMI/Songs Of Inc., ASCAP/Cloverland 301 Music, ASCAP/Mr Grandberry Do Music, SESAC/EMI Foray Music, SESAC, Rainy Days Music Group, ASCAP/WB Music Corp., ASCAP) HL/WBM, H100 96, RBH 26
I GOTTA FEELING (Will I Am Music, BMI/Jeepers Music, Inc., BMI/Nicki Magnetic, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April Music Inc., ASCAP/Square Peg Music, ASCAP/Square Peg Music, ASCAP/Shapiro, Bernstein & Co. Inc., ASCAP/Rose Editions, SACEM) CUMH, H100 18, LT 22
I INVENTED SEX (DaMystro Music, BMI/Sony ATV Songs LLC, BMI/Chet Hanks Music, BMI/Publishing, BMI/April's Boy Music, BMI/Warner Tamerlane Publishing Corp., BMI/Live Write LLC, BMI/EMI Blackwood Music Inc., BMI/The Publishing Designee Of Aubrey Graham, BMI, HL/WBM, H100 60, <RH> 3
I JUST CALL YOU MINE (Right Back Music, Inc., ASCAP/Lily Maker Music, ASCAP/Walter Tom, ASCAP/EMI April Music Inc., ASCAP/Fly Me A River Music, ASCAP/Warner Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP) HL, CS 10
I LOOK GOOD (Heartbolt Music, BMI, <RH> 31
I LOOK TO YOU (Kelly Publishing, Inc., BMI/Universal Music - Z Songs, BMI, HL/WBM, <RH> 70
I'M ALIVE (Sony ATV Allene Music, ASCAP/Islandsoul Music, LLC, ASCAP/Sony ATV Acuff Rose Music, BMI/Unwound Music, BMI/Jimmy Harnen Music, ASCAP/Big Loud Bucks, BMI) HL, CS 7, H100 32
I'M GOING IN (The Publishing Designee Of Aubrey Graham, BMI/Live Write LLC, BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Young Jeezy Music Inc., <RA>EMI Blackwood Music Inc., BMI/Universal Music Corporation, ASCAP/Dry Rain Publishing, ASCAP), HL/WBM, H100 76, <RH> 36
I'M GOOD (More Water From Nazareth, ASCAP/EMI April Music, Inc., ASCAP, EMI Blackwood Music Inc., BMI/Thornton Trust Publishing, BMI/Neighborhood Pasha Publishing, BMI), HL, <RH> 53
IMMA STAR (EVERYWHERE WE ARE) (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Songs Of Universal, Inc., BMI/Mick Schultz Publishing, BMI/Universal Music Corporation, ASCAP/Chris Publishing, ASCAP/Hot Factor, ASCAP), HL/WBM, H100 64
IT KILLS ME (Gods Child Publishing, ASCAP/Sony ATV Tunes LLC, ASCAP/Uzeek Publishing, SESAC/Music Sales Corporation, ASCAP), HL, <RH> 16
I WANNA MAKE YOU CLOSE YOUR EYES (Home With The Animals, Music, BMI/Sony ATV Cross Keys Music Publishing, ASCAP/Creature Sounds Publishing, ASCAP/Chestnut Barn Music, BMI), HL, CS 3, H100 67
I WANT TO KNOW WHAT LOVE IS (Somerset Songs Publishing, Inc., ASCAP, <RH> 80
I WILL NOT BOW (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 86

J

JUMP THEN FALL (Sony ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI, HL, H100 97

K

KEEP ON LOVIN' YOU (House Of Gaga Music, ASCAP/New Son Of A Minor Songs, ASCAP/Happy Cattle Music, ASCAP/Calhoun Enterprises, SESAC, CS 29

L

LA CALABAZA (Agua Musical, BMI, LT 21
LAST CHANCE (AB Music Corp., ASCAP/Songs In The Key Of B Flat, Inc., SESAC/Peacetime South, SESAC/EMI Foray Music, SESAC/Jayen Adore Music Publishing, SESAC/Christian Combs Music, SESAC/Aztar Tracks, ASCAP), HL/WBM, RBH 34
A LITTLE MORE COUNTRY THAN THAT (Universal Music - MGB Songs, ASCAP/Don Pwyfness Songs, ASCAP/FSMGI, 20
LIVE LIKE WE'RE DYING (EMI April Music Inc., ASCAP/Sonic Graffiti, ASCAP/Andrew Frampton Music, BMI/Stage Three Music Inc., <RA>Universal Music - Corporate, ASCAP/EMI Blackwood Music, Inc., BMI/EMI Music Publishing Ltd., PRS), HL/WBM, H100 10
LLUEVE POR DENTRO (Sony ATV Discos Music Publishing, LLC, ASCAP/Rojo Music Publishing, ASCAP) LT 47
LOBA (The Untamed House Music, BMI/Rodeorican Music, ASCAP/EMI April Music, Inc., ASCAP/Ediciones Musicales Capiaro, S.L., <RA>Universal Music Spain, S.A., SGAE/Amalio Gomez Music, BMI/Sony ATV Melody, BMI/Songs Of Universal, Inc., BMI/WB Music Corp., ASCAP/Edicones, SEA, S., HL/WBM, LT 6
LO INTENTAMOS (Arpa Musical, LLC, BMI) LT 9
LOL (Laugh Out Loud, <RA>, Box Munk, BMI/Warner Tamerlane Publishing Corp., BMI/No Concordance Music Publishing, <RA>Chief Hosstine Music Publishing, BMI/Songs Of Ben Tell'em Music, BMI/Fairmont Hip-Hop, BMI/Take Care Of Business, BMI/Kanye Dawes Music Group, ASCAP/WB Music Corp., ASCAP/EMI Blackwood Music, Inc., BMI, HL/WBM, RBH 75
LONG AFTER I'M GONE (Big Loser Music, BMI/Ats Airtime Music, LLC, ASCAP/Wounded Sea Music, ASCAP/Crossties3 Music, ASCAP/Dannyboygee Music, ASCAP) LT 16
LOOKING FOR PARADISE (Kasi, ASCAP/Warner Chappell Music, Spain, S.A., <RA>Jan Hollow Productions, ASCAP/EMI April Music, Inc., ASCAP/Monica Horoza, SESAC/Universal Tunes, SESAC/Melody Sad Songs, ASCAP/WB Music Corp., ASCAP) HL/WBM, LT 2
LOVE COME DOWN (Blank Paper, BMI/Grizzo Music, BMI/EMI Blackwood Music Inc., BMI/Our Dawn Publishing, BMI/Anya Nicole Publishing, ASCAP/I Want My Publishing Company, ASCAP/Jason Combs Publishing, ASCAP/Ats Airtime Music, Inc., ASCAP/No World Music, ASCAP) HL, RBH 05
LOVE DRUNK (Martin Johnson Music, ASCAP/EMI April Music Inc., ASCAP/Mayday Malone Music, ASCAP/State One Song, America, ASCAP/Songs Of Universal, Inc., ASCAP/Warner Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP) HL, CS 47
LOVE LIKE CRAZY (Mike Curb Music, BMI/Sweet Radical Music, BMI/Warner Tamerlane Publishing Corp., BMI/T Bird's Music, BMI, WBM, CS 38
LOVE LIVES ON (Sony ATV Cross Keys Music Publishing, ASCAP/My Good Girl Music, ASCAP/Dong Songs, LLC, ASCAP/Hannah Bea Songs, BMI/Matthew West Publishing Designee, ASCAP, HL/WBM, CS 42
LOVE ME (Universal Songs Of PolyGram International, BMI) HL, WBM, H100 05

M

THE MAN I WANT TO BE (Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP/Warner Tamerlane Publishing Corp., BMI/Made For This Music, BMI, WBM, CS 14
MANOS AL AIRE (Mollo Music, SOCAN/Sony ATV Canada, SOCAN/Neestar Publishing, Inc., SOCAN/EMI April Music, Inc., ASCAP) HL, LT 13
MEDICINE (First N' Gold Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Warner Chappell, BMI, WBM, RBH 64
ME ENAMORE DE TI (La Loma Music Publishing, Inc., BMI) LT 48
MEET ME HALFWAY (Will I Am Music, BMI/Jeepney Music, Inc., BMI/Tab Magnetic, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April Music Inc., ASCAP/Xpose Xpose And Xpose Publishing, ASCAP/Fergie Pea Music, ASCAP/Olu Songs, ASCAP/Sony ATV Tunes, LLC, ASCAP/Bad Guys, ASCAP/Chrysalis Songs, BMI, COMPL, H100 <RH> 5
ME GUSTA TODO DE TI (LGA Music Publishing, BMI/Arpa Musical, Inc., BMI) LT 8
MI CAMA HUELE A TI (Tao El Patron Publishing, ASCAP) LT 10
MI COMPLEMENTO (Universal Music - MGB Songs, ASCAP/Carmen Music, BMI) LT 18
MILLION DOLLAR BILL (Yellow Productions, ASCAP/EMI April Music Inc., ASCAP/Mercy Ronza, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SES

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

ECORD COMPANIES: Sony Music Nashville names **Kerri ox-Metoyer** VP of sales. She served in the same role at **'alt Disney Records.**

EMI Music names **Shane Naughton** CFO and **Kyla Mullins** eneral counsel, effective in February 2010 and Nov. 24, re- ective ly. **Naughton** currently serves in the same role at **BM Information**, and **Mullins** was group legal director id a member of the executive committee at ITV.

Warner Music Group in London promotes **Jim Reid** to the ewly created role of senior VP of synchronization for Eu- pe. He was head of film, TV and advertising at 'arner/Chappell Music U.K.



DURING: Buddy Lee Attractions names **Kevin Neal** pres- ent. He was senior VP.

APA taps **John Pantle** as a music agent for its concerts epartment. He was an agent at **United Talent Agency.**

Live Nation Florida names **Carlos Orjuela** Latin talent ayer. He previously ran his own booking and concert pro- otion agency, **Orjuela Music.**

—Edited by Mitchell Peters

GOOD WORKS

RTISTS HELP BABY WINSTON

dies frontman Black Francis may have his hands full balanc- g family life (he and his wife, Violet Clark, have five kids), ongoing Pixies tour and a solo career, but it didn't take much nvincing for him to participate in a two-night musical/com- y benefit in Los Angeles for 9-month-old Winston Bertrand, o was born with lymphatic and venous malformations.

"I saw one picture of Winston and I said, 'Alright, I'm in,' " ncis says. "He's too cute, I can't stand it."



The first Winston Calling benefit show will be held Dec. 8 at the Echoplex and feature Francis performing solo and with members of the Pixies, plus appearances by "Weird Al" Yankovic (who plans to sing the Pixies song "I Bleed"), Michael Penn, Flea, ·88, Grand Duchy and members of Love & Rockets and She nts Revenge. The following night at the Echo will feature nedy sets by Tim & Eric, Bob Odenkirk, Pixies drummer vid Lovering and another performance by Francis, who will st each night.

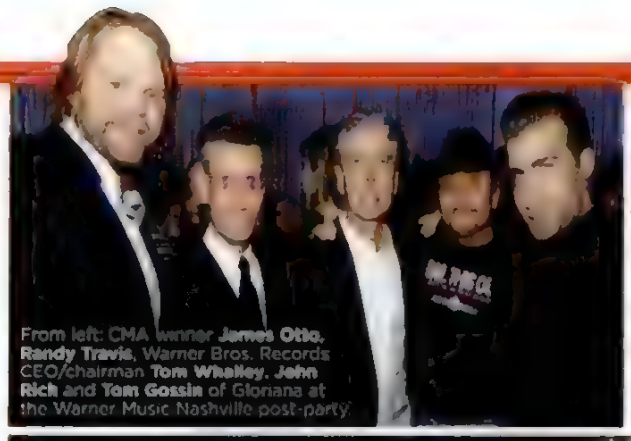
"I'm hoping to raise $30,000 through this benefit," says rk, who helped organize the events and plays in the band nd Duchy with Francis. "It would be nice to see it become early benefit, at least for a few years until [Winston is] out he dark times."

Money raised will go to Winston's family. Clark has also rted Winston's Village (winstonsvillage.bbnow.org), a Web to help raise funds for his medical bills.

Clark became "e-mail buddies" with Winston's mother, Jen- er Bertrand, after reaching out on MySpace to congratulate for winning season three of HDTV's "Design Star." "Since whole family was kind of addicted to HDTV at the time, had all been rooting for her," Clark says.

Several e-mails later, Clark learned about Winston's condi- n and decided to help. "As a mother of five, it hit a really p chord with me and I was moved," she says. "I was heart- ken for her family."

—Mitchell Peters


From left: CMA winner **James Otto**, **Randy Travis**, Warner Bros. Records CEO/chairman **Tom Whalley**, **John Rich** and **Tom Gossin** of Gloriana at the Warner Music Nashville post-party.


RIGHT: Universal Music Group Nashville celebrated multiple CMA wins with an after-party for staff, artists and managers at Cantina Laredo. From left: **Julianne Hough**, Rascal Flatts' **Jay DeMarcus** and UMG Nashville chairman **Luke Lewis**. PHOTO COURTESY OF PEYTON HOGE


From left: Singer/songwriter **Luke Bryan**, Capitol Records Nashville president/CEO **Mike Dungan**, **Dave Haywood**, **Charles Kelley** and **Hillary Scott** of Lady Antebellum, and **Darius Rucker** at the Capitol Records post-party at Sambuca.

2009 COUNTRY MUSIC ASSN. AWARDS

The 43rd annual Country Music Assn. Awards (CMAs), held Nov. 11 at the Sommet Center in Nashville, were co-hosted by Carrie Underwood and Brad Paisley. Paisley picked up two of the night's honors: male vocalist and musical event of the year for his duet with Keith Urban, "Start a Band." Taylor Swift made history when she became the first female solo artist in more than a decade and the youngest performer to take home the entertainer of the year award. Swift also picked up the trophies for female vocalist, album ("Fearless") and music video ("Love Story") of the year. Other winners included Darius Rucker (new artist), Lady Antebellum (single of the year for "I Run to You") and Sugarland (vocal duo).


RIGHT: Universal Records South celebrated country music's biggest night with newcomer **Baylie Brown**, the Eli Young Band, two-time nominee **Randy Houser** and former CMA winner **Joe Nichols**. In the front row, from left: Eli Young Band's **Chris Thompson**, Nichols, Universal Records South president **Mark Wright**, Brown, Universal Records South senior VP/GM **Fletcher Foster**, Houser and EYB's **James Young**. In the back row, from left: Eli Young Band's **Mike Eli**, Universal Records South VP of promotion **Teddi Bonadies** and EYB's **Jon Jones**.


From left: Valory Music VP of promotion **Jon Loba**, **Reba McEntire**, Big Machine Label Group president/CEO **Scott Borchetta** and **Taylor Swift** watch a rebroadcast of Swift's winning moment for entertainer of the year at the BMLG CMA after-party.


Sony Music Nashville welcomed artists and special guests to its CMAs after-party. In the back row, from left: Sony Music Nashville VP of promotion **Skip Bishop**, show presenter and nominee **Jake Owen**, **Kix Brooks**, Sony Music Nashville executive VP of A&R **Renee Bell**, **Ronnie Dunn**, Sony Music Nashville VP of marketing **Tom Baldrica** and Sony Music Nashville senior VP of sales and operations **Paul Barnabee**. In the front row, from left: Sony Music Nashville executive VP **Butch Waugh**, **Brad Paisley**, **Martina McBride**, **Miranda Lambert**, **Carrie Underwood**, **Barbara Mandrell** and Sony Music Nashville chairman **Joe Galante**. PHOTO COURTESY OF TONY PHIPPS

INSIDE TRACK

NEIL SERVES UP 'TEQUILA'

Motley Crüe may be taking 2010 off, but fans will still see plenty of frontman Vince Neil.

The singer is working on "Tattoos and Tequila," his first solo studio album since 1995's "Carved in Stone." He plans to hit the studio the first week of December, with Night Ranger's Jack Blades producing, and have the title track first single out in January, followed by the album in March and a tour in the spring and summer.

"It sounds like rock'n'roll. It sounds like me, basically," Neil says of the new material, which comes on the heels of the Crüe's new "Greatest Hits (Updated)" album. "I'm not going to go out and do any experimentation with stuff. I've done that before. I've found what I do best is sing straight-ahead rock'n'roll, and that's what I set out to do here."

Neil says Blades "has been a buddy of mine forever." The two worked together on the 1992 single "You're Invited (But Your Friend Can't Come)," and both have homes in northern California near San Francisco. "Jack has a studio up there, so it's convenient to work on music and just hang out."

Neil—who owns tattoo parlors, a tequila brand and a growing restaurant chain—anticipates working on new Crüe music in 2010. The group is also gearing up for its 30th anniversary in 2011.

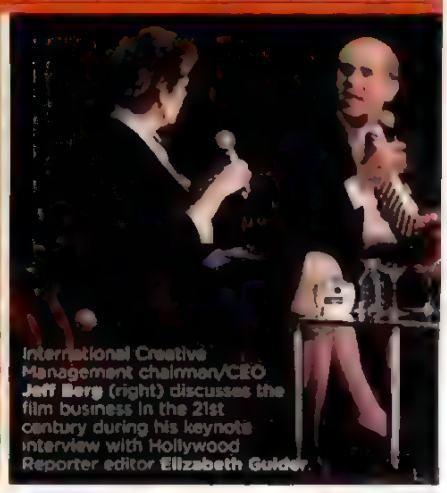




Lionsgate vice chairman **Michael Burns** (left) discussed the company's future in his keynote interview with Hollywood Reporter New York bureau chief/business editor **Georg Szalai**



Songwriter/producer, "American Idol" judge, Warner Bros. Records senior VP of A&R and Arthouse Entertainment owner **Kara DioGuardi** sits down for a discussion with Billboard editorial director **Bill Werde** at a private reception sponsored by Cisco. DioGuardi also keynoted during the conference.



International Creative Management chairman/CEO **Jeff Berg** (right) discusses the film business in the 21st century during his keynote interview with Hollywood Reporter editor **Elizabeth Guider**.



Dow Jones & Co. managing editor of financial information services **Dave Barry** (far left) moderates the "Ready to Pounce: The Future in Media Value" panel with (from left) Kohlberg, Kravis, Roberts & Co. director **Tom Uger**; Loughlin Meghji + Co. managing director **Kevin Shea**; the Salter Group principal **Roy Salter**; and Boston Ventures managing director **Vikrant Raina**

MEDIA AND MONEY CONFERENCE

The third annual Media and Money Conference, hosted by Nielsen and Dow Jones, was held Nov. 12-13 at the Roosevelt Hotel in New York. The two-day event was designed to unite the most important forward-thinking leaders in the evolving media and entertainment landscape to discuss its challenges and opportunities. Event sponsors included Booz & Co., the Salter Group, Cisco, Loeb & Loeb, Loughlin Meghji + Co., the Boston Consulting Group, SNL Kagan, UK Trade & Investment and Mozes. PHOTOS COURTESY OF LUIS GARZA/JOWDY PHOTOGRAPHY



New York Giants chairman/executive VP/co-owner **Steve Tisch** (right) stands with Wall Street Journal sportswriter **Matthew Futterman** prior to his keynote interview, which discussed the convergence of the sports and entertainment worlds.



From left: Fantasy Sports Ventures CEO **Christopher Russo**, IMG Consulting global head **David Abrutyn**, LenBermanSports.com sportscaster **Len Berman**, Madison Square Garden Sports president **Scott O'Neil** and ESPN president of customer marketing and sales **Ed Erhardt** meet prior to their panel, "How Sports Compete as an Entertainment Option," which Berman moderated.



Liberty Media president/CEO **Greg Maffei** (right), who keynoted during the first-day luncheon, was also interviewed by Mediaweek editor in chief/associate publisher **Michael Bürgi**.



Prior to his keynote interview, AB[illegible] Partners president **Royce Yudkoff** (right) stands with Wall Street Journal staff reporter **Peter Lattman**, who moderated.



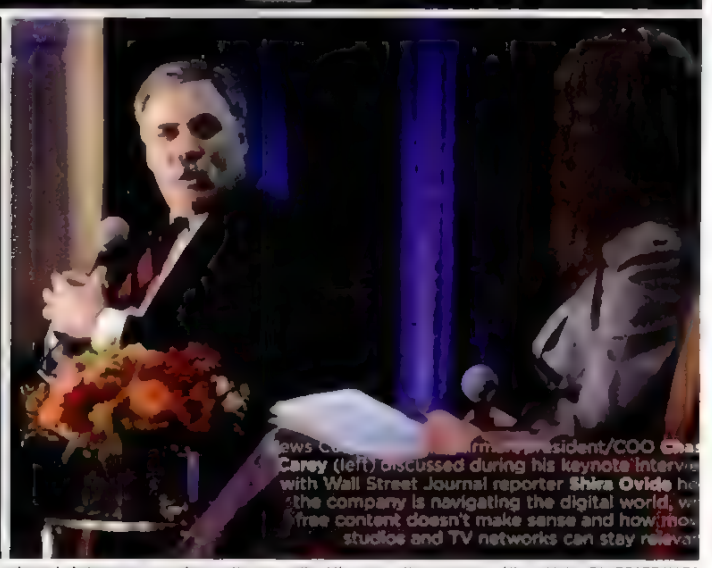
AOL chairman/CEO **Tim Armstrong** takes questions from attendees after his keynote interview with Mediaweek senior [illegible] digital media Mike Shields.



Speakers on the "Controlling Content in a Digital World" panel from left: Rainbow Media president/CEO **Joshua Sapan**, Yahoo VP of media **Jimmy Pitaro**, Verizon Communications VP of content strategy and acquisition **Terry Denson**, Vevo president/CEO **Rio Caraeff** and Booz & Co. partner/leader of global media and entertainment **Christopher Vollmer**, who moderated.



"The Advertiser's Perspective: Harnessing Social Media" participants, from left: Boston Consulting Group senior partner/managing director **John Rose**, Deep Focus CEO **Ian Schafer**, Clear Channel executive VP/president of global media sales **John Partilla**, PepsiCo global director of digital and social media **Bonin Bough**, Facebook VP of U.S. sales **Tom Arrix** and Nielsen executive VP of digital strategic services **Pete Blackshaw**.



[illegible] president/COO **Chas Carey** (left) discussed during his keynote interview with Wall Street Journal reporter **Shira Ovide** how the company is navigating the digital world, why free content doesn't make sense and how movie studios and TV networks can stay relevant.

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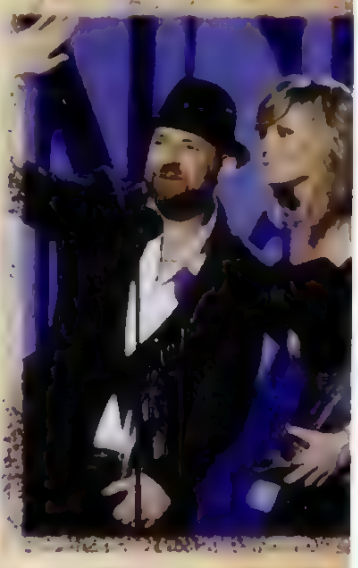
Lady Antebellum, CMA Vocal Group of the Year and Single of the Year.





Barbara Mandrell and Roy Clark Country Music Hall of Fame Inductees.







Ronnie Dunn and Kix Brooks receive The President's Award at the BMI Country Awards. Brooks was also named CMA Broadcast Personality of the Year.

BMI Country Publisher of the Year Sony/ATV Music Publishing's Troy Tomlinson and Martin Bandier, Del Bryant, BMI Icon Kris Kristofferson, BMI Country Song of the Year honoree Taylor Swift, BMI Country Songwriter of the Year Bobby Pinson, and Jody Williams, Clay Bradley and Phil Graham at the BMI Country Awards.

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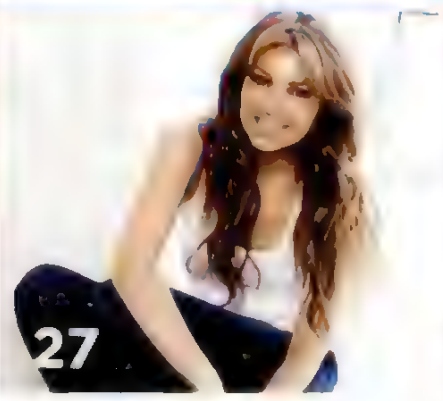
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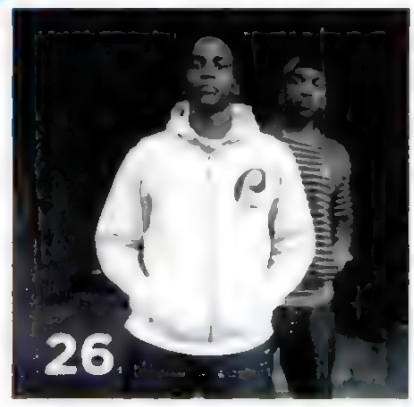
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ON THE COVER: Bruce Springsteen photograph by Kevin Mazur/Wireimage.com

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Events

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The Billboard Latin Music Conference & Awards will take place April 26-29 in Puerto Rico at the Conrad San Juan, Condado Plaza. Don't miss the most important Latin music industry event. More: billboardlatinconference.com.

Pain In My Heart

Piracy Is Exacting A Heavy Toll On Independent Artists Around The World

BY GERALD SELIGMAN

"The music industry." These days the term is almost spat out, muttered with dismissal, disdain. "Good riddance," they say. "Piracy is just desserts to a corporate industry ripping off artists and fans. The industry's demise is a good thing. Death to the gatekeepers! Long live democracy!"

Watching the major labels flounder and litigate, it is indeed hard to be sympathetic. Slapping 14-year-olds with six-digit fines wasn't designed to win the public relations battle; it was designed to intimidate. Yet all it did was lend one more rationalization to those who justify theft with the whiff of good deeds. We're Robin Hoods all, stealing from the rich and giving to the . . . well, to ourselves. And why not? The artists don't ever see any of the money, anyway.

At a recent arts conference in Maputo, Mozambique, a young European pup from the Observatoire Culturel ACP (Africa Caribbean Pacific) in Brussels, did the yeah-sayers one better. "Piracy is a form of cultural diversity," he declared, erring on the side of cool. Then spoke Abdoul Aziz Dieng, chairman of the Senegalese musician's union, his voice cracking as he told of the loss of income to already impoverished artists. "We need help," he pleaded. Not clever turns of phrase.

But wait. Artists pained by piracy, hurt by the accelerating collapse of the music industry? Yes, indeed, along with all the honest players who have dedicated their lives and livelihoods to music and the artists who make it.

For the music industry isn't just the ever-shrinking group of major multinationals with stone-age business plans and lawyers' writs where their strategies should be. It's any artist who wants to earn a living from his or her work—just as all of us do in our own professions. It's any small-label owner who takes huge risks to bring the music to the world.

Look at the past 75 years. So often it was the independent labels and operators who supported, then sustained the best of what has come down to us. It was the indie sector where the commitment was, the willingness to fund unlikely choices, that first risky step in a possible career for tens of thousands of artists. Sure, there were major-label saints like John Hammond who signed everyone from Count Basie and Billie Holiday to Bob Dylan and Bruce Springsteen. But they were the exceptions, not the rule. For every Ahmet Ertegun, there were a dozen Moses Asches, Chris Strachwitzes, Chris Blackwells, Russell Simmonses. For it was the independent label network that broke strangleholds and nurtured new artists long before the bean counters could count them out.



It is time to express solidarity with all those who have brought us new artists and new music and who have helped sustain the careers of the ones who have broken through.

After more than 25 years in the music business, I'm still striving to support music I want to go home and listen to—wherever it may be, wherever it comes from. In the process, I've met thousands of people dedicated to working honestly and well, some of the best people I know who have dedicated their lives to—here it comes—culture.

Sure, some indies have earned reproach, haven't paid royalties, have robbed artists in the age-old style. But many others have bestowed us with music we never would have known and can no longer quite live without.

These labels—and the artists they support—are the ones being hurt by piracy. Royalties are disappearing faster than sympathy for the RIAA. There's just no way to rationalize that for every song downloaded illegally, swapped or simply given away without authorization, artists and honest operators lose out. Yes, some in affluent societies write it off to marketing and publicity. But others—many, most—cannot. And as that window shuts on labels hoping to recoup risky investments to break new artists, they can hardly afford to open it up for a new musical treasure to climb through. Where does that leave us? Like any host that's had its blood sucked dry by a parasite. No more Grateful Dead, just stone cold dead.

It is time to distinguish between those who exploit artists and those who support them. And it is time to express solidarity with all those who have brought us new artists and new music and who have helped sustain the careers of the ones who have broken through. Yes, time to stop turning away from those like Abdoul Aziz Dieng as he tells of artists who can no longer afford to make music.

The accelerating demise of the music industry is no cause for celebration. That would be to dance on the graves of all those who have dedicated their lives to making the kind of records they—and we—wanted to go home to listen to. ▪▪▪

Gerald Seligman has worked in the music industry for more than 25 years. Until recently he was general director of WOMEX, the World Music Expo, based in Berlin.

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THE TEST EWS ROM biz

>>WMG OSTS UARTERLY OSS

Warner Music Group ported a quarterly ss due to higher terest expense and harges for job cuts. he company noted at the shrinking emand for CDs and e weak economy urt its revenue and likely to affect ture results. The ew York-based MG posted a net ss of $18 million, or cents per share, in e fiscal fourth uarter that ended pt. 30, compared th a year-earlier ofit of $6 million, 4 cents per share. evenue rose 1% to 61 million, ahead analyst forecasts.

>>LIVE ATION, 'UNES TEAM OR VIDEOS

ve Nation and unes are teaming sell downloadable ncert footage. der the deal, Live tion will provide unes with clusive wnloadable deos of select ncerts performed more than 80 nues. In support the launch, Apple eated a special unes page dicated solely to live recordings.

>>CBS OSTS AMBERT ON ARLY SHOW'

am Lambert peared on CBS' he Early Show" v. 25 after ABC nceled the singer's heduled pearance on that y's "Good Morning erica" in the ke of his ntroversial formance at the v. 22 American sic Awards. nbert performed 'hataya Want m Me" and usic Again" from new album, "For r Entertainment."

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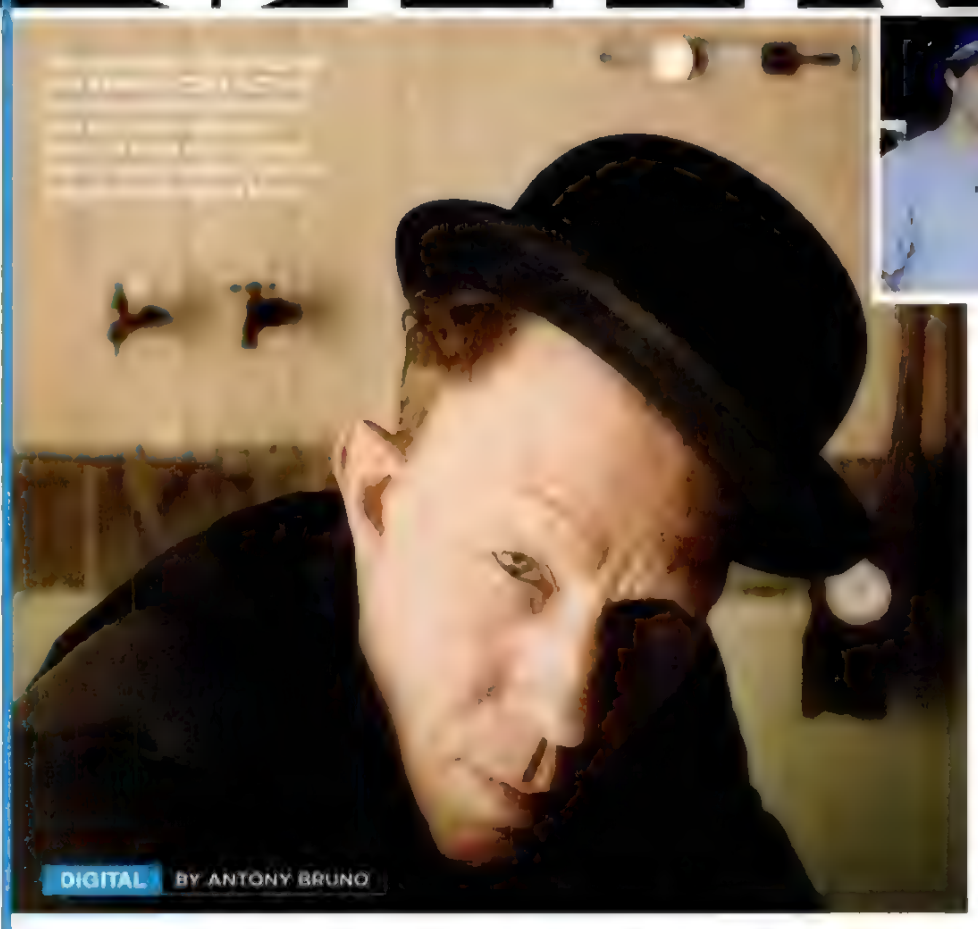
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UPFRONT



DIGITAL BY ANTONY BRUNO

BRICK BY BRICK

MySpace Music Maneuvers To Reinforce Position In On-Demand Streaming

As 2009 winds to a close, MySpace Music is celebrating its first year of existence by attempting to strengthen its position in the U.S. digital music market.

The company is in the process of acquiring rival on-demand music streaming service imeem, according to sources familiar with the deal (Billboard.biz, Nov. 17). If completed, it would mark the second major acquisition for MySpace Music, following its purchase in August of music social network iLike.

What's more, MySpace Music, a joint venture between News Corp. and the major labels, has settled its long-running standoff with independent music group Merlin in a deal that restructures its partnerships with independent labels (Billboard.biz, Nov. 20).

Both developments come at a crucial time for MySpace Music, which is facing questions over whether it can continue offering free on-demand streaming music supplemented by advertising or whether a paid monthly subscription tier is inevitable. Additionally, it will face a new competitor sometime next year when European sensation Spotify is expected to go live in the United States.

On the acquisition front, MySpace is benefiting from the inevitable contraction of the digital music market. By acquiring imeem, MySpace would emerge as the only significant on-demand, ad-supported music streaming service in the States. As such, MySpace could potentially serve as the sole outlet for advertisers interested in running online music campaigns, which could allow the company to charge higher rates than if it had to compete with other services for the same dollar.

Beyond that, MySpace will gain much-needed innovation by acquiring imeem's technology and services, as well as the minds behind their creation. MySpace's acquisition of



imeem will bring another social recommendation service under its roof with built-in links to concert ticket sales as well as a team of iPhone app developers, among other things. Like iLike, imeem is one of the digital music services that recently partnered with Google as part of its enhanced music search service.

Imeem boasts a battle-scarred advertising sales team that increased the number of custom ad campaigns it ran from 30 in 2007 to more than 175 so far this year. It also acquires imeem's Snocap technology, which in addition to its content ID and filtering capability adds a download music service that MySpace could use to sell music directly rather than linking to iTunes or Amazon as it does now.

While all this looks great on paper, neither iLike nor imeem has been able to convert its user base into a solid revenue stream. And a partnership that MySpace entered with Snocap in 2006 to enable artists to sell music from their MySpace pages never gained traction. MySpace is gambling that the integration of these companies into its music service—backed by the deep pockets of News Corp.—will allow them to thrive.

"The consolidation of all the players inside a single house that has the backing of a large organization that can make big bets will make things easier," a former executive of a rival ad-supported music service says.

As for its deal with Merlin, MySpace didn't disclose the specific terms of the deal. But the two sides said in a statement that indie labels will have "an opportunity to participate in and benefit from the financial growth of MySpace Music," even though they aren't part of the joint venture between MySpace proper and the four major labels. Under their restructured partnership with MySpace, Merlin and indie label representatives will also be allowed to attend some MySpace Music board meetings. Merlin-affiliated labels include Domino, Epitaph and Beggars Group, which release music by such acts as Animal Collective, Tom Waits and Vampire Weekend.

"I wanted to make sure MySpace didn't lose track of what its core was," MySpace Music president Courtney Holt says. "This is an opening up of an opportunity to everybody that I wish had been there at the beginning, and I'm glad it's there now."

The deals wrap up a busy year for MySpace, during which the company added Holt as president, expanded into Australia and New Zealand and launched a music video hub, a data analytics tool for participating artists, a streaming music search deal with Google and other initiatives.

Still unclear is whether these efforts will lift MySpace Music to the levels of profitability the labels are seeking from the joint venture or merely serve to add ballast to an already struggling model. ....

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THE LATEST NEWS FROM biz

>>>FEIST, RUSH WIN AT SOCAN AWARDS

The Society of Composers, Authors and Music Publishers of Canada (SOCAN) held its annual awards gala Nov. 23, handing out prizes to Rush, Feist, Stompin' Tom Connors, Gordon Lightfoot, Finger Eleven and Rita MacNeil. Feist received an award for airplay of her song "1234." Rush took home the international achievement award, and singer MacNeil was given the national achievement award. For a complete roundup of winners, go to billboard.biz.

>>>NEW BEYONCÉ ALBUM IN 2010?

During the last U.K. stop of her I Am . . . tour at the Trent FM Arena in Nottingham, England, Beyoncé announced that she plans to release a new album next year. "This is my last show for this tour in the U.K., so hopefully, I'll see you all in a year with a new album," a raspy-voiced Beyoncé told the crowd at the end of the set. Producer Rodney "Darkchild" Jerkins also confirmed the news on Twitter, recently posting that he's working on some tracks for the upcoming album.

>>>SONY TO LAUNCH NEW ONLINE SERVICE

Sony Corp. says that its planned entertainment content distribution service for network-compatible TVs and other devices will launch next year. Sony plans to launch a new online service to distribute movies, music, books and other content to network-capable TVs, Blu-ray players, e-books and other devices in a bid to add value to its hardware.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Mariel Concepcion, Andre Paine, Robert Thompson and Reuters.

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Building A Mystery

Caiman Holdings, '07 Acquirer Of Tower.com, Says It No Longer Owns The Site. So Who Does?



Who's the boss? Tower.com

Caiman Holdings' Oct. 29 filing of Chapter 727 liquidation papers in the 11th Judicial Circuit Court for Miami-Dade County in Florida leaves behind the question of who owns Tower.com.

Tower.com is still up and running and sources say being supplied with product and fulfilled to consumers by Alliance Entertainment.

Caiman Holdings CEO **Didier Pilon**, who in 2007 represented himself as the owner of Tower.com, now says that ownership changed hands a while ago, but he won't disclose who the new owners are. Pilon did say, however, that he has left Tower.com and claims that the new owners were conducting a search for a new CEO. Sources say Tower.com is currently being run by **Sanny Wong**, who previously has been identified to Billboard by sources as a Caiman employee. Wong didn't return a call for comment.

In April 2007, Caiman acquired Tower.com in an auction, paying $4.2 million for the Web site, the Tower logo and other intellectual property at the company. It was one of the last assets to be sold as part of the liquidation of Tower Records, the long-beloved music chain.

Retail Track

ED CHRISTMAN



At the time, Caiman was an online retailer that sold music from its own Web site and through the Amazon Marketplace. But with its acquisition of Tower.com, Caiman stopped operating under its own name and concentrated on the Tower brand, switching to acting as a wholesaler and fulfillment operation for the Tower site.

Prior to being an online retailer, Caiman operated as a music distributor but filed for Chapter 11 protection in 2002. After that filing, it stopped being a distributor and started operating as an online merchant, mainly operating through the Amazon Marketplace. In the early days of Caiman's ownership of Tower.com, Pilon was sometimes accompanied by a man named **Roald Smeets**, who was described by the New York Times in a Sept. 15, 1997, article "as a Dutch businessman who started his record company Caiman." It isn't clear whether the label was connected to Caiman Holdings.

Pilon says Smeets is no longer affiliated with Tower.com. Smeets couldn't be located for comment.

In the latest Chapter 727 filing—the Florida state equivalent of a federal Chapter 7 liquidation filing—Caiman seeks to assign $578,000 in assets to **Phillip J. Von Kahle**, a managing director of Michael Moecker & Associates, a firm that specializes in liquidating companies among other services.

While the filing lists assets of $578,000, Billboard estimates that creditors' claims total somewhere between $6 million and $10 million, depending on whether the amount it owes each creditor is counted in full or as settlements. At least three creditors say that Caiman never made good on the terms of their settlement.

For example, should Baker & Taylor's claim be counted as the $8 million it said it was owed on $64 million in purchases made by Caiman since 2005, in a court filing it made to the U.S. District Court in Southern Florida? Or should it be counted as the $4.1 million it agreed to in a court settlement overseen by the same District Court? The final settlement was ultimately sealed but sources say it was similar to the settlement spelled out in the filing, which was structured with a $1 million initial payment due within 90 days of the signed agreement and 26 subsequent monthly payments of $120,0 Sources say Caiman never made initial payment.

The creditors privately tell Billbo that they suspect they will never one cent of the $578,000 because Chapter 727 filings say that there "scheduled liens well in access of liquidation value." But some of creditors nevertheless are consider trying to convert the Chapter 727 fil into a Chapter 11 bankruptcy filing

While a Chapter 11 proceeding more expensive, which means credit would probably get less than they wo in a 727 proceeding, they say a U Chapter 11 trustee can perform for sic accounting. They say that proc might also reveal what one creditor c the "$64,000 question": Who owns a is running Tower.com?

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The holiday selling season is kicking off with a bang, thanks to Susan Boyle's "I Dreamed a Dream," which label sales and distribution executives say is in contention to displace Eminem's "Relapse" as the album with the best sales week of the year.

First-week U.S. sales projections for the former "Britain's Got Talent" contestant's debut album, which was released Nov. 23 on Syco Music/Columbia, mostly range from 550,000 to 600,000-plus units. That places it within shouting distance of "Relapse," which sold 608,000 copies in its debut week that ended May 24, according to Nielsen SoundScan.

Whether it takes top honors for best sales week of the year could depend on how quickly Sony Music Entertainment can replenish supplies during the Thanksgiving holiday week.

If Sony can keep product rolling and "if big boxes have stock on Black Friday, who knows how well the album can do," says one particularly bullish executive, who believes sales of "I Dreamed a Dream" have the potential to reach as high as 700,000 units.

Cable shopping channel QVC reports that it h pre-orders of more than 81,000 units for the Bo album, its best sales performance in 10 years, wh Amazon says the album has generated its largest glo pre-order in its history. Amazon doesn't disclose nu bers, but sources say its U.S. pre-orders alone reach 80,000 units.

According to Hastings Entertainment senior of merchandising Alan Van Ongevalle, the albun outperforming the chain's expectations. Mainstre pop is a genre that the chain has never perform well in, "so it's doing extremely well for us," he sa "Last week, John Mayer was our No. 1 record and t is in a genre we do reasonably well in, and so fa one day she has done more than he sold all week. are not out of stock yet on her, but we are head that way quickly."

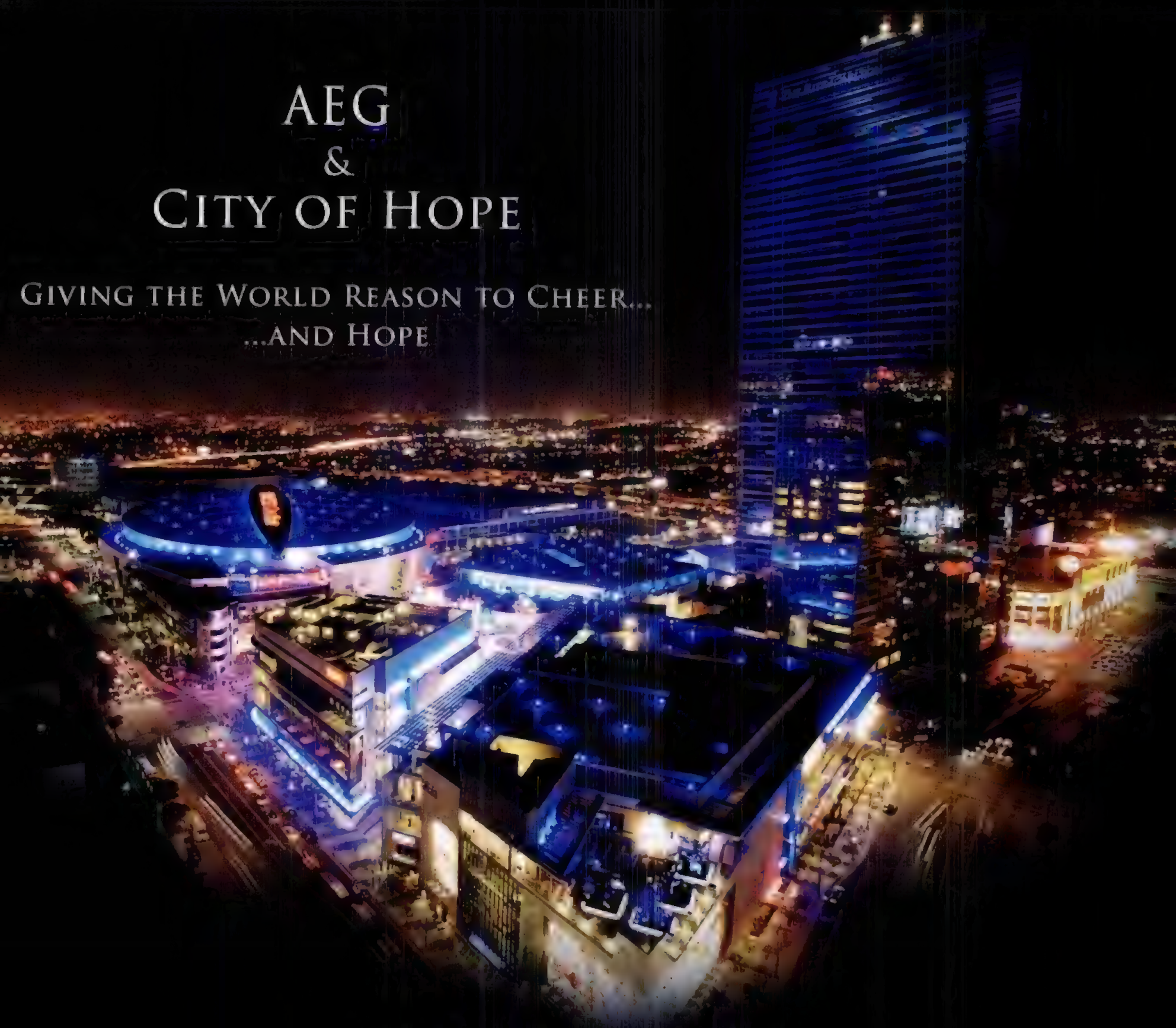
Van Ongevalle says Hastings placed a reorder fore street date and he expects to be in stock for holiday weekend.

Some sales and distribution executives see Boy surprisingly robust debut-week sales as a hopeful e indicator of a (relatively) happy holiday season music retailers. Boyle's album is part of a strong lease schedule that retailers hope will drive sales d ing the final month of the year (see story, page 20

Also adding to the festive holiday cheer w Adam Lambert's "For Your Entertainment" and L Gaga's deluxe and EP versions of "The Fame M ster," which sales and distribution executives were selling exceptionally well during their first days of availability.

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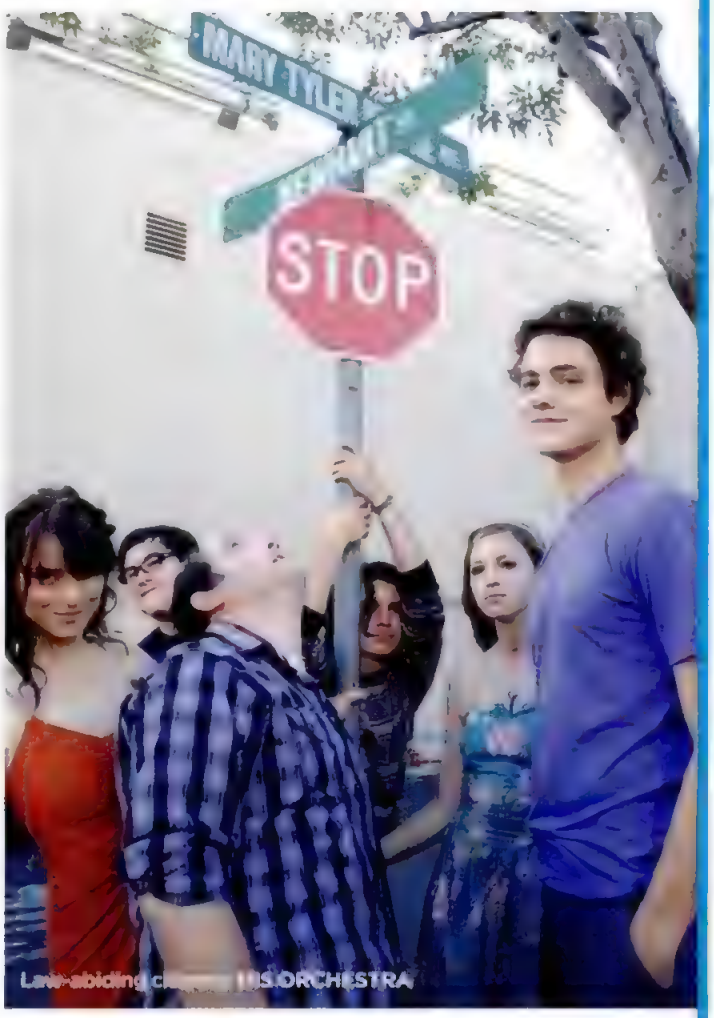
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Pretty Persuasion

AAIM Members Enlist Support Of Indie Acts For Anti-Piracy PSA Drive



Law-abiding c... HIS ORCHESTRA

Since the explosion of music piracy in the late '90s, no one in the recording industry has been able to figure out how to persuade young consumers that stealing music is wrong. Through the years, acts ranging from **Metallica** to **Lily Allen** have gone public with the completely defensible argument that they should be paid for their creative work, only to be subject to derision and backlash. Even staunchly pro-copyright industry friends of mine roll their eyes at some of the RIAA's PSAs, which can come across as clunky and preachy.

Now members of the American Assn. of Independent Music are seeking to change that with a grass-roots effort to convey a simple message: "Stealing music sucks." As part of the effort, AAIM members have created a Facebook group asking music acts to record DIY PSAs urging fans to pay for their music and explaining how illegal downloading hurts artists.

While the initiative is still in its early stages, Long Live Crime Records head **Susan Ferris** has already recruited a director and producer to help her create the first two PSAs, which are posted on Facebook, YouTube and MySpace. One ad features the band **his Orchestra**, with members of an audience interrupting the group's set and taking away its instruments one by one, until the music is silenced. The other ad features a young man washing a car while talking about how much hard work went into scraping together the money to buy it—only to have someone drive off with it at the end.

Both clips conclude with the following onscreen message: "Support musicians and their music by paying for the tunes you want."

Brett Roelen, singer/lead guitarist of **the Uprising**, allowed Ferris to use one of his songs in the car ad. "As an artist, I wanted to bring attention to the piracy issue," he says.

Roelen adds that his songs have been used without his permission on a number of occasions. "I was in a video store and all of a sudden I heard my song in a snowboarding movie," he says. "We never gave anyone permission to do that. And I've gotten calls from friends, saying they heard our tracks on TV shows that never reached out to us for a license."

And while almost all the outlets that have taken his work without permission have stopped using the songs when he calls them, Roelen says he's never been retroactively compensated for use.

"It's one thing to give away a song voluntarily," he says. "But it's another thing to have a song used in an ad or on a TV show that someone else is making money on."

Ferris adds that while individual decisions to give away music should be respected, a clear distinction should be drawn between that and music being downloaded illegally.

"While the message is the same whether an artist is a superstar or a baby band, it just seems more poignant with indie bands," she says. "Indie bands often don't have tons of other revenue streams and for some, this is how they pay the rent."



While the artists in the ads might be indie, Ferris says she wants as much mainstream exposure for the campaign as possible. "I want these on Fuse, MTV, VH1—everywhere," she says. "AAIM has really backed the initiative, and I'd love to get some huge PR company to help us out. We sent the PSAs over to the U.K. and we're working on developing partnerships with schools. I want these to be massive."

Another future initiative associated with the campaign might highlight who else suffers when music is stolen. After all, it's not just artists who lose out. Those who work behind the scenes have also suffered a decline in work and income, according to **Douglas Smith**, lead vocalist for his Orchestra and one of the stars of the HBO drama "Big Love."

"If music should be free, then studio time and engineers should be free and we should all live in a Marxist paradise with rotating jobs and zero possessions," Smith says. "If you like the tune, for the love of potatoes, drop the 99 cents." ••••

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6 QUESTIONS

with STEVE BURSKY

by CORTNEY HARDING

When Dispatch, a band with only one album with sales in the six-figure range, so out three nights at New York's Madison Square Garden, most people in the mus industry were shocked.

But the band's manager, Steve Bursky, wasn't surprised in the least. "For a ba that had a radio hit to reunite after three years and headline MSG would be almo impossible," he says. "But for a band that grew through word-of-mouth and who fans had a sense of ownership, it wasn't surprising."

Bursky is working the same type of slow-burn, grass-roots magic with Owl Cit the gentle electro-pop act that seems to have come out of nowhere to perch at the Billboard Hot 100 for two weeks with the track "Fireflies." (It's No. 3 this week But looks can be deceiving. Here, Bursky explains just how much work goes into cr ating an overnight sensation.

1 How does the success you had with Dispatch inform what you're doing with Owl City?

I started working with Dispatch my freshman year of college, doing it from my dorm room. Pretty early on, it was clear that these guys were going to redefine the norms of the music business. They had no desire to be on a major label or to adapt their sound to radio or be part of a scene that was cool. They had a vision for building a community and a fan base. I'd also be remiss if I didn't mention Napster. Back in 2000 and 2001 when it was a free service, bands like Dispatch really began to thrive, based on word-of-mouth.



2 How did you first connect with Owl City?

To me, Owl City is a story of hope in the music business. Adam [Young, the band's frontman] was an only child from the middle of nowhere in Minnesota; he was loading trucks for Coca-Cola and decided he hated his life and started recording tracks in his basement and putting them up on MySpace and then did a deal with CD Baby to get them on iTunes. The week we started working with him in November of last year, he sold 2,919 tracks off his independent EP and LP combined and 220 albums. The same week 12 months later, he sold 262,000 tracks and 34,000 albums.

3 Why did you take a slow-burn approach with Owl City?

He had the viral word-of-mouth coming in, so that helped. My idea was to make sure every gatekeeper in the music business—every journalist, every music supervisor, every radio programmer—discovered Owl City the same way his fan base discovered him, as opposed to him being just another major-label priority shoved down people's throats. I started feeding people facts, showing them how much it was growing and making it so undeniable they couldn't help but get onboard.

4 What role did MySpace and oth sites play in the launch?

The "MySpace phenomenon" bands a really a dime a dozen, and who cares you have 10,000 friends or 100,000 pla if that doesn't translate to you selli records? But in the case of Owl City, it c translate. Weeks where the number plays on his MySpace page went up, sales would go up and vice versa. Two, MySpace fans weren't passive, they we active. He was getting comments fr kids every minute.

5 What was the t ping point when Owl C went from undergrou artist to bona fide p star? Was there moment when you kn he was going to cr over?

It's been a long series of m ments. The best part about i that Adam is so grateful to be able to this and is so unfazed by it. Every ti I tell him about some new mileston he says, "Is that good?" The touring unbelievable. We're in China right n and playing to sold-out crowds ev night. The film and TV promotion great, and the press is starting to co around on him. It's so funny, too, cause "Fireflies" was never supposed be the first single—it became the s gle because we got a call at the top June from iTunes saying they wanted make it the single of the week, and went from there.

6 How are you positioning him a career artist?

I don't think he's going to be a one- wonder, because his album is rea deep. We also have a lot going on sides radio. We are working the road a other avenues to make sure he's posed. And I'm going to put him in studio in May and make a record for n summer so we can go seamlessly i the new album.

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DIGITAL BY ANTONY BRUNO

Shifting Out Of Neutral

Opposition To Net Neutrality Is Bound To Build In The Recording Industry

While the recording industry has rarely been shy about voicing opinions about digital-related matters, its stance on the now-escalating debate over Internet neutrality has by and large remained strangely, well, neutral.

However, it's only a matter of time before the industry hops off the fence and lands firmly on the side opposing Net neutrality. With content creators worried about piracy and Internet service providers keeping an eye out for new business models, their common interests are likely to lead to some collaboration on the issue.



Hands off the Web: WILCO is among the bands to come out in favor of Net neutrality through the Future of Music Coalition's 'Rock the Net' campaign.

On its simplest level, Internet neutrality rules would prohibit ISPs from placing any kind of restrictions on the content and services transmitted over their networks. ISPs oppose any such legislation or regulation because they want the freedom to manage their networks as they see fit. With all the multimedia content that's transmitted over the Internet, ISPs are feeling the strain and want to start directing the flow of content much like a traffic cop manages a busy intersection.

Meanwhile, those supporting Internet neutrality fear ISPs would do so by charging for access to the speedier lanes, meaning smaller companies could have a harder time competing on the Internet against larger, richer firms. What's more, neutrality advocates say protections are needed to ensure that ISPs offering content services—either of their own creation or through partnerships—don't purposely degrade the distribution capabilities of rival offerings.

The ongoing debate gained newfound life after the FCC voted in October to begin a formal rule-making process on rules proposed by FCC chairman Julius Genachowski that would prohibit ISPs from preventing users from accessing lawful content and applications and would define what "reasonable network management" practices ISPs would be allowed to pursue to minimize the impact of network congestion.

Members of the public can submit comments on the issue until Jan. 14, and all music industry lobbying groups will likely weigh in. But don't expect to see more than a few such parties take a strong position one way or another.

On the one hand, labels, publishers and artists support an open Internet that will let independent and major-label artists have equal access to distribution and audience. The Future of Music Coalition in particular has been a vocal advocate for neutrality with the support of such acts as Wilco, Pearl Jam and R.E.M. through its "Rock the Net" campaign.

On the other hand, there is a widespread concern in the music industry that Internet neutrality would prohibit ISPs from implementing software that could block or filter the transmission of unlicensed content. The RIAA summed up this viewpoint in an October blog post: "No governmental policy should interfere with the ability of an ISP to address the illegal transmission of copyrighted works or other illicit content."

The Motion Picture Assn. of America made much the same statement in 2007, but less than a year later sided with the ISPs to fight Internet neutrality. The economic realities of digital piracy will inevitably steer most of the music industry to that same position.

And here's why: The ISPs represent the music industry's most valuable potential ally in its fight against piracy. But so far, ISPs have done virtually nothing. They've had little incentive to implement content-filtering technologies or adopt a "three strikes" graduated-response program to limit or temporarily cut off the Internet access of its infringing customers. Promising to side with the ISPs against neutrality in return for that help is a trade-off most in the music industry are eager to make.

That hasn't happened yet because the threat of meaningful Internet neutrality regulation remains too far away to force the ISPs into making such a deal. The FCC's rule-making process could take years. There's also a legal challenge from Comcast over whether the FCC is even authorized to set and enforce neutrality regulations, stemming from the FCC's censure this summer over Comcast's controversial decision to delay BitTorrent traffic on its network during peak usage hours.

Additionally, there are competing bills in Congress both for and against legislating Internet neutrality that could take even longer to resolve, assuming either ever makes it out of committee.

But should the Net neutrality movement gain real traction, the ISPs will start looking to make deals, and the music industry will be in the catbird seat ready to play its hand. Certainly there will be voices of dissent, primarily from the independent music community. But overall, major labels and music publishers are more concerned about stopping the piracy of today than fretting over the composition of tomorrow's distribution networks. ••••

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VISION QUEST



Music acts interested in sharing their lives with their fans often use a quality webcam for online chats and to capture candid footage of recording sessions, live shows and other behind-the scenes activities.

Consumer electronics maker Agama has unveiled a new line of high-definition webcams that artists may find useful. The flagship model features two-megapixel auto focus, HD video, high-def audio and a USB 2.0 connection to either Mac or PC devices. Other models include such features as one-click access to Skype and infrared night-vision capabilities for capturing video in the dark.

Prices for Agama models range from $35 to $70.—*AB*

BITS & BRIEFS

UMG LICENSES MUSIC TO FREE DOWNLOAD SERVICE

Universal Music Group is licensing its catalog to a new ad-supported music download service from the Australian firm Guvera. The service, which is not yet live, will let users download music for free, which participating brands will pay for through branded channels and other methods. Users searching for a specific song will be sent to any one of several branded channels based on the song selection and the user's personal preferences, in theory allowing brands to target specific demographics with their message. The service is expected to go live in February.

NAPSTER PREPS ARTIST TWITTER LISTS

Napster is jumping on the Twitter bandwagon with the creation of music-oriented lists for subscribers. The company is aggregatin the Twitter accounts of a artists using the microblo ging tool into genres, s fans who want to browse h Twittering hip-hop acts, h instance, can more easi find them rather than ha ing to search for each arti individually. The compar says the effort is in its ear stages and is taking sugge tions from fans and artis through Napster's ow Twitter account.

SMART PHONES EXPAND MARKET SHARE

Smart phones continue make strong inroads in the mobile handset mark according to research fro Nielsen. In third-quart 2009, 40% of all mobi phones sold in the Unit States were smart phone the company said, cor pared with 25% in the se ond quarter. Looking ahe Nielsen expects half of U mobile phones will be sm phones by 2011.

HOT POLYPHONIC RINGTONES

Billboard — NOV 28 2009

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE
1	1	171	#1 CHANGES
2	4	50	NO SE VIVIR SIN TI
3	5	50	NO ONE
4	9	147	ADIOS AMOR TE VAS
5	2	266	SUPER MARIO BROTHERS THEME
6	6	50	Y LLEGASTE TU
7	3	264	PINK PANTHER
8	7	97	EYE OF THE TIGER
9	14	50	CASH FLOW
10	8	146	DOWN WITH THE SICKNESS



Alicia Keys' "No One" improves 5-3 this week, reaching a new peak in its 50th chart week. Only five ringtones have taken longer to reach the top three in the chart's five-year history.

11	12	50	CYCLONE
12	11	236	SWEET HOME ALABAMA
13	25	56	KISS KISS
14	15	53	I'M ME
15	19	49	TAKE YOU DOWN
16	13	50	I KISSED A GIRL
17	16	15	BEAT IT
18	22	101	GASOLINA
19	31	39	THE WAY THAT I LOVE YOU
20	33	47	HEAVEN SENT

MEF CTI

Lilith Returns

The Celebrated Festival Prepares A 2010 Comeback

mong the wealth of '90s multi-act festival urs, Lilith Fair was perhaps the most unique, elebrating a diverse range of female artists and rawing attention to women's issues and char- able causes. Rebranded as the lith tour, the fest returns next ne, steered by its four found- g partners: artist **Sarah Mc- achlan**, Nettwerk Music Group unders **Terry McBride** and **an Fraser**, and Paradigm agent **arty Diamond**.

"Marty and I do talent together, arty and Dan do venues to- ther, I do all the marketing, and rah is our moral compass on literally every- ing," McBride says.

Much will remain the same. "We'll still have artists a day, five on the main stage, three on e B [stage] and three in the Village," McBride ys. "There will still be $1 per ticket going to cal charity. We'll run a local talent ntest in every single marketplace; a cal artist will open up every Lilith ow. And it will have a very diverse eup, with rock, pop, urban, Latin, zz, indie rock and a good age range, om 15-year-olds to 50-year-olds."

What's different this time around Lilith's partnership with the i4c mpaign, the debut initiative of the ar-old holding company Touchpoint ust Group, which invests in socially nscious companies. McBride says e i4c partnership will completely ange the makeup of the Village.

"Last time around, the Village was ore of a hippie-dip affair of hemp cklaces and local causes," he says. his time, we'll still have the local uses, but we'll have a very sophisti- ted Village in that the four to six cially conscious for-profit com- nies that we invest in will be e anchor tenants of our Vil- ge, connecting people with e fact that $1 per ticket has ne into investing in these for- ofit, green, conscious compa- es. Our goal is to invest, make me returns and use that as a way of support- g our nonprofits."

The idea is that profits from the socially con- ous businesses on the concourse will sus- n Lilith's charitable efforts. In 1997-99, Lilith nated more than $10 million to women's uses. "But when Lilith Fair ended, so did its aritable efforts," McBride says. "So this time 're investing in conscious, for-profit compa- s to build up a portfolio that we can have to pport our nonprofit efforts when Lilith ends."

McBride says the initial goal is to raise about million "that will create a sort of Lilith i4c nture capitalist] fund, and we'll invest in four six businesses, and those businesses will en vend on the actual tour so fans can see at they are part of."

Casey Verbeck, a former music exec who nched TouchPoint Trust Group and the i4c mpaign with partner **Rich Frankenheimer**, says i4c seeks to address the difficulty for these socially conscious enterprises in finding growth capital, a scenario exacerbated in the current economy. "We're tackling that issue and trying to mobilize a movement in getting commitments from the arts and entertainment community, and Lilith is the first one to step up and be part of a campaign to help support and drive awareness and dollars to support those types of enterprises."

On The Road

RAY WADDELL



Some 100-120 artists will participate in Lilith, with the first batch of 30-40 performers to be announced Dec. 1. Clearly, sights are set high for talent. Among those who played Lilith Fair were then-developing acts like **Christina Aguilera**, **Tegan & Sara** and **Nelly Furtado**, along with first-time festival performances from **Queen Latifah**, **Erykah Badu**, **Missy Elliott** and **Dixie Chicks**. "Lilith Fair shattered boundaries of 'this can't play with this'; not only females playing with females, but music that is not genre-based," Mc Bride says.





The plan is for 35 shows in North America, another six to eight in Europe, then Asia and Australia in spring 2011. "Then we'll come back to North America and do it one more time," McBride says. "Then after that, we're thinking about taking the North American section and making it a destination: Coachella, Stagecoach [both in Indio, Calif.], then maybe Lilith would be the weekend afterward."

As for i4c, which was conceived last April, Verbeck says momentum has grown. "Obviously, Terry and Sarah got the importance of it right away, and we're just starting to reach out to other people to join us," he says. "In a lot of ways this movement is a call to action to get other artists to participate." ...

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BOXSCORE Concert Grosses

	GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
1	$9,085,822	**BRITNEY SPEARS, DJ HAVANA BROWN** Acer Arena, Sydney, Nov. 16-17, 19-20	66,247	Dainty Consolidated Entertainment
2	$4,838,834	**PEARL JAM, SOCIAL DISTORTION, BAD RELIGION** Wachovia Spectrum, Philadelphia, Oct. 27-28, 30-31	64,609	Live Nation, in-house
3	$1,489,441	**BRUCE SPRINGSTEEN & THE E STREET BAND** HSBC Arena, Buffalo, N.Y., Nov. 22	18,665	Live Nation
4	$1,426,330	**BRUCE SPRINGSTEEN & THE E STREET BAND** Quicken Loans Arena, Cleveland, Nov. 10	16,232	Live Nation
5	$1,295,766	**BRUCE SPRINGSTEEN & THE E STREET BAND** 1st Mariner Arena, Baltimore, Nov. 20	14,679	Live Nation
6	$1,169,764	**BRUCE SPRINGSTEEN & THE E STREET BAND** Palace of Auburn Hills, Auburn Hills, Mich., Nov. 13	15,170	Live Nation
7	$1,126,419	**23RD ANNUAL BRIDGE SCHOOL BENEFIT: NEIL YOUNG & OTHERS** Shoreline Amphitheatre, Mountain View, Calif., Oct. 24-25	25,694	Live Nation
8	$1,111,465	**POWERHOUSE: JAY-Z, TREY SONGZ, KERI HILSON & OTHERS** Wachovia Center, Philadelphia, Oct. 23	15,759	Live Nation, in-house
9	$929,165	**BRUCE SPRINGSTEEN & THE E STREET BAND** Sommet Center, Nashville, Nov. 18	11,044	Live Nation
10	$909,149	**PINK, THE TING TINGS** Madison Square Garden, New York, Oct. 5	15,056	Concerts West/AEG Live
11	$878,461	**PINK, THE TING TINGS** Air Canada Centre, Toronto, Sept. 30	15,193	Concerts West/AEG Live
12	$866,154	**RASCAL FLATTS, DARIUS RUCKER** General Motors Place, Vancouver, Oct. 23	11,127	Live Nation
13	$864,662	**MILEY CYRUS, METRO STATION** FedExForum, Memphis, Oct. 21	12,256	AEG Live
14	$855,357	**BRUCE SPRINGSTEEN & THE E STREET BAND** Time Warner Cable Arena, Charlotte, N.C., Nov. 3	12,385	AEG Live
15	$851,635	**MILEY CYRUS, METRO STATION** Freedom Hall Coliseum, Louisville, Ky., Oct. 31	13,526	AEG Live
16	$832,481	**AC/DC, THE ANSWER** Philips Arena, Atlanta, Oct. 23	10,416	Live Nation, in-house
17	$827,956	**THE BLACK EYED PEAS, LMFAO** Vector Arena, Auckland, New Zealand, Oct. 13	11,600 sellout	Frontier Touring
18	$808,085	**LAURA PAUSINI** Credicard Hall, São Paulo, Brazil, Oct. 6-7	7,512	T4F-Time For Fun
19	$792,307	**AC/DC, THE ANSWER** Veterans Memorial Arena, Jacksonville, Fla., Oct. 30	9,778	Live Nation
20	$785,669	**MARC ANTHONY, RUBEN BLADES** Estadio Pachencho Romero, Maracaibo, Venezuela, Oct. 31	12,112	Evenpro/Water Brother
21	$772,064	**JAY-Z, N*E*R*D, WALE, J. COLE** 1st Mariner Arena, Baltimore, Oct. 27	11,469	Live Nation, Up Front Promotions
22	$752,120	**THE BLACK EYED PEAS, LMFAO** Adelaide Entertainment Centre, Adelaide, Australia, Oct. 5	8,477	Frontier Touring
23	$750,218	**CLIFF RICHARD & THE SHADOWS** Trent FM Arena, Nottingham, England, Sept. 30	7,853	Live Nation-U.K.
24	$749,957	**KYLIE MINOGUE** Hollywood Bowl, Los Angeles, Oct. 4	8,108	Bill Silva Presents, Andrew Hewitt Co.
25	$743,207	**RASCAL FLATTS, DARIUS RUCKER** HP Pavilion, San Jose, Calif., Oct. 16	11,746	Live Nation
26	$742,313	**AC/DC, THE ANSWER** American Airlines Center, Dallas, Nov. 2	9,241	Live Nation
27	$736,947	**JONAS BROTHERS** Figali Convention Center, Panama City, Panama, Oct. 28	5,799	Evenpro/Water Brother
28	$733,815	**RICARDO ARJONA** Estadio Misael Delgado, Valencia, Venezuela, Oct. 2	8,858	Evenpro/Water Brother
29	$721,005	**RASCAL FLATTS, DARIUS RUCKER** Pengrowth Saddledome, Calgary, Alberta, Oct. 27	10,785	Live Nation
30	$716,723	**BUZZFEST: ALICE IN CHAINS, PUDDLE OF MUDD & OTHERS** Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Oct. 24	16,371	Live Nation
31	$692,883	**TOM JONES** Wembley Arena, London, Oct. 24	8,842	Live Nation-U.K.
32	$686,376	**AC/DC, THE ANSWER** Ford Center, Oklahoma City, Nov. 4	8,027	Live Nation, in-house
33	$680,408	**DANE COOK, BILL BURR, MIKE EPPS, ROBERT KELLY** Madison Square Garden, New York, Nov. 5	11,710	Caroline's
34	$678,762	**JASON MRAZ, G. LOVE & SPECIAL SAUCE, BRETT DENNEN** Hollywood Bowl, Los Angeles, Oct. 10	16,567	Bill Silva Presents, Andrew Hewitt Co.
35	$674,862	**PINK, THE TING TINGS** Wachovia Center, Philadelphia, Oct. 3	15,370	Concerts West/AEG Live

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GEMA WINS LIVE FEE RISE
German authors' group GEMA has won an increase in licensing fees for live concerts. The German Patent and Brand Office arbitration tribunal in Munich approved the fee hikes Nov. 20. Concert promoters' associations IDKV and VDKD had taken the case to the tribunal after a breakdown in negotiations with GEMA (Billboard, March 14), which had sought higher rates based on sponsorship and advertising revenue as well as ticket sales. The tribunal has approved staggered rate increases through 2014. For concerts with attendance of up to 15,000, the rate (after applicable GEMA discounts) will rise to 5.8% of total revenue, up from 1.9%. For concerts with attendance of greater than 15,000, the rate will rise to 6.1%, from 3.6%.

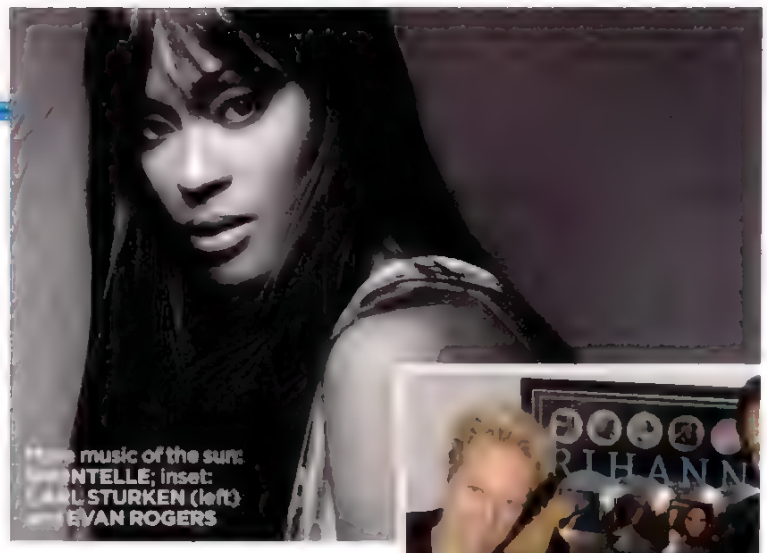
DRONES TOP DOWN UNDER
Melbourne alternative rock act the Drones topped two key categories at the 2009 Jägermeister AIR Awards held Nov. 22 in their hometown. The band won best independent artist and best independent album for "Havilah" (ATP Recordings). The annual ceremony organized by the Australian Independent Record Labels Assn. was held at the 1,500-capacity Forum Theatre. The 500-member media/industry judging panel named singer/songwriter Bertie Blackman breakthrough artist of the year and Philadelphia Grand Jury's "Going to the Casino" (Boomtown Records/Shock) best independent single.

U2 TO MAKE GLASTO DEBUT
U2 has been confirmed as a headline act for the United Kingdom's Glastonbury Festival. The band will make its first appearance at the festival in Somerset, England, next year. U2 will break from its North American tour to play the first day of the event (June 25).

Reporting by Christie Eliezer, Andre Paine and Wolfgang Spahr.

GLOBAL | BY PATRICIA MESCHINO

REPLICATING RIHANNA



Barbados Proves To Be A Hot Spot For Talent

There's more to Barbados than rum and Rihanna.

Just outside the Caribbean island's capital of Bridgetown, a heavily trafficked street called the St. Lawrence Gap teems with the sounds most people associate with the region. Reggae, soca and calypso bands draw tourists and locals alike into bustling clubs, as they have for decades.

But it's the 21st-century urban sound of Barbados-born Rihanna that has inspired a new wave of young Barbadian artists, with five recently securing major-label deals: Shontelle (SRC/Universal), Livvi Franc (Jive/Sony), Jaicko (Capitol/EMI), Hal Linton and Vita Chambers (both SRP/Universal Motown).

That's an impressive strike rate for an island with a population of just 280,000—and locals are swift to credit their nation's most famous R&B hitmaker.

"Rihanna has inspired a lot of Barbadian artists," says Jaicko, whose Capitol debut, "Can I . . .," drops in first-quarter 2010. "Before Rihanna, it almost seemed impossible for a Barbadian artist to get a record deal, but her success made me believe I could do it."

"Rihanna's superstar status has drawn greater attention to Barbados," says Barbadian producer Chris Allman, owner of Slam City Productions and the man behind local hits for soca stars like Rupee and Edwin Yearwood. "If she can come from here and be so successful, it stands to reason there are others who can be nearly as successful."

The duo that discovered Rihanna is New York-based production/songwriting team Evan Rogers and Carl Sturken. Both are frequent visitors to the island. They've successfully placed four Barbadian acts with U.S. majors through their production company Syndicated Rhythm Productions (SRP).

While visiting Barbados in 2004 they auditioned singers, including the then-15-year-old Rihanna, who had never sung professionally. "Rihanna had incredible presence and a very distinctive voice," Rogers recalls, "but it needed development."

The pair signed Rihanna to SRP and relocated her to New York—a crucial move, Sturken says, if an artist wants a shot at U.S. success. There, they developed her skills before placing her with Def Jam in 2005. Following Rihanna's breakthrough, the duo hit pay dirt again, signing Shontelle in 2006; by the end of the year, she'd signed to SRC/Universal Motown. Shontelle's single "T-Shirt," from her debut, "Shontelligence," peaked at No. 21 on the Billboard Hot 100 in 2008 and reached No. 6 on the United Kingdom's Official Charts Co. listing early the following year.

SRP also signed soulful crooner Hal Linton and pop-rocker Vita Chambers in 2008 and 2009, respectively. When SRP struck a label deal with Universal Motown in early 2009, they became SRP Records' first artists. Shontelle, Linton and Chambers will perform at a Sturken and Rogers-produced "Motown 50th Tribute" special televised during Fox's coverage of the Detroit Lions and Green Bay Packers football game on Thanksgiving Day.

Universal Motown president Sylvia Rhone says the artists have "worldwide appeal and cannot be pigeonholed by Barbados, ethnicity or genre."

R&B and soul have always been staples in the musical mix that makes up Barbados' domestic sound, being performed on the club scene alongside local genres plus pop, rock and even country.

But the island's live highlight is the annual soca and calypso-dominated six-week Crop Over festival in July and August. Marking the traditional end of the sugar cane harvest, it attracts thousands of overseas visitors (Billboard, Sept. 12). During Crop Over, Barbados' soca and calypso artists pick up increased local airplay and flood the island with CDs, usually self-released or on indie labels. The biggest local labels include CRS Music, which is particularly strong in regional reggae and soca acts, and pop/reggae veteran Eddy Grant's Ice Records, noted for its calypso catalog.

Slam City's Allman credits a local Crop Over hit song with helping awaken U.S. labels to Barbados' potential. Soca singer Rupee's 2002 Crop Over hit "Tempted to Touch" became a smash throughout the Caribbean and went on to be a radio hit in Canada in 2003. Rupee signed with Atlantic Records later that year and "Tempted to Touch" reached No. 3 on the Hot 100.

"Rupee's deal confirmed we have the talent [here] to be signed to major labels," Allman says.

The talent that's been scooped up recently hasn't emerged from local genres, however. Rather, these are young, often teenage acts whose styles aren't yet fully defined—offering the tantalizing possibility of being able groom a "new Rihanna."

For example, Chambers' demo, whic pushed her toward a U.S. deal, was al produced by Allman, who notes that sh was groomed through Slam City's arti development program, which helj artists refine their creative direction ar prepares them for the rigors of an inte national career.

But, as yet, the streets of Bridgetov aren't crawling with U.S. A&R me local links remain key.

Barbados-born/Florida-based arti manager Allison Hunte, for exampl says Franc was signed to Jive by seni VP of A&R Jeff Fenster in October 20(after she and co-manager Kerr Thomas-Armstrong shopped Franc labels in the States.

Hunte previously managed St. Vi cent-born soca artist Kevin Lyttle, wl had a global hit in 2003-04 with "Tu Me On" and reached No. 8 on the Bi board 200 in 2004 with his self-titled / lantic debut album.

Meanwhile, Sturken and Rogers a knowledge that their relationship wi Barbados puts them in a good positic but they know it's no longer an exclusi one. "We have a lot of respect because our success with Rihanna," Rogers sa "But it's more competitive now—the n jors are on to Barbados."

YOUNG, GIFTED AND BARBADIAN
Three Artists Relocate To The U.S. In Search Of Stateside Success

VITA CHAMBERS
Based: White Plains, N.Y.
Forthcoming release: As-yet-untitled album on SRP/Universal Motown, due out in early 2010
Booking agent: Paradigm (worldwide)



Syndication Rhythm Productions' Evan Rogers first contacted 16-year-old pop/rock singer Chambers in March—just weeks after she had posted a few songs on her MySpace page—and swiftly signed her to the company. Rogers and SRP co-founder Carl Sturken subsequently "brought in four songs that were one-listen pop radio smashes," Universal Motown president Sylvia Rhone says. "That's what made Vita a must-have artist for the label. She is unequivocally a superstar and you know it the moment she walks in the room."

JAICKO
Based: Queens, N.Y.
Forthcoming release: "Can I . . ." (Capitol), due out in early 2010
Booking agent: William Morris Endeavor Entertainment (United States)



Jaicko, 18, has been performing in Barbados with 4D People—his father Philip Forrester's band, and one of the island's most popular acts—since he was 9. He says the experience honed his singing, songwriting and performing skills. Jaicko's U.S. debut single, "Oh Yeah" (featuring Snoop Dogg), hit No. 36 on Billboard's Rhythmic Top 40 chart in November. Capitol senior director of A&R Chris Anokute says, "He's right where Chris Brown was in terms of appealing to that young, urban crossover consumer."

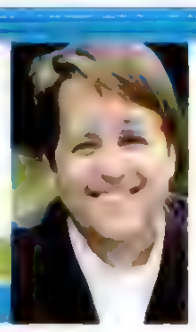
HAL LINTON
Based: Queens, N.Y.
Forthcoming release: "Return From the Future" (SRP/Universal Motown), due out in early 2010
Booking agent: Creative Artists Agency (worldwide)



Linton's self-produced debut album, "Spirit: Life: Love" (CRS Music), earned four wins at the 2007 Barbados Music Awards. It also helped him win financial backing from economic development agency Invest Barbados, which assisted in staging several U.S. showcases before he signed with SRP. "Hal has a unique vocal tone and soul that sets him apart from any of the male artists in the market today," Universal Motown's Rhone says. "It's like Marvin Gaye meets Maxwell meets D'Angelo meets 2010." —*PM*

WITH THE BRAND

WHAT CONVERSE LEARNED FROM ITS LOVE NOISE TOUR IN CHINA



by GEOFF COTTRILL

Converse sees itself as an advocate and catalyst or creativity. It's something that drives now we llocate all of our marketing resources. As a rand, our job is to support and celebrate the reative community around the world.

In China, we saw an opening to do just that y aligning ourselves with the country's incred-ly vibrant underground indie music scene.

There are great new bands, an energy and an dge that other cities lost long ago. What they ck is support. There isn't a touring infrastruc-re in China. There aren't any city-to-city cara-ans of tour buses and big rigs. Venues are few nd far between.

Converse saw an opportunity to work with a w of these young bands. We didn't ask them star in commercials wearing our shoes. We ask them to write jingles for us. Instead, ow them and asked what kind of help

always dreamed of going s that they wanted d share their e bought a oad with

er to the music as "noise" that musicians g and proudly declare that they oise." We loved that idea so much that bus trip the Converse Love Noise

uda

tour. We connected with two bands and created a five-city tour for them—and for us.

Our headliners, both from Beijing, were PK14, a respected pioneer of the underground scene, and Queen Sea Big Shark, a new-generation upstart. The bands didn't play in big venues, but along the way we stopped at small clubs and on street corners in Nanjing, Hangzhou, Changsha, Wuhan and Xian. As we rolled into each city, we added a local band to the bill. Each night these acts played to audiences of 200-300 people.

So, what happened along the way? Beyond buying the tour bus and coordinating the tour dates, venues and logistics, we sent a small camera crew on the road to capture the personal stories of each of the bands' members. The bus itself went from being a big white vehicle to an interactive canvas as the bands and the kids along the journey took it upon themselves to paint every inch of it. When it rolled back into Beijing it was covered in graffiti and other artistic expressions. It was a mess, but one of the most beautiful things we had ever seen. It told a story.

During the tour, the bands blogged about their journey and gave personal, on-camera interviews. We learned that these kids have something to say and just want to be heard. As China increasingly opens up, allowing its young to have a little bit more of a voice, it will free them to be more creative.



Chinese rocks: **PK14** (far left) and **QUEEN SEA BIG SHARK** with their Converse-sponsored tour bus between Wuhan and Xian.

As a result of the tour, we had more than 3 million visits to our Web site in China from last December through the end of March. We've gotten more than 1.8 billion impressions through our online partners and a print and outdoor campaign. We edited the footage we shot and produced an hourlong documentary of the tour. Earlier this year, we gave away more than 100,000 DVDs of the documentary at retail stores throughout China with purchases of Converse merchandise.

Music, art and fashion are all colliding in China and what we found was inspiring and truly invigorating. We saw our consumers everywhere—onstage, in mosh pits and outside on the curb. The indie music culture and scene in China is incubating incredible talent, but it needs support and leverage for access to larger audiences.

In a society that views rock music as noise, we wanted to uncover the passion of these kids—in their own words and with their own music. This was the premise of the Love Noise tour. By supporting creativity, specifically indie rock in China, we had the opportunity to grow together with the scene, to add value and to influence this new generation.

Something very special is happening in China. Brands interested in breaking into the market should find a way of contributing to the artist community and advancing their cause—to be heard, to be young and to have some fun along the way. Make it about them. Elevate and amplify what they are doing. ••••

Geoff Cottrill is chief marketing officer of Converse and a member of the Grammy Foundation board of directors.

BY TOM FERGUSON

ospitality Hostility

Collecting Society Faces Setback In Income r Copyright Tribunal Loss

DON—U.K. performers and la-y have to tighten their belts sing the first round of their ngoing beef with the country's spitality industry.

In October, the U.K. Copyright ibunal ruled that tariffs introduced by collecting society Phonographic Performance Ltd. on Jan. 2005, should be scrapped, describing the higher rates for the use recorded music as "unreasonable and unjustifiable."

That leaves PPL looking at paying millions of pounds in llected fees to the owners of ubs, bars, hotels and restaurants if its appeal, lodged Nov. 12 at e High Court in London, proves successful.

If PPL loses, trade groups the itish Hotels Assn. (BHA) and the itish Bar & Pub Assn. (BBPA) claim eir sector could benefit from refunds of up to £20 million ($33.5 illion), plus annual savings of some million ($8.4 million).

"Those sort of figures aren't out of the question," says PPL executive director Peter Leathem, who expects the appeal hearing to be held next summer.

The BHA and the BBPA both declined to comment. However, in a joint statement, BBPA chief executive Brigid Simmonds said the two groups "will be doing everything we can to ensure any appeal case is heard quickly, so that the matter of repayments can be settled as soon as possible."

PPL collects royalties on behalf of 3,400 record companies and 39,500 performers in the United Kingdom, paying out £110.3 million ($184.5 million) in 2008.

According to Leathem, the society will not ask members to return payments if it needs to refund the hospitality sector. While that's welcome news for artists and labels whose PPL income is a much-needed supplement to falling revenue from record sales, many remain concerned.

"Any cut in the revenue PPL collects on behalf of my clients will have a detrimental effect," says London-based artist manager John Taylor, who represents veteran U.K. artists Andy Fairweather-Low, Joe Brown and former Dr. Hook vocalist Dennis Locorriere.

PPL chairman/CEO Fran Nevrkla says what's really at stake is the "global issue" of parity for performers' and composers' rights.



"Why are the [U.S.] labels and performers fighting for the broadcast right?" Nevrkla asks. "Because the two sets of constituents should not be discriminated against."

The 2005 rates were, in part, intended to move PPL's fees closer to the considerably higher authors' rights fees collected by PRS for Music. However, the Copyright Tribunal rejected PPL's claims that its pre-2005 rates undervalued its music, noting that PPL had been aware of PRS' substantially higher rates when setting earlier tariffs and couldn't justifiably ask for parity now.

> 'It's not that we want people to go out of business, but 30 pence a day for worldwide repertoire? I find it outrageous.'
>
> —FRAN NEVRKLA, PPL

Under the 2005 rates, premises paid annually on a sliding scale, according to "audible area" floor space. Premises with a floor space of less than 100 square meters paid £100 ($167), those between 101 and 200 square meters paid £200 (£335) and so on. But under the Tribunal's new rates, all premises less than 400 square meters pay just £109.75 ($184)—the equivalent of 30 pence (50 cents) per day. That, Nevrkla says, is about half the price of a packet of peanuts in a London pub.

Taylor backs PPL's decision to appeal.

"I applaud PPL for their stance," he says. "How would [the hospitality industry] feel about the musicians whose work they use to build their businesses being able to help themselves to any of their products or services whatsoever for the same price?"

Meanwhile, Nevrkla is convinced the High Court will ultimately acknowledge the real value of recorded music.

"It's not that we want people to go out of business," he says, "but 30 pence a day for worldwide repertoire? I find it outrageous." ••••

Extreme Makeover: Pop Edition

Can Superstars Change Their Fans' Perceptions Of Them?

Making over established acts isn't an easy task. Take **Shakira**. She's gone from rebellious, thoughtful rocker to blonde, sexy vixen who favors erotic dancing over forceful vocals. **Luis Enrique** went from salsa singer to brooding singer/songwriter to salsa singer again. **Gloria Estefan** has traversed English, Spanish, pop and tropical roots. And then there's **Thalía**, the erstwhile soap star who was more TV personality than singer. For her new album, she has opted to go from histrionic to earthy (see story, page 27).

While Shakira and Thalía have undergone sonic changes, their real transformation lies in their images and how they're presented to fans.

"The visual issue is very important," says **Paula Kaminski**, VP of marketing for Sony Music Latin, which is releasing "Thalía En Primera Fila" Dec. 1. "It's about engaging people from the emotional side of the story."



Quick change artist: **SHAKIRA**

To this end, the "Primera Fila" (First Row) concept is particularly useful. The album is part of a Sony series of releases that are recorded during intimate, live performances and released separately on CD and DVD. The first "Primera Fila" was released in 2008 and featured ranchera icon **Vicente Fernandez**. The second, featuring Thalía—an artist who has never been known for intimate performances or even for any kind of significant touring in the United States—was a surprise.

But it offered Sony a way to attract a marquee artist who had left a longtime label and was looking for options.

"Many major acts want to be repositioned," Kaminski says, "and arrive at a moment where they ask, 'Where do I go from here?' "

For Thalía, that moment had long been coming and culminated with her last album for EMI, 2008's "Lunada," a dance-tinged, tropical-laced set that sold only 14,000 copies in the States and Puerto Rico, according to Nielsen SoundScan.

Sony then approached her with the "Primera Fila" idea. The notion, Sony Music Latin VP of A&R **Paul Forat** says, was to "distill the true artist behind the character, take away all those accessories she's used as crutches and expose her."



"This project is very risky," he adds. "I think that previously, people had never really sat down to listen to her sing."

It was also important to show how different Thalía was, and she goes through great pains to appear casual and relaxed on the "Primera Fila" DVD, wearing jeans, sneakers and a T-shirt and spending most of her time singing from a stool. Sony also filmed a documentary of her life story, and again, the imagery, editing and overall aesthetic of the movie attempt to convey a down-to-earth, even self-deprecating character.

The documentary will not be sold to fans. Instead, 45 minutes of footage and a handful of performances aired as a TV special Nov. 21 on Mexico's Televisa network. In the States it will air Dec. 13 on Univision, and negotiations are under way for other territories. The sale of those rights around the world—as a soap star, Thalía's popularity extends to places as far-flung as the Philippines—is part of the "Primera Fila" business model.

Sony's deal with Thalía only covers this project, and sources say the making of the special and the documentary cost close to $1 million—a rarity for a Latin project nowadays.

However, recoupment will come not only from CD and DVD sales (some 100,000 units will be shipped region-wide, including Latin America), but also sales of the TV special and a possible tour for which Thalía and Sony will go in as partners.

"The business is of a far greater scale than just album sales," Forat says. ....

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Drama King

Telemundo Casts Jencarlos Canela In Starring Role On Albums Chart

Life is complicated for the main character in "Más Sabe el Diablo," the top-rated Telemundo soap about a grand larcenist with a heart of gold who's in love with his one-time defense lawyer—even though she's married to his father, who's secretly also a master thief. And even as his character tries to recapture his lost love, actor/singer Jencarlos Canela made time to score a No. 2 debut on Billboard's Top Latin Albums chart with extraordinary promotion on Telemundo.

Canela sang the original title theme of the soap when it premiered earlier this year, but Telemundo swapped the song for his single "Amor Quédate" in the run-up to the Nov. 10 release of his album, "Búscame." Canela's music video for the song was used for the show's opening sequence in the month leading up to release. The track is No. 17 on the Latin pop airplay chart this week.

Telemundo is also running ads in prime time for "Búscame" until early next year as part of a deal in which the network shares in his music sales. "It's a unique situation because he is the main protagonist of the show. It couldn't have been done with anyone else," Telemundo VP of music Margaret Guerra Rogers says.

The network's support was the key factor that gave Canela's independent label, Bullseye Music, "the ammunition to go toe-to-toe with the majors," CEO Rick Stevens says. The label is a partnership between former Polydor/MGM executive Stevens and two Latin music industry veterans, producer Rudy Perez and former EMI Latin chairman Marco Bissi.

Canela's feat—entering the Latin albums chart at No. 2 with a debut album distributed independently—appears to be unprecedented. "The one area where an independent can't compete is in marketing," Stevens says. "This approach of partnering with a media company is very much a part of our future."

Canela also sung the theme for another Telemundo soap, "Pecados Ajenos." Perez produced "Búscame" and played it for the network to pitch as a new theme for "Más Sabe el Diablo."

Bullseye assembled an experienced team to work Canela's album, including distribution by Select-O-Hits and sales and marketing by Venetian Marketing Group, the company formed by former Univision Music Group VP of sales Jeff Young. Bullseye hired promotion consultants like Intocable manager Alan Baxter and In-Style to do digital marketing.

Following a series of in-stores in Puerto Rico, the marketing push behind "Búscame" will continue into the first quarter, Stevens says, with a Wal-Mart "Soundcheck" performance and cross-merchandising of the album and a "Más Sabe el Diablo" DVD. The soap is airing in Mexico as part of a deal Telemundo has to air its programming on Televisa cable channels, so Bullseye is in talks with distribution partners for "Búscame" south of the border.



Stealing hearts, setting fires, singing songs: **JENCARLOS CANELA**

"We only had one artist and one priority, which is our goal—one artist at a time," Stevens says.

—Ayala Ben-Yehuda

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EN BREVE

IDEAS TELCEL CUTS PRICES

Ideas Telcel, Mexico's dominant wireless operator, has cut per-track prices in its digital music store to 10 pesos (77 cents). The price cut applies to all 1.4 million songs in Ideas Telcel's catalog but doesn't include a transmission charge of 5 pesos for over-the-air downloads.

The move was reported intended to compete with iTunes' prices in Mexico, which range from 12 pesos to 1 pesos per track, with albums going for as little as 110 pesos ($8.42). Allado Digital report that Ideas Telcel had being tracks for 11-15 p with its comp Digital -

study a. number of l.. loaded songs doubled ing the same period.

—Ayala Ben-Yeh

PROMUSICAE LAUNCHES NEW SITE

Spanish labels' group Promusicae has unveiled a new portal, ElPortalDeMusica.es, offering the latest charts, music streams from 60 labels, links to online download stores and editorial content in a move to encourage legal online digital payments.

"We want to dispel the urban legend that piracy exists because there is no legal alternative," Promusicae president Antonio Guisasola says.

The portal itself isn't an online store, but offers streaming and links to such legal services as YouTube, Spotify, iTunes, Yes.fm, Vodafone Music and Nokia Music Store.

In a separate announcement, culture minister Angeles González-Sinde revealed that a new Web site containing legal digital content, including millions of tracks and films with a special focus on U.S. cinema, will be inaugurated in the coming months.

The culture ministry will help finance the site, but the entertainment industry's Coalition of Creators and Content Industries will supply the content and technology.

—Howell Llewell

BY ROBERT LEVINE

THE BILLBOARD Q&A

WARNER MUSIC GROUP CHIEF CREATIVE OFFICER

Rob Cavallo

After returning to Warner as its new chief creative officer, the veteran producer talks about his new job and his future projects—and why he likes Meat Loaf.



Producer Rob Cavallo has made so many albums for artists signed to Warner Music Group that it has sometimes seemed like he worked there. For much of his career, he did—first in 1987 as an intern at Warner Bros. Records and eventually as a senior A&R executive, when he signed such acts as Goo Goo Dolls and Green Day.

After a few years working at the entertainment technology company Level 7, he returned to WMG in October as chief creative officer, a new position that will allow him to sign talent, produce albums and perhaps even bring some of his outside projects to the label.

In the last five years, albums Cavallo has worked on have sold more than 13 million copies in the United States, according to Nielsen SoundScan—and more than double that worldwide, according to WMG. That makes him one of the most successful producers of recent years and almost certainly the top seller in rock. Although he's well-known for his long relationship with Green Day, Cavallo's projects in recent years have also included My Chemical Romance's "The Black Parade," Kid Rock's "Rock N Roll Jesus" and new albums by Shinedown, Paramore and the Dave Matthews Band.

Just because Cavallo is best-known as a producer doesn't mean he'll play that role in every project he's involved. "I always like to supply an environment where the band gets to do what they want," he says, "so that they feel comfortable doing what they want to do."

Your title is chief creative officer at Warner Music Group. What did you do to earn that title, and what does your job entail?

I was producing so much with many very different artists. Basically, [Warner Bros. Records chairman/CEO] Tom Whalley was asking, "Can you do this for me? Can you do that for me?" And [WMG chairman/CEO of recorded music for the Americas and the U.K. Lyor Cohen] took notice and said, "This guy is helping us on so many levels. If you look at the records he's working on and their affect on our bottom line and the impact they're having on the culture, we need to get him on as many things as we can because he's obviously making a big difference."

And rather than have it limited to one label or the other, it made sense for me to rove. He said, "You should be able to work for Atlantic here in the U.S. or with Warner internationally—like Maná in Mexico." And besides the production and the relationships, I have a little bit of a technology background and they were interested in bringing me into that conversation.

What were your responsibilities at Warner Bros. Records before you left to join Level 7?

I was senior VP of A&R. This is actually not that different—it's just that this is a bigger title and instead of having the resources of one label, I now work for the group. But I still sign bands. I signed the Dave Matthews Band to a distribution deal with Warner Music internationally [for its latest album, "Big Whiskey and the GrooGrux King"]. And I just signed Switchfoot to Atlantic for a 360 deal worldwide. And there may be more to come.

What was it like to work with the Dave Matthews Band, an act better-known for performing live than working in the studio?

They were on a particular road. You make your first couple of records, and it's easy because you're playing your heart out and you take it into the studio, and they just come out. And then, after a period of time, you settle into what life is like and other stuff starts to creep in. And then a band has to make a decision: Are we going to break up, or are we going to decide that this magic we make is worth fighting for? And that's what happened with the Dave Matthews Band: They decided that they really wanted to do it right this time.

The other album you just produced is the new one from Paramore, which couldn't be more different.

I fell in love with them within the first half-hour because they're a real band that's bigger than the sum of its parts. And they were actually sort of curious about me: "What's this guy like? Is he going to tell us what to do?" But production is always about what you don't do as well as what you do. So if the band is really on fire—which clearly they were—then you don't have to say anything.

That's an interesting point.

I want the studio to support what the band wants to hear back. What I think the really hard part of producing is—the noble part of producing—is getting the band to write their best songs, recognize when they've done so and guide them in how to get there. That's the trick. That's why I think Rick Rubin is so great: People say that he's not in the studio that much, but he understands how to talk to artists and how to get them to be confident in the directions they're choosing.

You're also working with Meat Loaf. How did that happen?

He just called me and said, "I need a new guy, someone who can handle my kind of music." The reason I got the call was because he had heard "American Idiot" and "The Black Parade," and both of those records have a lot of drama. They're very Meat Loaf-like. And then, once we got into the studio, it was like a love affair. To me, he has more rock'n'roll spirit in him than anybody I've ever met. He's on Universal outside of America, but right now he doesn't have a North American deal. What we've decided to do is finish it and then present it.

Your dad is Bob Cavallo, a veteran music executive who now runs Disney's music business. How much has he influenced your career decisions?

A little bit. All I really knew about it as a kid was that you could get free tickets and that he was in the home office yelling at people, so it didn't sound like that much fun to me sometimes. Then when I got older and he was managing Prince I realized, "Oh, my God, this is big stuff."

I went to USC but I didn't know what I was going to do until my dad said, "Why don't you try being an A&R guy?" At the time I was producing as a hobby—I was making little tapes at my house. Then I met with Warner and I became a listener—I would listen to 100 demo tapes a week and write reviews. And I ended up getting assigned to Black Sabbath as an A&R guy basically by default. We had to do a song for "Wayne's World," and in the middle of the production, the producer fell ill. And then about a week later I came back to L.A. and I had the finished song with me and they were like, "You can produce."

Do you still get advice from your father?

Oh, yeah, we talk all the time—most of the time about business stuff, but we occasionally talk about creative stuff because he's very much a song guy. I'm still shocked and amazed that he can do what he does. He's 70 years old and he's the guy who really picks the hits. ••••

> Production is always about what you don't do as well as what you do. So if the band is really on fire—which clearly [Paramore was when recording its new album]—then you don't have to say anything.

Spirit in the night:
BRUCE SPRINGSTEEN



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THE BILLBOARD Q&A: BY RAY WADDELL

BRUCE SPRINGSTEEN

It's a cool, crisp November evening in Nashville, and yes, Bruce Springsteen knows exactly where the hell he is. ¶ It's a few days after Springsteen committed what he called "every frontman's nightmare" by confusing Michigan during an onstage callout with neighbor and rival Ohio. But if Springsteen gets mixed up occasionally as to which city or state he might be about to rock, it's understandable. ¶ Springsteen and his E Street Band have been on a global tour since 2007, through two album cycles, performances at both the Super Bowl and presidential inauguration and first-time appearances at several major festivals. Even for an artist who has largely built his career on epic shows, Springsteen and the E Streeters have found another gear. ¶ Similarly, Springsteen has been unusually prolific in the studio, releasing albums of new material in 2007 ("Magic") and this year ("Working on a Dream"), while at the same time acknowledging his beloved albums of the past by playing full sets of classic recordings in concert. On this night in Nashville his 1975 breakthrough album "Born to Run" will get the live treatment, to stunning effect. ¶ "This last year, in my point of view, was as great a year as we've ever had," longtime Springsteen manager Jon Landau says backstage at Nashville's Sommet Center. "It's fair to say I've never spent a year with him where he's not been so consistently enthusiastic, energetic. And Bruce is one of those guys who leads by example. When you're working with him, if you're a collaborator, a manager or in the band, you can't be doing less than 1,000%. You wouldn't like yourself if you didn't dig as deep as he's digging." ¶ Springsteen is indeed digging deep, but in his dressing room prior to the show, he laughs it off. "We were talking about it the other day—we said, 'I don't know if we've been this busy since 1985, or ever,' " he says. "It's just the way things worked out. Some of those things we planned and some of them just happened." ¶ Four nights before this marathon trek is set to end in Buffalo, N.Y., Springsteen isn't fatigued, but excited about his own future and that of his E Street Band. What the Boss is most concerned about is his pending show, blowing the roof off yet another house as he rolls on in front of this speeding train. And this Springsteen will do, repeatedly assuring the ecstatic crowd that he knows he's in Nashville, Tenn.—and is thrilled to be there.

The last couple of years for you have been pretty exceptional in terms of productivity, both live and in the studio.

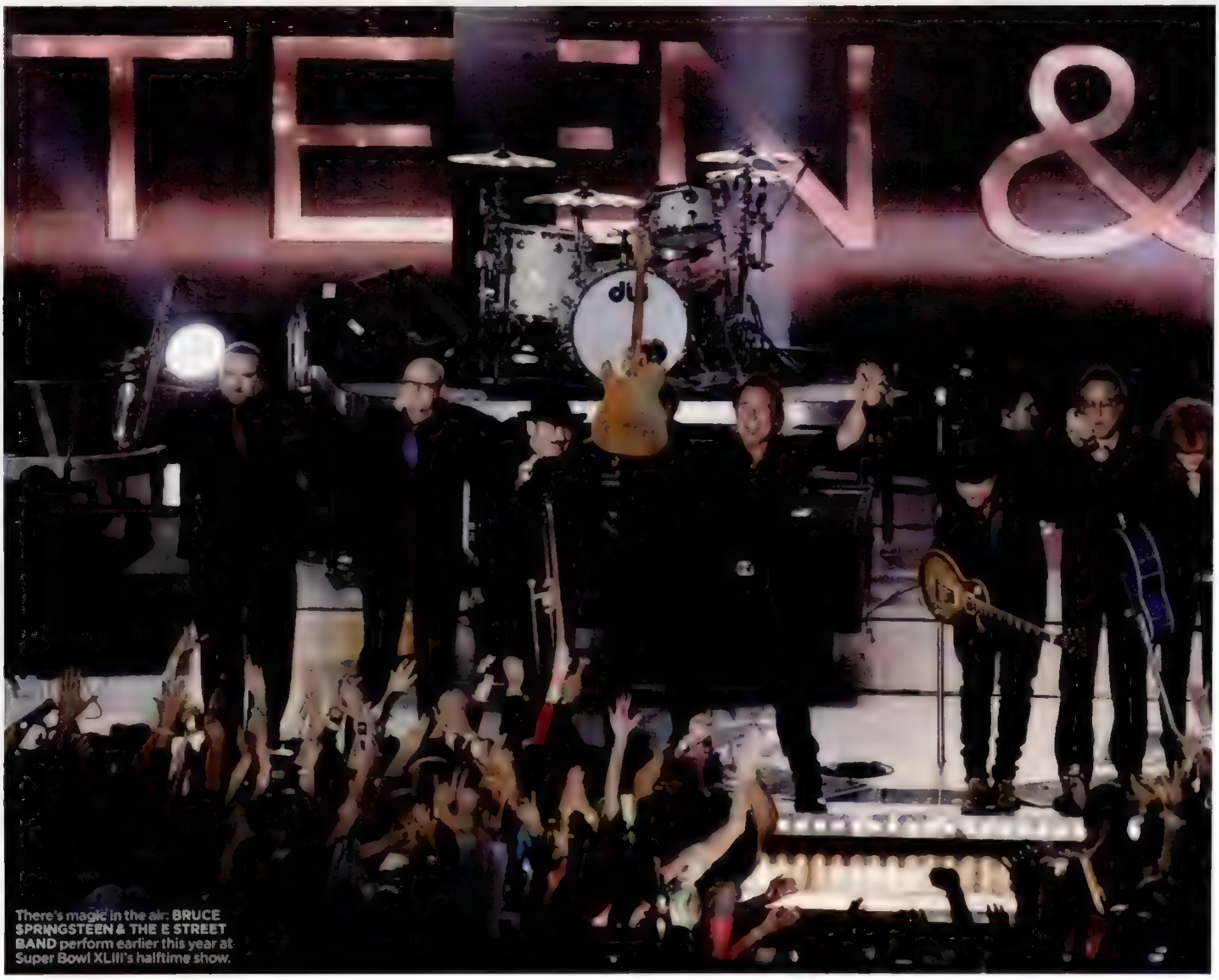
I've been prolific with my songwriting, so I've been able to just get more music out there, which is something I always wanted to do. I found my 50s to be very, very fruitful. The songs came—I don't want to say easy—but they came in a continuous flow. I had a lot of things I wanted to write about, so it allowed us to record quite a bit, and then back it up with the touring.

Really, with the end of these shows, we're coming to the end of a decade-long project with the band that really was a tremendous renewal of the power, the strength and the service that our band hopefully provides. It's just been a great 10 years, not just the past couple. A decade ago I wasn't quite sure if I wrote in a style that was suited to the band anymore. I wasn't quite sure how we functioned as a unit. And to sort of see the whole thing just have so much vitality and power and strength, it's just one of the sweetest chapters in our entire time together.

I remember as a kid waiting three years for the release of "Darkness on the Edge of Town" in 1978. Why so prolific now?

Looking back, when you look at "Tracks" [1999's boxed set of unreleased songs] I guess I always wrote them. For every record we released there was a record I didn't release. I think at the time I was very interested in shaping what I was about, what I wanted to be. I was very cautious in my releases and I wanted my records to have very strong identities and be about a very particular thing.

The nice thing about where we are now, the rules are much fewer and far between. You can really record anything you like. This past decade I had this huge folk band that I toured and recorded with, and that was a wonderful experience. I toured solo and I loved that, and then to have the [E Street Band] at full power, I can do all these things now and I can really record whatever kind of music comes into my mind. Who you are and what you do is already established, so you don't have those identity concerns that you had back in the day.



There's magic in the air: **BRUCE SPRINGSTEEN & THE E STREET BAND** perform earlier this year at Super Bowl XLIII's halftime show.

So you were less cautious about it and just turned it loose?

You become better at discerning your good songs from your not-as-good songs. The writing process is shorter, because you refine what you leave in and what you leave out. You're able to do more work in a compressed amount of time without the quality suffering in any way.

Why work the road so hard for so long? Isn't it a grind?

I can't say I experience it as a grind. Of course, you're flying in, you're flying out, you're driving, but I really like the people that I do this with, I like being with them onstage and off, I enjoy the time we spend traveling together, and I enjoy the work that we do.

If you're a sports figure, your prime passes at such a young age. There's no ceiling here. I believe if you come and see us now, you're seeing the best E Street Band that's ever played; it just continues to improve. Not that you don't get tired or fatigued, but no matter how tired you are, when you're onstage during the night there's always this point that you go, "Oh, my God, this is just wonderful."

When did you start taking the requests from the audience?

People would always bring signs, and we'd say, "Let's do that one, let's do that one." But then somewhere along the way, I believe it was at the very end of the Magic tour, we just started to do more of it, and people started to bring more signs. Then we started to take unusual requests, and we started to do things sometimes that we'd never played before, just depending on the common memory that the band would have from everyone's individual playing experience as teenagers. And then we ended up with a system where we can jump on a lot pretty quick.

How many songs are in your arsenal?

Since the Magic tour, I think we've done upwards of 150-160 songs, maybe more, because we do a lot of things just once.

I was told you played 43 different songs at the Spectrum in Philadelphia over the four nights.

Yeah, we did a different show every night, and a third to half of it was different. If you see t two or three nights in a row at some of the stands that we do, you may hear 35-50 diffe ent songs. That's just something we're ab to do. It's a combination of the old bar ban experience and something I just ask the gu to do. We have a little bit of a set list, and I fo low the end of it and I follow the beginnir of it. Then there's a little section in there whe it just slips and slides.

It depends on what's going on with the a dience on any given night and what I think th band can pull off. It allows the fans to ha input into the show in a way that just pum the blood into everything and enlivens th evening. We've done stuff by the Ramones, th Clash and Tommy James.

Was it always a focus from early in yo career—even during your time in the ba Steel Mill—to make the live shows specia

Yeah, because you have to understand th you lived and died by your ability to perfor You had no records. So either you were goi to be locked into being a bar band or your pe formance level was simply going to be exc

'WE WANTED TO MAKE MUSIC THAT THREADED THROUGH YOUR LIFE AS WELL AS OURS.'

—BRUCE SPRINGSTEEN



ıg enough to where you could slightly tran-
:end your bar band roots and end up doing
ɔcal concerts.

But to do that, to draw 1,000-2,000 people
·ith no album—which is what we did in the
ıte '60s—you had to have a thrilling live
ıow. It was a four-piece band—me, Danny
ederici], Mad Dog [Lopez], Steve [Van
ant]—but you had to be a powerhouse, you
ad to be able to grab people instantaneously
ith music they hadn't heard. It had to be
ıusic that was arranged [to be] very excit-
ıg, and that's what led us into "Rosalita,"
Kitty's Back," "Thundercrack."

Those kinds of songs were actually the final
roducts of long, almost prog-rock things that
did coming out of Steel Mill, where there
ere time changes and arrangement changes.
ɔ they were sort of me bringing what I did
ith Steel Mill into my recording life, with
ıe soul and R&B influences that I used when
first started to record. If you heard "Ros-
ita" and had never heard the record, it still
orks. If you heard "Kitty's Back" and had
ever heard the record, it still works. They
ıst swing and move and excite in a way.

When and why did you decide you were going to perform full-album sets?

It was like, "OK, what can we do that we haven't done?" There were some people who were starting to do it and my audience fundamentally experienced all my music in album form. People took "Born to Run" home and played it start to finish 100 times; they didn't slip on a cut in the middle. It was a different era in the way that people heard and experienced music.

And when we made albums, we took a long time, and we built them to last. The idea is, "There's no stinkers on this thing." And we spent months or years or whatever it took to try to make sure that was so. So the albums play real well, and I think when you hear it [live] you go, "Wow, I can't believe all those songs were on one record," whether it's "Darkness" or ["The Wild, the Innocent & the E Street Shuffle"]. Those are records that are packed with things that have lasted 30-35 years. It simply was an idea of a way to revitalize the show and make it something that was appealing and fun for the fans, but it ended up being a much bigger emotional experience than I thought it would be.

"The Wild, the Innocent & the E Street Shuffle" would seem a challenging task to just go up and whip out onstage.

We knew most of the stuff on "Wild & Innocent." I think we ran over "Wild Billy's Circus Story"—I made sure the guys got much closer to the parts that were on the record. We added a horn section and a string section. We played that in New York City, so it was this very eclectic, colorful, big night of music, and there's only seven songs on it.

1980's double-album, "The River"—that's a lot to tackle.

That was a trip. We had to learn a few things for that. That was basically a rock band record, but it went on for 20 songs. Before you do it, you don't know how it's going to come out. But it worked on the record, and I sequenced the record to feel like a live show. So you have four fast songs and a couple of ballads.

It played real well when we went to play it. It's fun being surprised, learning "Cadillac Ranch" and "I'm a Rocker," which I remember always worked well on the record, and bang, it just whiplashed you onstage. It was, "Oh, yeah, that works great." So we were kind of having a first-time experience the same way the audience was. Those were great, memorable shows.

Any thoughts on what you might do with some of these shows, like a DVD or album set?

We didn't have any plans, we just planned to do it in performance. They've been filmed. I don't know if they've been filmed to put out.

No one in your camp has said anything about it, but this tour has felt really celebratory, with so many milestones. Not to put you on the spot, but does this feel like it might be the last run for the E Street Band?

No. We don't even really think of it. The only thing that came into my mind was a decade ago, when I hit 50, I was onstage in Philadelphia, and you realize, "OK, this is exactly where I want to be right now. I wouldn't want to be any place else." You realize there is a finiteness to it.

We're playing to an audience now that will outlive us. There will be a seed of an audience out there tonight that's just going to outlive the band. But at the same time, the band is very, very powerful right now. And part of the reason it's powerful is that it's carrying a lot of very strong cumulative history. You come and you see 35 years of a speeding train going down the track and you're going to get to be on the front end of it. We look forward to many, many more years of touring and playing and enjoying it.

It has to be very instinctive now after all these years.

They're paying for you to be live, present in full, right tonight at this moment. I think there's always this sense of, if you're 15, 19, 24 or 60, you come and you say, "There's Clarence Clemons and I get to stand next to him like I did 35 years ago." That's the continuity of just still being there, and for us and for the audience that's a powerful thing. It threads your life together and that's what we wanted to do—we wanted to make music that threaded through your life as well as ours.

Some bands crumble under that sort of weight of common experience.

It depends on who you are and how you see it. Some of it is just DNA, your personality and how you were built. This was just something that we were built to do in a particular way. The difficult parts of it took its toll on different people. Every band has had personal difficulties, ups and downs, people fell into bad things, got out of bad things, maybe not as much as some other bands, but we've had our share. We spent a decade apart, and so all of those things are a part of our experience, too.

But I think, particularly when we got back together in the late '90s, everyone realized, "This has been a special part of my life and I want it to continue to be so." And all of the incidental baggage completely sort of got left behind.

I think the band has a sort of unspoken code where people looked out for the other guy. We lost one member through illness [Federici died of melanoma in 2008], but, hey, that's something that happens to you around a certain age. What I was most proud of was my guys were alive 35 years down the road, in good shape. Clarence struggled with some physical things for carrying around all that "Big Man" for all these years, but he's done great on this tour. That was something I was very, very proud of—the band was intact.

What haven't you done that you'd still like to do?

What I want to do is what I'm doing, except I want to do it a little better tonight than I did last night. I want to write some better songs, some more good songs, some songs that feel vital to mine and my audience's life today. We've made records over the past 10 years that have found as integral a place in my fans' lives as any the records from my past days. You come out and a lot of those young kids don't start singing along until they hear "The Rising." I'm just looking forward to doing what I'm doing, looking forward to going out there in an hour and looking into those faces like I've done over the past 35 years. ••••

THE MAN BEHIND THE BOSS

Jon Landau Reflects On Springsteen's Banner 2009

In a 35-year career studded with highlights, 2009 has been one for the books for Bruce Springsteen and, by association, his longtime manager Jon Landau.

Beginning with the Magic tour in October 2007 through the Working on a Dream tour, Springsteen and his E Street Band reported 171 headlining shows that grossed $388,411,273 and sold 4,127,466 tickets in North America and Europe, according to Billboard Boxscore. That doesn't include the one-off events like Bonnaroo in Tennessee and Glastonbury and Hyde Park in the United Kingdom.

"Then we came back here, and they've been doing the individual albums, which has been incredibly rewarding for us, very emotional every night," Landau says. "Then, culminating with Bruce's extraordinary appearance at the Rock Hall of Fame concerts [in New York] and the Kennedy Center Honors coming up in December, for which Bruce is one of the youngest people to ever receive the lifetime achievement award. It's hard to top a year like that."

Great year, yes, and a great decade, particularly in terms of touring. Springsteen is fourth among all acts at the box office this decade, topped only by the Rolling Stones, U2 and Madonna, whose ticket sales are generally well higher than the price of a Springsteen ticket. Springsteen has rung up $869 million and 8,236,586 tickets sold to 264 shows reported since 2000, according to Boxscore.

But rather than trailing off, Springsteen is adding to his glory days as this tour winds down. In one week, he performed at the Hall of Fame show; did two tour stops in Washington, D.C., and Charlotte, N.C.; and played "The Wild, the Innocent & the E Street Shuffle" and "The River" in their entirety at New York's Madison Square Garden on consecutive nights. "Here's a guy coming to the end of a [two-plus-year] tour, and in one week he did five absolutely distinctive and unique performances," Landau says. "This is the time in tours where some people start easing out of it, and he's on fire."

The full album sets seem to have added juice to the tour. Asked if there were any thoughts of releasing some of these performances, perhaps as a boxed DVD or CD set, Landau laughs and says, "Management has thought of that, but I have nothing further to say about it."

As for that "Darkness on the Edge of Town" deluxe reissue package Landau told Billboard about in January, he says, "It's coming. It's still a work in progress."—*RW*

Mixed Tidings

RETAILERS LOOK TO STRONG MUSIC RELEASE SCHEDULE FOR HOLIDAY CHEER

BY ED CHRISTMAN



Here's an early Christmas miracle: Some music merchants are relatively bullish about the holiday selling season. ¶ Yes, the economy still casts a long shadow over consumer spending. And the decline in recorded-music sales so far this year is keeping pace with last year's slide, leaving other distributors and retailers wary of what the final weeks of the year will bring. ¶ Still, the sentiment is quite a contrast from last year, when retailers were talking doom and gloom (Billboard, Dec. 6, 2008), despite record label optimism that later proved to be misplaced. ¶ "Our sales turned positive in September and October, and if you look at Hastings Entertainment historically, if we have a good September and a good October, it will be a good holiday season," says Dan Crow, VP of finance for the Amarillo, Texas-based chain, which runs 150 multimedia entertainment stores. ¶ In its third fiscal quarter ended Oct. 31, Hastings' merchandise sales were up 2% on a comparable-store basis from a year earlier, while video rentals were up 4.1%. ¶ Other merchants also say business started picking up around the same time. In October, Newbury Comics "sold more CDs and DVDs combined than the year before," CEO Mike Dreese says. ¶ Despite continuing economic uncertainty and a stubbornly high unemployment rate in the United States, there are some signs of optimism for the holiday season. The International Council of Shopping Centers is forecasting a 1% comparable-store gain for chain stores. And an American Express survey of card holders found that 10% intended to spend more than last Christmas while another 43% said they would spent at least the same amount.

STRONG SLATE OF NEW RELEASES

Sure to contribute to his holiday season's sales performance is that everyone will be going up against abysmal numbers from 2008, when album sales during the last seven weeks of the year plunged 19% in the United States from the same period a year earlier, according to Nielsen SoundScan.

A strong release schedule is another key factor fueling holiday hopes. A slew of high-profile albums hit U.S. store shelves this week, including Rihanna's "Rated R," Lady Gaga's "The Fame Monster," Adam Lambert's "For Your Entertainment," Shakira's "She Wolf," Susan Boyle's "I Dreamed a Dream" and Birdman's "Priceless."

They join other recent releases that are sure to be on the minds of gift buyers, such as 50 Cent's "Before I Self-Destruct," Bon Jovi's "The Circle," John Mayer's "Battle Studies," Norah Jones' "The Fall," Carrie Underwood's "Play On," Weezer's "Raditude," Jay Sean's "All or Nothing," "Glee: The Music, Vol. 1" and "This Is It," the soundtrack to the movie that has become Michael Jackson's swan song.

Retailers are also banking on other highly anticipated releases that are due before Christmas, including Lil Wayne's "Rebirth," Mary J. Blige's "Hip Hop Soul," R. Kelly's "Untitled," "Glee: The Music, Vol. 2," Juvenile's "Cocky and Confident," Alicia Keys' "The Element of Freedom," Chris Brown's "Graffiti," Eminem's "Relapse: Refill" and Timbaland's "Shock Value 2."

A bit of skepticism about some of those latter titles may be in order, given that expected album releases by U2, Eminem and 50 Cent failed to materialize during last year's holiday season. "Rebirth," Lil Wayne's follow-up to his 2008 blockbuster "Tha Carter III," promises to be one of the holiday season's biggest sellers. But its release has already been delayed numerous times this year.

"I see a Lil Wayne one-sheet and we will see if that comes out," says Carl Mello, head of purchasing at Newbury Comics, who adds that while the release schedule for the remainder of the year looks strong, "it remains to be seen if it all comes out."

An executive at another retail chain is more skeptical. "I will believe Lil Wayne is coming out when I see the product," he says.

In addition to hit product, merchants and label executives say they expect continued robust sales for Jackson and the Beatles, who have sold a combined 9 million units in the United States so far this year, sparked by Jackson's death June 25 and EMI Music's reissue of the Fab Four's catalog in September.

But not everyone is optimistic that holiday shoppers will bring good tidings. Alliance Entertainment president Alan Tuchman says he has low expectations for music because stores are carrying less inventory and devoting less floor space to it. Hastings' Crow says the chain has reduced its music inventory by 20% this year in about 40 of its stores.

Meanwhile, Borders recently completed efforts to reduce music shelf space at its locations. Previously, all of the chain' stores carried about 9,000 titles. But earlier this year, the chai split its stores into four tiers, with some stores carrying onl 50 titles, others stocking 1,300 titles, a third tier maintainin about 6,000 titles and a much smaller group of stores keepin fully stocked music departments with about 13,000 titles.

In addition to the loss of floor space at brick-and-mortar re tailers, music sales are also being pressured by the continue slide in CD sales and the slowing of digital sales growth, accorc ing to a major-label distribution executive. While some in th industry maintain that music is recession-proof, this distribu tion executive argues that it's not in the current environment

Pricing also will be a big factor during the holiday sellin season. Much like last year, some merchants started Black Fr day-themed advertising in early November. By the secon week of the month, merchants like Sears, Kmart and J& Music World were conveying the message that there was n need to wait until Black Friday because their stores were a ready offering low prices.

The Web site BlackFriday.GottaDeal.com has posted info mation about Black Friday sales showing that Best Buy wi price the latest album releases by Norah Jones, Bon Jovi, Ca rie Underwood and others for $6.99 and that Target will se more than 60 CDs at $6.50 each. But the site also shows th not all retailers will be slashing prices on hit CDs, revealin that Kmart will sell CD titles by top artists for $9.99.

As brick-and-mortar merchants gear up for Black Friday, or line merchants appear poised to enjoy strong sales on Thank giving Day, when most of the Black Friday advertising come out, according to Tuchman at Alliance, which does product fu fillment for online merchants.

"Our distribution center is open on Thanksgiving," Tuchma says. "I expect sales to start earlier and last all weekend, so I e pect the sales activity to last longer and produce more sales."

As physical music sales continue to shift to online me chants, Amazon will again be the big winner this holiday se son, Tuchman says.

After Christmas, Universal Music Group Distribution pre ident/CEO Jim Urie says he is expecting huge download sale thanks to massive iTunes gift card redemptions. In past year the download weekly average has been known to grow sharp during January. Apple declined to comment.

COMPETITION FROM MOVIES, BOOKS, GAMES

While big boxes have commonly used music in years past as key holiday traffic driver, its profile will continue to shrink th year, ceding more ground to movies and videogames. Movi and books, in particular, will boast attractive price points th could further distract consumer attention from music.

"Music will have a smaller [footprint] in the hot spots of th store and, more importantly, in the circular," Urie predicts.



Stocking stuffers: Retailers are counting on robust holiday sales of recent releases by (opposite page, from left) LADY GAGA, 50 CENT, WEEZER, CARRIE UNDERWOOD and BIRDMAN.

Indeed, according to BlackFriday.GottaDeal.com, the Wal-Mart circular for Thanksgiving doesn't even include music, even though it prominently features books, movies and videogames.

As the big boxes continue to rely less on music to bring holiday shoppers into stores, bargain-priced Blu-ray players and flat-screen TVs are expected to be the big traffic generators this year. Home entertainment software retailers are hoping that cheaper pricing for Blu-ray players and movies will finally drive sales growth for the format, with BlackFriday.GottaDeal.com showing that Best Buy will offer Black Friday specials on Blu-ray versions of movies like "I Am Legend" and "The Departed" for $7.99. Meijer's will have 24 Blu-ray titles at $9, Target will have select Blu-ray items at $7.99, and Wal-Mart will have 30-plus Blu-ray titles priced at $10.

"It's a good two-prong approach, with Blu-ray hardware and software both priced very promotionally," the head of one retail chain's movie and videogame department says. "Because of this pricing, Blu-ray has to catch hold this fourth quarter."

But a major-label distribution executive says he believes low holiday pricing for Blu-ray is a sign that studios are trying to sell off dead inventory.

"All the retailers have dedicated all this extra space to Blu-ray, taking it away from music, and it's done nothing for them," he says, adding that merchants should put music back in that space.

Beyond Blu-ray, merchants say there will be plenty of Black Friday deals on DVD catalog as well, with some titles available for as low as $1.99. Indeed, once again merchants say movies will own the front of the store, thanks to the pricing promotions that the studios put together for the fourth quarter.

At those prices, even heavily discounted CDs will have a tough time vying for the attention of holiday shoppers.

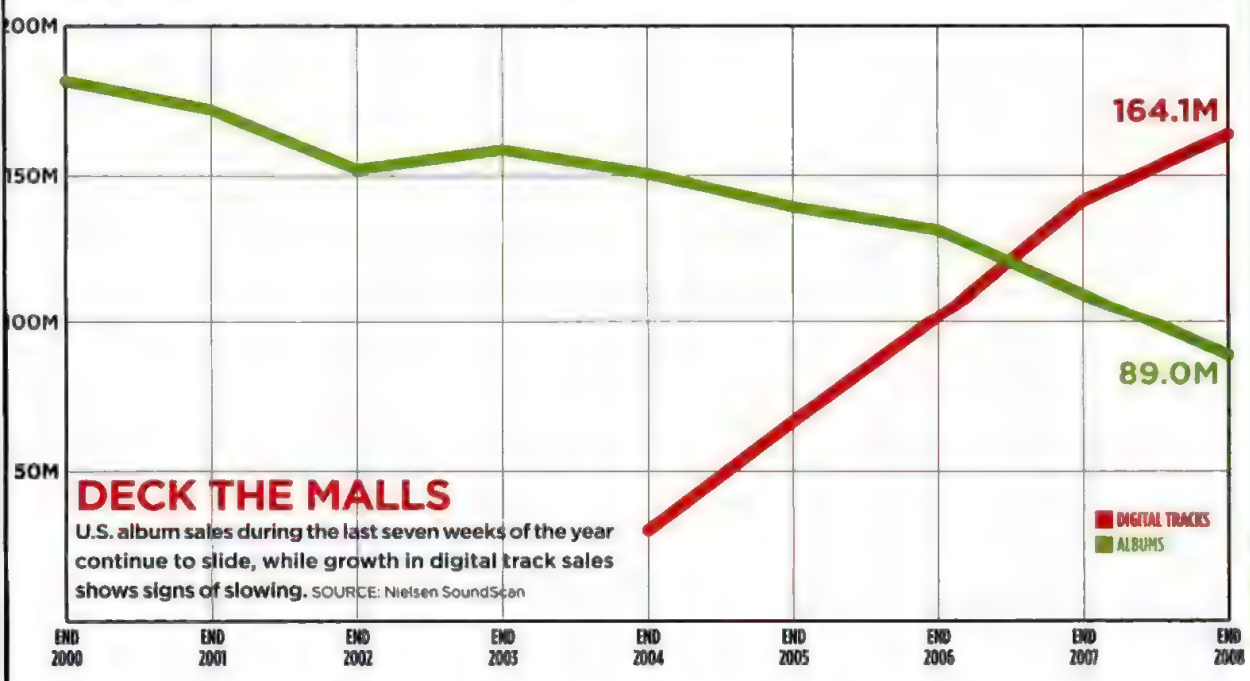
The videogame department will see plenty of traffic too. Activision's "Call of Duty: Modern Warfare 2" will go toe to toe with Nintendo's "New Super Mario Bros. Wii" for sales supremacy. And "Guitar Hero: Van Halen" will be released Dec. 22 and is expected to enjoy brisk Christmas week sales.

On the other hand, merchants say they have been disappointed with sales of "The Beatles: Rock Band." "They should offer a rebate and let us cut pricing so we can get rid of inventory," one merchant says.

Big boxes are also engaged in a knock-down, drag-out price war over books. Amazon, Target and Best Buy are offering hardcover best sellers for $8.99 and $9.99, well below cost.

If the big-box price wars over books and movies continues, a distribution executive predicts further pain for multimedia merchants, which could soon be stuck with two more unprofitable product categories besides music.

He's not alone in that concern. Russ Solomon, founder of now-defunct Tower Records and owner of the Sacramento, Calif., indie store R5, says the ultra-low pricing of best-selling books feels distressingly familiar. "Here you have Target and Wal-Mart moving to wreck the book industry," Solomon says, "just like they wrecked the music industry." ••••



DECK THE MALLS

U.S. album sales during the last seven weeks of the year continue to slide, while growth in digital track sales shows signs of slowing. SOURCE: Nielsen SoundScan

Twice Shy

STUNG BY EXCESSIVE INVENTORIES IN '08, RETAILERS TAKE A MORE CONSERVATIVE APPROACH

of product may be better than having too much for the holiday selling season.

Sources say retailers are becoming more conservative with inventory, something that would normally be a cause for concern. But this time around, distribution execs are sighing with relief.

Last year, music merchandisers loaded up on inventory for the holiday selling season before the economy went south. As the recession deepened, most merchants either didn't realize the depth of the downturn or stubbornly stuck to the belief that music sales were recession-proof.

The result was heavy discounts in December and a high rate of returns the following January, hurting the income statements of labels and merchants.

This year, retailers are already recycling inventory—that is, returning slow-moving titles and/or moving inventory out of overstocked stores into outlets where the merchandise is needed, according to a major-label distribution executive. "When we get into January, we won't have to duck from all the returns," he says. "It's a thoughtful holiday from an inventory-management standpoint."

However, tight inventory could be problematic if there's a last-minute rush from shoppers. If that happens, the beneficiaries will be merchants like [illegible] uct and normally carry a wider breadth of music inventory.

"This year will be a home run for any retailer with inventory on the shelf," Newbury Comics CEO Mike Di[illegible] "We are seeing what's on with inventory at Borders and Best Buy, so we are finally getting the benefits of last man standing."



Open for business: The new Best Buy in New York's Union Square.

CR



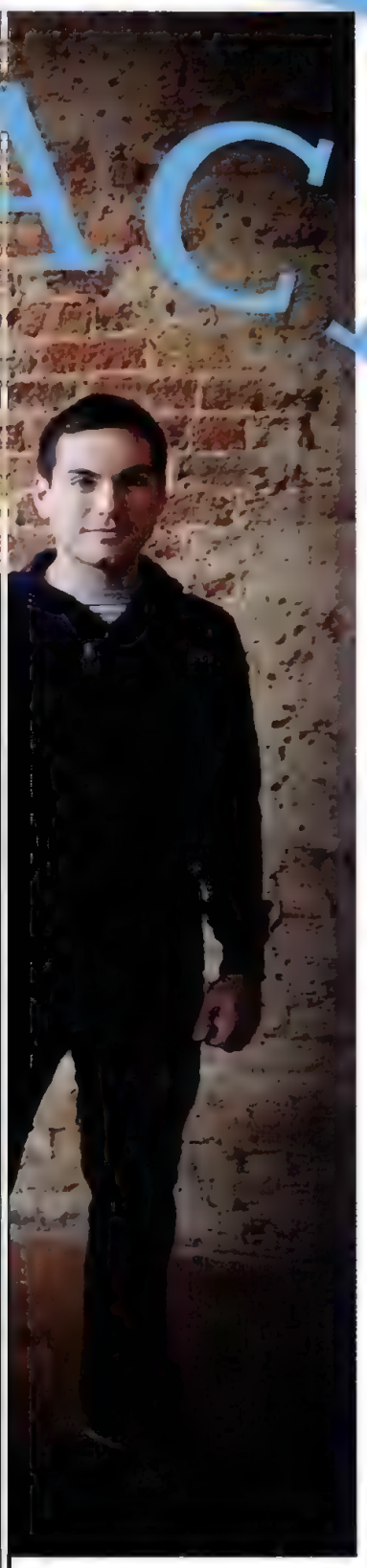
Reign makers: **JUAN DeVEVO, MEGAN GARRETT, CHRIS HUFFMAN, MARK HALL, BRIAN SCOGGIN, MELODEE DeVEVO** and **HECTOR CERVANTES** (from left)

WITH 'UNTIL THE WHOLE WORLD HEARS,' CASTING CROWNS EXTENDS ITS REIGN ON THE CHARTS

BY DEBORAH EVANS PRICE

PHOTOGRAPH BY DAVID DOBSON

POWER PLAYERS



CASTING CROWNS

As the seven members of the Atlanta-based band Casting Crowns settle into the front of one of their tour buses, they are all warm and friendly, eager to share the latest photos of their kids and happenings at their churches. If they seem more like your child's favorite teacher, your next-door neighbor or a local youth group worker, it's because they are. They'd be the first to tell you they are unlikely pop stars—and therein lies their charm.

✚ The act is getting ready to sound-check for an appearance where the band will join Amy Grant, Michael W. Smith and MercyMe at Nashville's Loveless Barn to raise money for the Gospel Music Assn. (GMA). Just a couple of days earlier the group played the Sommet Center, Nashville's downtown arena, drawing an enthusiastic crowd anxious to hear new music from its Nov. 17 release, "Until the Whole World Hears."

✚ Casting Crowns is the top-selling act in Christian music, earning the No. 1 slot on Billboard's Top Christian Album Artists year-end tally for the past two years. The release of "Until the Whole World Hears"—which sold 167,000 copies in its first week, according to Nielsen SoundScan, landing it at No. 4 on the Billboard 200—cements the band's status as the genre's leader. It's a fact that's even more remarkable because the group hasn't yet achieved a crossover hit.

Casting Crowns' 2003 self-titled debut has sold 1.7 million units, according to Nielsen SoundScan, spawning such hits as "Voice of Truth" and "Who Am I." The band followed with 2005's "Lifesong," which has sold 1.2 million units. "The Altar and the Door," released in 2007, has sold 949,000 copies. Along the way, the act has also issued a 2008 Christmas collection, "Peace on Earth," and three live projects.

It's the group's deep connection with the lives of its fans—it literally practices what it preaches—that is behind its consistent success. The members continue to work at their local churches; they schedule recording and touring around their church commitments, making sure they are home for Sunday and Wednesday services. Though such dedication might seem an obstacle to career advancement, it hasn't been for the group. Casting Crowns has won 23 GMA Dove Awards, a Grammy, an American Music Award and numerous other accolades.

"From the outset of their recording career Casting Crowns has remained faithful to their mission as part of the youth ministry of the churches they serve," Provident Music Group president/CEO Terry Hemmings says. "As a full-time youth pastor, [lead vocalist/primary songwriter] Mark Hall lives life with his 400 teenagers and their families each week, and the songs are born of that everyday experience. Such authenticity and purpose provides life-impacting lyrics that truly connects on a deep level with audiences."

CALL TO ACTION

Hall and the rest of the band—Megan Garrett, Brian Scoggin, Hector Cervantes, Chris Huffman, Melodee DeVevo and her husband, Juan—are firm believers in putting faith in action, and that philosophy fuels "Until the Whole World Hears," the band's fourth studio album. "We really want to see believers kind of step out of their chairs, get out of the pews and get involved in what God is doing," Hall says.

One of the new album's most poignant songs, "Always Enough," was written when a member of Hall's church was killed in Afghanistan. "His son, Christopher, is in our middle-school ministry and his wife, Crystal, is a part of our church," Hall says. "We were on the other side of the country and couldn't be there for the funeral. We were on tour and couldn't cancel, so we were stuck. I remember sitting on the bus that night praying with our family and thinking, 'I need to be there for them. Why can't I be there for them?' That's really the message of the song. You can be there for someone, but there comes a point where Jesus just has to be enough."

"At Your Feet" is a worship song that features Cervantes and Juan DeVevo joining Hall on vocals. "Blessed Redeemer" showcases Melodee DeVevo on lead vocals. "The words were written in the 1920s to that hymn and Mark changed the melody to it," DeVevo says of the band's reinterpretation of the classic.

"Until the Whole World Hears" also includes such reinventions as "Joyful, Joyful" and "Glorious Day (Living He Loved Me)" from the hymn "One Day." "That song is basically about the life of Jesus," Huffman says of "Glorious Day." "When you have a song like that where you don't really sing about any of your own troubles, you are just singing every word about Jesus, people's hands go up and it's amazing to see everybody's reaction when you play it live."

Hall enjoyed experimenting with the classics. "You can really do a lot of cool things when you are rearranging hymns," he says. "With the song 'One Day' and 'Blessed Redeemer,' those are songs that people aren't going to sing much anymore, but those lyrics are strong. I grew up with the hymnbook. That's all I knew, so it's cool to bring them back."

THE POWER OF THE CHRISTIAN CONSUMER

At first, when the group came together, it looked like Casting Crowns had all the odds stacked against it. It has seven members, more than the average band. Frontman Hall was an over-30 youth pastor, and the act was being produced by Mark Miller, lead vocalist for the veteran country group Sawyer Brown, who didn't have a track record in Christian music. He had just launched the Beach Street Records imprint and partnered with Provident Music Group.

"He picked an unusual path—he waited until his career should have been over," Miller says of Hall's late entry into the music business. "Then you hook him up with a country guy that produces the record and everything shouldn't work. Everything that we do is so unorthodox; it just shouldn't work, including the numbers. That's when I attribute 100% to God's provision."

However, what might not have looked like it added up on paper began adding up at the cash registers. "All our CDs have three elements," Hall says. "You're always going to hear, 'God loves you, he's pursuing you'—and you're going to hear the gospel."

The success of Casting Crowns also demonstrates the power of the Christian consumer. "Believers buy groceries and they buy CDs," Hall says. "They buy all kinds of stuff."

And although the band hasn't had a crossover hit, Miller thinks Casting Crowns has mass appeal. "People buy their records that don't buy Christian records," he says. "People go to their concerts that don't necessarily go to Christian concerts. You don't sell that many records just to the Christian community. You aren't going to do those kind of numbers."

The band admits to feeling pressure to succeed with each successive release. "You can play it off like you don't feel it, but who doesn't want to be liked?" Hall asks. "There is definitely a lot of pressure that people are expecting something now. I tell myself constantly that if God wants us to keep writing songs, he'll keep giving us songs, and I have to remind myself that a lot."

Thus far, it doesn't look like Hall and the band need worry. A presale campaign has been going well, and the title track has been blazing up Billboard's Hot Christian Songs chart, sitting at No. 2 for a fourth straight week and selling 53,000 downloads, according to Nielsen SoundScan.

Hall says the group was late in finishing up the album, so there wasn't any advance music to listen to at first—initially retailers were just selling air. "A lot of Christian retailers and mainstream retailers just believed in us. To us, it's such an encouragement that they decided, 'Hey, we believe in what you do, so we're going to just sell it,' " he says. "People appreciate what we do and they know if we're going to make a record, we're not going to just make noise. We're going to talk about things that matter, and we've seen a lot of trust with our industry."

Miller says that trust is based on Casting Crowns' track record. "The message is real. Mark Hall makes no bones about who they are and what they sing about and he never has," he says. "Even if you are a believer or a nonbeliever, you respect that and you are drawn to that honesty. When I go to their concerts, I walk around and I want to see who is there and I see everything from a family of six to kids with fishhooks in their eyebrows. You see a little bit of everything and that's mainstream, that's middle America buying albums."

CONNECTING ONLINE

The band stays connected to middle America through an interactive Web site that features videoclips, blogs from the band members and their crew, and Twitter. "It's a great tool to have," Juan DeVevo says.

Provident Label Group senior VP of marketing Ben Howard agrees. "Our new CrownsFans.com Web site is focused on the relationship with fans of Casting Crowns' music, ministry and message," he says. "It will be a media-rich site filled with fan features including extensive video, the band's entire discography and exclusive content."

In addition, Casting Crowns was a featured act on Yahoo Early Edition, which streamed the record for seven days before the release date.

According to Howard, fans can use Twitter, Facebook and e-mail to send links to their favorite songs, which are being streamed on CrownsFans.com. The band's entire catalog of music, as well as all the video from live DVD releases, is also available for streaming.

Hall is particularly active and revealing on Twitter: When someone corrected his spelling on a recent tweet, he responded "You've officially picked on a dyslexic. Now go kick a puppy! :)"

"I'm dyslexic and have ADD and I'm a poster kid for all those things, so it makes our experiences on the stage very adventurous," he says. "You never know what's going to happen." During the Nashville arena show, he warned the audience that with his ADD, he might forget the words to the songs he wrote. Pointing to the stage in front of him, he said there was a teleprompter with his lyrics, but being dyslexic he couldn't read them anyway.

He's even enlisted his Twitter followers in a weight loss challenge he's calling "Casting Pounds." "All of us are signing on to a weight loss challenge," Hall says. "We've done it on Twitter and if you want to follow, the challenge is out. We're hardcore into that now."

Howard expects the band's fall tour to help drive sales of the new CD. The 40-city the Whole World Hears tour wraps up Dec. 4, and to date 125,000 fans have attended, according to the label. That's also reflected in the band's live DVD sales: The RIAA has certified "Live From Atlanta" and "Livesong Live" platinum and "The Altar and the Door Live" is certified gold.

Fans will see a different tour lineup for Casting Crowns this time out; for Scoggin, replacing longtime drummer Andy Williams (who exited to join his wife's band Soul Sister Sally) has meant an opportunity to become part of an organization he'd long admired.

"I've known Mark and the band for several years now, but the cool thing about being a part of Casting Crowns is it's not just a band. It's a group of people who are the real deal, who are really living it seven days a week—not just tour buses and catering, but churches, people and ministries," he says. "So it's been a real honor to use some of the gifts that God has given me—communicating and making disciples of people. It's been a real blast."

SOUL FOOD

CASTING CROWNS TEAMS WITH CHRISTIAN RETAILER FOR CHARITY PRESALE PROMOTION

For every copy of Casting Crowns' new album "Until the Whole World Hears" presold through Family Christian Stores' Web site or one of the chain's 294 brick-and-mortar locations, the retailer is donating 10% of the purchase price to feed children in Haiti through the James Fund.

Launched by Family Christian Stores in 2003, the James Fund is a nonprofit foundation that aids widows and orphans. "We're selling the idea of a great album and the reputation of an incredible band," says Steve Biondo, president of the James Fund, which will be working with the charity World Vision on the Haiti project.

Biondo says Family Christian's largest presale was Casting Crowns' previous album, "The Altar and the Door," which sold 28,000 before street date. "We've already exceeded that number," he says of the current presale, which began in early August. "We project to more than double the previous record level of presales."



Helping hand: Family Christian Stores teamed with Casting Crowns on a presale for charity.

Casting Crowns lead vocalist Mark Hall says the band is ha[ppy] to see CD sales benefiting such a worthy cause. "They are very m[ission]-minded and they always want to do something with presa[les] so that we can help people," he says. "With the last record, we [sent] CDs to the troops overseas." —*DEF*



SNOW IS FALLING
The Clipse returns with its Columbia debut

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NO MORE RUNNIN'
OK Go leaves the treadmills behind

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Thalía bares all on an intimate live set

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Ticketmaster helps drive Bon Jovi album sales

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THE BOYS ARE BACK
'X Factor' boy band JLS makes waves

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MUSIC

R&B BY MARIEL CONCEPCION

DR. FEELGOOD

Embraced By The Hip-Hop Community, Robin Thicke Continues To Croon About Sex And Love

For perhaps the first time in history, a Caucasian soul singer who once rocked hippie hair and whose father portrayed a TV dad on an '80s sitcom was ballsy enough to adopt a celebrated rapper's lyrics and make a love song out of it—and his effort is winning praise.

On his upcoming fourth solo effort, "Sex Therapy," slated for a Dec. 15 release on Star Trak/Interscope Records, Robin Thicke took lines from Rakim's "Mahogany" and laid them atop a sample of Al Green's "I'm Glad You're Mine" for a track titled "Mrs. Sexy."

"When I played it for Jay-Z, he was like, 'First of all, who do you think you are with Rakim's lyrics?' " Thicke jokes. "But I'm doing it totally out of respect for the great Rakim. I'm bringing his lyrics to a new generation because everybody should know how amazing he is."

Thicke—who previously collaborated with Lil Wayne, Busta Rhymes, 50 Cent, Pharrell and Rick Ross, among others—has long embraced the hip-hop community, and the affection has been reciprocated. Guests include Snoop Dogg, Kid Cudi, Lil Wayne protégé Nicki Minaj, Jay-Z and the Game. R&B cohorts Estelle and Jazmine Sullivan also appear on the album, while Polow Da Don, Teddy Riley, Dre and Vidal, and Jeff Bhasker are among the producers, marking the first time Thicke and longtime collaborator Pro Jay have turned over the controls.

"You have to believe that it has something to do with him being a good artist and his music being legit," manager/A&R man Neil Jacobson says. "He doesn't make hip-hop music, but it's a common gene there for him. When Lil Wayne heard 'Shooters,' he reached out and jumped on the track. Robin also has Andre Harrell, one of the most special people in the music industry, mentoring him. This results in [Thicke] having his finger on the pulse of the hip-hop and R&B community."

Other tracks on the album—which is available as a 12-song, more dance-driven set titled "Sex Therapy: The Session" or a pricier 17-track, ballad-heavy version titled "Sex Therapy: The Experience"—include "Diamonds" featuring the Game, in which Thicke shouts out the likes of Queen Latifah and Keyshia Cole; "Shakin It 4 Daddy," featuring Minaj, which will be serviced to radio and club DJs in the coming week; and the title track, which is No. 54 on Billboard's Hot R&B/Hip-Hop Songs chart.

Oddly enough, in comparison with his previous sets, Thicke describes this album as having more of a "popular" sound. "In the past I've always held on a bit too tight—I wanted to write and produce all the music and I always wanted it to be so different. But, with that mentality I think I might have lost a little bit of the fun," he says. "With this album, I really just wanted to go back to what makes me happy and what is fun and just let it happen. As a result, the people that like radio and popular music might think this album is probably not bad."

In the same vein, the modest Thicke recently collaborated with new artist Leighton Meester from "Gossip Girl" fame, appearing on the first single from her Time Act/Universal Republic electro-pop debut album, "Somebody to Love."

"They called me and asked if I'd be interested in doing the song with her. I checked it out and thought it was a really good song," Thicke says of the collaboration. "It was a fun, cute, young pop song and I wanted to get in front of that audience to help them recognize my music and my new album when it comes out. So, it worked out for everybody."

Thicke is also featured on the new R. Kelly "Untitled" album, on a track titled "Pregnant" alongside Tyrese.

Thicke is currently on a promotional tour and will embark on an official tour early next year close to Valentine's Day, Jacobson says. The singer is also delving into the fashion world: He's part of a campaign with Hugo Boss for the launch of its latest cologne, Hugo Element, according to Interscope head of marketing Dennis Dennehy. Plus, Thicke has landed a role in an animated film that will premiere next year.

But in the meantime, he will keep reveling in his acceptance by the hip-hop community, calling the genre "no bullshit—it's all about keeping it real. For a white kid whose dad was on 'Growing Pains'—if he can work with Wayne and Busta and Ross and 50 and seem real, then he must be real." ••••



The doctor will see you now: ROBIN THICKE

LATEST BUZZ

>>>BONNAROO PRESALE BEGINS
The ninth Bonnaroo Music and Arts Festival will be held June 10-13 on its usual site in Manchester, Tenn. The first round of ticket presales began Nov. 27; a lineup announcement is expected early next year. Ticket information can be found on Bonnaroo.com. As first introduced last year, the initial batch of tickets can be purchased for five installments of $50 until midnight Dec. 31. More than 10% of the tickets for the 2009 festival were sold on layaway.

>>>McCARTNEY, STARR TO DUET
Ringo Starr is joined by his former Beatles bandmate Paul McCartney for a duet on "Y Not," the drummer's forthcoming solo album due Jan. 12 on Hip-O Records/Universal Music Entertainment. The album also includes vocal turns by Joss Stone, Ben Harper and Richard Marx as well as musical and songwriting contributions from the Eagles' Joe Walsh, Benmont Tench of Tom Petty & the Heartbreakers, Dave Stewart, Glen Ballard and Van Dyke Parks, among others. Other album tracks include "The Other Side of Liverpool," an autobiographical song exploring Starr's pre-Beatle days where he encountered poverty and violence in his hometown.

>>>KINGS OF LEON, GREEN DAY WIN WOODIES
Kings of Leon won the Woodie of the year and Green Day took home the best performing Woodie at the 2009 mtvU Woodie Awards, which united a cross-section of established and breaking acts Nov. 19 at New York's Roseland Ballroom. Although neither band was in attendance, Green Day's Billie Joe Armstrong, Mike Dirnt and Tré Cool accepted their award by video. Presenter highlights included Fall Out Boy's Pete Wentz, pop duo 3OH!3, Asher Roth, Will.i.am and surprise guest Cyndi Lauper. The Woodie Awards air Dec. 4 on MTV Networks.

Reporting by Jason Lipshutz and David J. Prince.



RAP BY GAIL MITCHELL

On The Rebound

The Clipse Eyes A Fresh Start With First Columbia Album

Between label setbacks and its ex-manager's legal case, rap duo the Clipse has weathered its share of drama. Instead of wallowing in self-pity or anger, however, the brothers (Gene "Malice" and Terrence "Pusha T" Thornton) are reveling in the fresh start afforded by their third album, "Til the Casket Drops" (Re-Up/Columbia, Dec. 8).

"We've come through the fire," Malice says. "Thanks to our fans, we're still here."

"Til the Casket Drops" revisits the drug and crime themes the Clipse lyrically addressed to critical acclaim on its first two albums. But whereas 2002's "Lord Willin' " was more easy-going and 2006's "Hell Hath No Fury" was much darker, "Casket" strikes a balance between those two moods.

Peaking at No. 27 on Billboard's Hot R&B/Hip-Hop Songs chart, its lead single, "I'm Good"—produced by longtime collaborator Pharrell Williams (half of the production duo the Neptunes)—captures the pair's survivor spirit. Chosen to build on the "Good" momentum is the head-bobbing hood anthem "Popular Demand (Popeyes)." Featuring fellow rap stalwart Cam'Ron, the mixshow track was also produced by Williams. Additional guests include Keri Hilson on "All Eyes on Me" and Kanye West on the project's setup single, "Kinda Like a Big Deal."

Meanwhile, the Clipse go dark and gritty with "Door Man," where Pusha T raps, "If the good die young, then the greats go to jail . . . I miss my Tony." The verse references former manager Anthony Gonzalez, who recently struck a plea deal on a federal drug conspiracy charge and is due to be sentenced in January. The duo is now managed by Steven Victor for William Victor Management and Yaneley Arty.

"This album is full of unhandcuffed drive and energy," Pusha T says of "Casket," which also features production by DJ Khalil and Sean C & LV. "We popped out of our usual element with the Neptunes, but it still has all the realness the Clipse are known for."

After an Elektra debut album was shelved in the late '90s, the Virginia Beach, Va., natives hit No. 1 R&B/hip-hop pay dirt with their 2002 Star Trak/Arista bow, "Lord Willin'." But the pair's momentum was halted in 2004 when its second album, "Hell Hath No Fury," got caught up in Arista's merger into sister label Jive Records. Owing to contractual stipulations, the Clipse stayed with Jive while the Neptunes' remaining Star Trak roster moved to Interscope.

An agreement was reached in 2006 for the Clipse to release "Hell" on its own Re-Up Records through Jive; a year later the duo left Jive and signed with Columbia. To date, "Lord Willin' " (featuring hit singles "Grindin' " and "When the Last Time") has sold 959,000 copies, according to Nielsen SoundScan. "Hell" stands at 205,000 units.

The chief element of Columbia/Sony Music's marketing push behind "Casket," Columbia VP product marketing Liz Hausle says, is the company's first apparel alliance with retailer Downtown Locker Room. The partnership will roll out an exclusive line of "I'm Good" Clipse T-shirts in its 70 stores during release week. The storewide campaign encompasses prime window space, banners tying in the album with the T-shirt line and a promotional mixtape CD. The T-shirt is separate from the Clipse's own Play Cloths apparel line. Celebrating its one-year anniversary, that brand boasts such fans as Jay-Z and Lupe Fiasco.

On the Clipse's immediate schedule are several high-profile appearances: the Bayou Classic in New Orleans (Nov. 28), mtvU's Woodie Awards (airing Dec. 4) and the "106 & Park" New Year's Eve bash on BET ("106 & Party"). A major 2010 tour is also being planned.

"The machine is there now and it's rolling in our favor," Malice says.

Pusha T adds, "It's fresh; no drama, no chains. This is our victory lap."

ROCK BY JASON LIPSHUTZ

OK, THEN

OK Go Hops Off The Treadmill And Heads Into The Wild

In the music video for "WTF," the first single from OK Go's upcoming album "Of the Blue Colour of the Sky," the pop-rockers use a single take in front of a green screen to capture a dizzying palette of slow-fading colors. While the innovative clip recalls the hugely successful treadmill video for 2006's "Here It Goes Again," the song's fuzzed-out funk and odd time signature hint at a more experimental approach for the act's third full-length.

"There's nothing more boring than making the same record over and over," vocalist/guitarist Damian Kulash says.

"Sky," due Jan. 12 on Capitol Records, is a collection of offbeat pop tracks that departs from the band's catchy rock sound of past hits like "Get Over It" and "A Million Ways." "[The album] is more melancholic, and I love it. I'm so much more proud of it than anything before it," Kulash says.

For the follow-up to 2005's "Oh No," Kulash, bassist Tim Nordwind, keyboardist/guitarist Andy Ross and drummer Dan Konopka recruited producer Dave Fridmann (MGMT, Thursday) for a more "spacious, surreal" sound. The album was recorded in two-week intervals from October 2008 to May 2009 and OK Go traded off studio time with the Flaming Lips at Fridmann's secluded Tarbox Road Studios, a converted Amish barn in upstate New York.

The band emerged with what Kulash describes as a "wintery, dark record," with tracks like "Skyscrapers" and "All Is Not Lost" showcasing a slower, more falsetto-driven sound. Although the band is not expecting a radio push for "WTF," a Nov. 10 iTunes exclusive premiere of the song and video helped "warn people that something weirder is coming out," as Kulash puts it.

OK Go plans to release mul

GLOBALPULSE

EDITED BY TOM FERGUSON



>>>RAW POWDER
It's been said that old dogs can't learn new tricks, but legendary Australian hard rock quintet Powderfinger is out to prove that anyone can adapt.

The Brisbane band channeled Twitter's promotional power to build a head of steam ahead of its seventh studio album, "Golden Rule" (Universal Music), released Down Under Nov. 13.

On Oct. 2, the group played free "guerrilla" gigs in Brisbane, Sydney and Melbourne, leaking news of each through Twitter just 25 minutes before showtime. Some 2,000 spectators rushed to each performance, says the band's manager Paul Piticco. "We were completely blown away by the numbers that were waiting there to greet us," he adds.

In the seven days following the shows the band's Twitte following shot up from 1,80(to 6,000. "Twitter was per fect for this campaign," say Carney Nir, Sydney-base new-media manager for the band's management team Secret Service. "It allowed u to make spur-of-the-momen decisions. And the medi came along for the ride."

Powderfinger has sold mor than 2 million albums in Aus tralia, according to Universa The band is booked in Aus tralia by Village Sounds, i North America by Creativ Artists Agency and in the res of the world by Helter Skelte Universal Music Publishin represents the act in Australa sia; publishing is copyrigh


Here they go again: OK GO

iple videos as a key part of the ollout for "Sky." After the clip or "Here It Goes Again" ushed the song to No. 38 on ne Billboard Hot 100 and net- ed a Grammy Award for best hort form music video, the and realized that videos could e an inventive—and inexpensive—means of promotion.

"Videos were understood as a medium of art and advertising, but the bottom fell out on the advertising side," Kulash says. "But most artists still want to create something cool. If we have the opportunity to do something fun and crazy, we'll do it."

OK Go's visual artistry will carry over to a performance at the Design Miami international fair in December, in which the band will use customized Gibson guitars that project laser lights on a video wall. The appearance of the new track "Shooting the Moon" in the "Twilight: New Moon" film and on its soundtrack rounds out a carefully planned marketing strategy.

"This is the band's third record, so there's not a lot of new-hot-thing stories. You have to find your fans and reintroduce yourself," Capitol VP of marketing Meg Harkins says. "Coming out with a video for 'WTF' eight weeks before the release gives us the proper platform to reintegrate the band into the marketplace."

With a European tour lined up for January and an Asian and U.S. trek soon to follow, OK Go is ready to change people's perceptions of it. "We're not going to duplicate ourselves in any way. There won't be a video of us on elliptical trainers," Kulash says. "We just want to be the band who does weird stuff." ••••

ontrol for all other territories.

"Golden Rule" is available lobally through iTunes; Piticco ays an international physical ollout is being prepped. Powerfinger will tour internationlly in late spring and summer f 2010. *—Lars Brandle*

>>>STELLA ONGS

Being 'accessible' is not omething I set out to do," omposer Karl Jenkins says. owever, his new seasonal ork for choir and orchestra, Stella Natalis," maintains his eputation as one of Britain's ost popular contemporary omposers.

The EMI title was released ov. 2 in the United Kingdom, ey European markets and apan, with the United States llowing a day later. The new ork, the 64-year-old Welshan says, "is a delivering of e Christmas message—in a ore humanist way." Jenkins ill tour U.K. cathedrals Nov. 8-Dec. 22.

The album comprises "Stella atalis"—Jenkins' 12-song suite r choir and orchestra—alongde reworkings of Christmas arols from around the globe. Soloists include British trumpeter Alison Balsom and soprano Kate Royal. "Technically and emotionally, Alison is simply the best trumpeter there is," Jenkins says, "and Kate's word painting is so evocative."

"Stella Natalis" features lyrics from the Old and New Testament and Zulu culture. That sort of global mix, Jenkins says, "is something I am addicted to. My [2008 release] 'Stabat Mater' had a lot of Middle Eastern text."

Jenkins' biggest-selling album to date, 2000's "The Armed Man—A Mass for Peace" (Virgin), has sold more than 150,000 copies in the United Kingdom, according to the Official Charts Co.

—Hazel Davis

>>>LUZ SALUTE

November has been a special month for Spanish pop singer Luz Casal: Not only did she receive rave reviews for two shows Nov. 11-12 at Paris' Châtelet Theater, on Nov. 13 she picked up France's highest cultural honor, the National Order of Arts and Letters.

Casal has long been a favorite with French audiences, and her 15th and most recent album, "La Pasión" (EMI/Blue Note), is a top 20 album there. She has said the project fulfills her dream of releasing an album of Latin American boleros from the genre's '40s-'50s golden age. Casal first received overseas attention in 1991 when she recorded the bolero "Piensa en Mí" for the Pedro Almodovar movie "Tacones Lejanos."

"La Pasión" is "a really significant release," EMI Music Spain director Simone Bosé says. "Luz treats the boleros with emotion and respect. She doesn't update the themes of love and loneliness, but recreates them with their original atmosphere."

The 12-song set peaked at No. 3 on Spain's Media Control chart one week after its Sept. 29 release. It was issued Oct. 12 in France and other leading continental European markets, as well as Mexico and Israel. Casal's Paris shows followed dates in Spain, Belgium and Greece in August and September, booked through Limac Producciones.

—Howell Llewellyn

6 QUESTIONS with THALÍA

by LINILA COBO

With careers in music and acting, a syndicated weekly radio program, a TV show (on the V-Me network) and multiple lines of clothing and accessories to her name, Mexican star Thalía is much more than just a singer. But on her upcoming live album "Primera Fila," Thalía seeks to showcase her voice. The set, Thalía's first on Sony Music Latin after years with EMI, is part of the label's "Primera Fila" (First Row) series of live recordings and features Thalía performing with a 12-piece band. Set for release Dec. 1, "Primera Fila" will be sold as both a CD and a DVD. Additionally, a 45-minute documentary will air as a special on Televisa and Univision along with some of the live performances.

1 Where did the idea for this album come from?

I always wanted to record a live album, using great musicians and with challenging songs. Nearly two years ago, we got a call from [former Sony Music Latin president] Kevin Lawrie, who was at the taping of Vicente Fernandez's "Primera Fila." Kevin called Tommy [Mottola, Thalía's husband] and said, "This is exactly what I think Thalía should do." And Tommy said, "Don't tell me. She's been talking about it for years." I then met [Sony Music Latin VP of A&R] Paul Forat and [producer] Aureo Baqueiro, who I've known since I was 14 years old. This group of people was totally in synch with this dream and took it to the next level.

2 This is so different from your previous performances and recordings. Would you really have done it before?

It wouldn't have been the same album five years ago. This album found me at a moment in my career where I've done everything. I've been a singer, a dancer, an interpreter, everything. Being a mother [of 2-year-old Sabrin] has changed my core. And also, two years ago, I contracted Lyme disease, and that broke my life structure. I had to stop and ask myself, "What do you want? What makes you happy?" It liberated me of all my preconceptions, of everything my name means. And the Thalía who spends time at home with a ponytail and who goes out for pizza in her jeans is the same person that's on that stage.

3 In the documentary, you mention that your singing abilities have been questioned.

It was amusing to share that skepticism because it's been voiced. I've sung from the most "pop" songs to deep ballads. I started my career at 7 years old, singing from town to town. I've worn every outfit imaginable, I've danced every choreography, I've been set on fire. Everything. But as a singer, I did need to interpret songs with weight and depth and structure that opened up another part of me. It doesn't mean that what I've done wasn't important, but at this very moment, I'm the person you see on "Primera Fila."

4 You sold a lot of albums when the market was at its peak. Are you prepared for the lower sales of today's market?

The album has become a promotional tool to enable you to be in contact with your fans, to continue to grow and develop your career. But if you think you're going to make money selling albums, you're on another planet. First of all, where would you buy it? Those spectacular music stores are gone. And culture has become disposable. There's no longer that culture of following an entire album. What I want to do is take this DVD—this small stage with great musicians—and re-create it on tour. Allow people to almost rest their elbows on the stage.



5 Did you feel naked performing without the usual bells and whistles?

You have no idea what I felt those two first rehearsal days. I was trembling, my hands were freezing. I was so nervous about being so vulnerable for the first time and having people see me as I am. But I think being so nervous allowed me to go beyond my limits. I never doubted myself, because the stage has been my school.

6 You include a duet with Joan Sebastian—written just for you—and a duet with newcomer Pedro Capó. Was anything left off the album?

We did everything we planned. But it's important to underscore: I prepared very hard. I took voice lessons for six months with Celine Dion's teacher. I physically prepared with a workout routine. I rehearsed the songs to death. ••••

ALBUMS

POP

TORI AMOS

Midwinter Graces
Producer: *Tori Amos*
Universal Republic
Release Date: *Nov. 10*

With past references to "the little g," the incriminating questions of "God" and a penchant to debate spiritual issues, Tori Amos hardly seems the type to make a holiday album. But the Methodist minister's daughter rarely ceases to surprise. Her latest release, "Midwinter Graces," is a typically provocative—in the best possible way—entry in the yuletide canon. Amos reaches deep into the world of carols for ancient and less obvious fare that she subsequently recasts on string-laden songs like "Candle: Coventry Carol," "Jeanette, Isabella," "Holly, Ivy and Rose" (which features her daughter, Natashya) and "Emmanuel." The lush, big band-styled "Pink and Glitter" is the most interesting of Amos' five originals, though on the album-closing "Our New Year," she appears to express hope, but not expectation, for a messianic visitation.—*GG*

ROCK

SWITCHFOOT

Hello Hurricane
Producers: *Mike Elizondo, Switchfoot*
Lowercase People/Atlantic
Release Date: *Nov. 10*

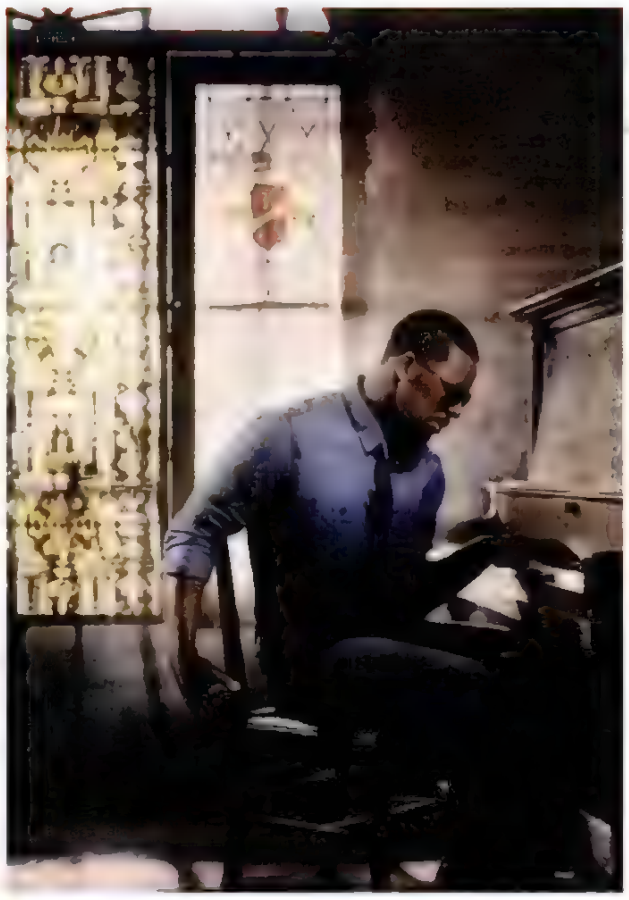
After establishing a berth at mainstream radio with "Dare You to Move" (from its 2003 album, "The Beautiful Letdown"), earnest San Diego rock band Switchfoot hasn't quite managed to complete its crossover from the Christian-music scene that first embraced the group. The band's latest release, "Hello Hurricane," may (and should) change that: It's a sleekly presented modern-rock album with no shortage of bruising guitars or catchy choruses. Like much of U2's work, these songs wrap a faith-based message in a secular package. Switchfoot produced "Hello Hurricane" with Mike Elizondo, and the album's varied arrangements reflect his diverse résumé. On "Needle and Haystack Life," singer Jon Foreman works his breathy croon over surging pop-punk guitars; "This Is the Sound" has a brutish, heavy-metal vibe; "Enough" rides a percolating art-folk groove; and "Bullet Soul" could be something by Swedish garage rock band the Hives.—*MW*



THEM CROOKED VULTURES

Them Crooked Vultures
Producers: *Them Crooked Vultures*
Interscope Records
Release Date: *Nov. 17*

With Queens of the Stone Age's Josh Homme on guitar/vocals, Foo Fighters' Dave Grohl on drums and Led Zeppelin's John Paul Jones on bass/keyboards, Them Crooked Vultures' self-titled debut comes with a high pedigree and even higher expectations. Like Monsters of Folk (Conor Oberst, Jim James, M. Ward and Mike Mogis), this rock supergroup delivers by drawing upon each member's talents and creating a sound that's refreshingly singular and remarkably fun. "Them Crooked Vultures" features technically polished, bluesy guitar-driven bar rock, with the song "Mind Eraser, No Chaser" and first single "New Fang" relying on start-stop tempos and punishing solos. While Jones adds depth on bass and Grohl's drumming is predictably top-notch, Homme commands the spotlight throughout the album with sexually charged yet haunting vocals. "I don't need a reason, baby/Put your arms around me," he sings on "Caligulove" before an unexpected keyboard solo sweeps the track in a different direction. The set may be a one-off experiment, but the band's chemistry points to a potentially bright future with this star-studded lineup.—*JL*





R. KELLY

Untitled
Producers: *various*
Jive
Release Date: *Dec. 1*

Outside of the hits "Same Girl" and "I'm a Flirt," R. Kelly's last album in 2007, "Double Up," was a guest-heavy exercise in boredom. But the singer/songwriter redeems himself on his newest release, "Untitled." Predictably, sex and love are both displayed in ample measure. But this time around, Kelly eschews the interplanetary sexcapades of "Double Up" for fewer cameos and more down-to-earth fare. Beyond top 10 lead single "Number One" (featuring Keri Hilson), the album is signature Kelly: fantasy-filled romps, club jams and heartfelt ballads brought to life by the singer's ear for catchy beats and melodies and mood-setting lyrics. Leading the charge are the playful "Echo" (abetted by Kelly's sexy yodeling) and "Whole Lotta Kisses," the lively "Be My #2" (a nod to his stepping roots) and the emotionally sincere ballads "Religious" and "Elsewhere." The one constant throughout: Kelly's soul-dripping tenor. With 18 years and counting under his belt, the singer/songwriter reminds us why he remains an R&B force.—*GM*

RAP

WALE

Attention Deficit
Producers: *various*
Allido/Interscope
Release Date: *Nov. 10*

Washington, D.C., rapper Wale owns the distinction of being the most well-rounded of hip-hop's latest class: He packed quirky smarts into last year's "Seinfeld"-themed "The Mixtape About Nothing" before splashing onto radio with the hook-laden Lady Gaga collaboration "Chillin'." He continues to show his range on "Attention Deficit," his long-delayed yet sonically dazzling proper debut. Working with an all-star list of producers, Wale sounds as comfortable on indie fare like the Dave Sitek-produced "TV in the Radio" as on sizzling stereo-bangers like Cool & Dre's "World Tour." His lyrical themes also cover a lot of ground, from the lothario come-ons of "Pretty Girls" to the cautious tale of superficiality told on "90210." Luckily, Wale never spreads himself too thin on "Attention Deficit" and maintains the urgency of his mixtapes to ensure that the set contains little filler. With an immediate likability and a penchant for innovative pop music, Wale could soon reach Kanye West-esque heights of artistic and commercial viability.—*JL*

LATIN

ALEJANDRO SANZ

Paraiso Express
Producer: *Tommy Torres*
Warner Music Latina
Release Date: *Nov. 10*

The sound of Spanish pop star Alejandro Sanz's new studio set, "Paraiso Express," is more melodic and commercial than his past two, more ruminative efforts—and this is a good thing. Sanz wrote most of the new songs at the piano, and it shows on tracks like "Sin Que Se Note," which conjures vintage Elton John in its big choruses and melodies. Sanz's quirky, inventive side is heard on the reggae-tinged "Mala," with its punctuated guitars—a mix of flamenco and rock—and on the moody "Lola Soledad," a kind of vampy tango imbued with melancholia and awash in a multiplicity of surprising arrangements. The songs on "Paraiso Express" veer in many directions, from solo piano to walls of electric guitar to a predilection for the Hammond B-3 organ. The least surprising track is the bilingual single "Looking for Paradise," which features Alicia Keys. Take it as the light sorbet that cleanses the palate before a gourmet meal.—*LC*

R&B

MELANIE FIONA

The Bridge
Producers: *various*
Universal Motown
Release Date: *Nov. 10*

Although the release date of her debut album, "The Bridge," was pushed back numerou times, singer Melanie Fion didn't miss her opportunity fc greatness. On the set, Fion brings the same sultry vocal and self-assured antics ato soulful instrumentation tha fans fell in love with on the firs



ANNIE

Don't Stop
Producers: *various*
Smalltown Supersound
Release Date: *Nov. 17*

Working with a host of producers on her second release, "Don't Stop," Norwegian pop singer/DJ Annie continues to balance her carefree playfulness with darker themes of struggling love to create a bittersweet dance party. But regardless of the mood, Annie steals listeners' hearts with her light-as-a-feather vocal delivery and infectious beats. On the electro-tinged "I Don't Like Your Band," she reveals her distaste for her lover's band ("Your latest 7-inch sounds obscene/Unless you spin it at 45") and suggests seeking inspiration from the "cosmic songs" of Kraftwerk, Bobby O and Giorgio Moroder. The haunting Timo Kaukolampi-produced "Marie Cherie" is a dark journey through the life of an abused girl who commits suicide and goes unnoticed. Annie lightens the mood on tracks like the swirling Brian Higgins-produced "Loco" (featuring cameos by Franz Ferdinand's Alex Kapranos and Nick McCarthy) and "The Breakfast Song," on which she repeatedly asks over snare taps and heavy synth, "What do you want?/What do you want for breakfast?" The album includes a five-track EP, which features several songs ("I Know Ur Girlfriend Hates Me," "I Can't Let Go" and "Sweet") that were originally intended for a 2008 version of the album that was halted following Annie's split from Island Records.—*MP*

THE BILLBOARD REVIEWS

SINGLES

ingle, "Give It to Me Right." ver tambourine clings and ollow drums on "Bang Bang," ne taps into her crooked ways, nging, "I don't give a damn ause I'm a rebel kind." With ne help of flamenco guitar on Teach Him," Fiona attempts to enderly school her partner bout how to build a healthy elationship, while the stand-ut track "It Kills Me" reveals ne singer's vulnerable side, as ne cries out over bluesy piano trokes, "I know you're mess-ng around/But who the hell se is gonna hold me down?" hose who aren't believers fter listening to this 13-song asterpiece may want to re-valuate their definition of what alent is.—*MC*

NEW & NOTEWORTHY

AC/DC

Backtracks

Producers: *Sam Horsburgh, Vic Maile, Quaglieri, John Jackson*
Sony Legacy

Release Date: *Nov. 10*

The most popular version of the new AC/DC boxed set, "Backtracks," will be the one that includes a CD of B-sides and other rarities, a CD of live performances and a DVD of videos. But the real prize is the deluxe configuration, available from the band's Web site, which includes an extra CD of performances, a DVD of a 2003 concert, a vinyl record, a high-quality photo book and replicas of various memorabilia—schoolboy out-fit not included—in a case that doubles as a working amplifier. As for the music, AC/DC has spent three decades giving old-fashioned rock the frenzied energy of metal, and the band hasn't heard a riff that's too raucous (check out the song "Stick Around") or a double-entendre that's too crude (one rarity is called "Snake Eye"). The concert—a 2003 performance from Munich—shows the band in its true element, as guitarist Angus Young seems to sweat out his own weight onstage. It's good, dirty fun.—*RL*

NIRVANA

Live at Reading

Producer: *Nirvana*
Geffen/UMe

Release Date: *Nov. 3*

A humbling moment of Nirvana's 1992 performance at England's Reading Festival comes during the intro to the powerful rocker "Lithium." Dressed in a white medical gown and blue jeans, frontman Kurt Cobain hits a wrong note and is forced to restart the tune. It wouldn't be the first instance during the band's 90-minute set that Cobain flubs a song (he struggles to tune his guitar throughout "Love Buzz"), but the thousands of concertgoers who sung along in unison to "Lithium" proved that a few mistakes couldn't spoil this historic event. Cobain isn't remembered for his technical chops, but this Reading appearance—released for the first time on the CD/DVD package "Live at Reading"—captured the trio's skill at turning simple power chords into some of the most memorable rock anthems of the '90s. Filmed less than a year after the release of "Nevermind," the concert features intense performances of "Aneurysm," "Tourette's" and "Territorial Pissings," mixed with such alternative gems as "All Apologies," "Polly" and "Come As You Are." For those who missed Nirvana in the flesh, "Live at Reading" preserves the band's commanding stage presence during its short-lived career.—*MP*

R&B

USHER

Papers (4:22)

Producers: *Sean "the Pen" Garrett, Team S. Dot, Zaytoven*

Writers: *various*

Publishers: *various*
LaFace/Jive

With its layered harmonies, mellow production and lyrics of heartache, Usher's "Papers" closely resembles his 2004 No. 1 hit "Burn," and that's a very good thing. It's the first time in a while that the singer sounds energized, as he unleashes deeply personal lyrics about the real-life sacrifices he made for love. "For you I gave my heart and turned my back against the world/'Cause you were my girl," he sings, a thinly veiled reference to ex-wife Tameka Foster-Raymond. "I done turned into the man that I never thought I'd be/I'm ready to sign them papers." The overwhelming fan response to "Papers" has provided an early boost in anticipation of Usher's forthcoming album, "Raymond vs. Raymond," meaning fans will hopefully hear more breakup laments from the R&B heavyweight soon.—*SM*

POP

SHAKIRA FEATURING LIL WAYNE

Give It Up to Me (3:03)

Producer: *Timbaland*

Writers: *various*

Publishers: *various*
Epic

The second single from Shakira's upcoming "She Wolf" finds the Latin star favoring hip-hop beats over her signature brand of international pop. On "Give It Up to Me," the ever-present Lil Wayne knocks out another witty guest verse over Timbaland's Middle Eastern-tinged production. Shakira, meanwhile, relays an alluring, yet oddly submissive message: "You can have it all/Anything you want you can make it yours," she sings over hand claps and pounding bass. "Put me in a cage and lock me away/And I'll play the games that you want me to play." The singer's undulating vocals, quirky yet sensual, hint to her past hits but feel somewhat out of step with Wayne's wordplay and Timbaland's production. While "Give It Up to Me" is sexy and danceable, Shakira's flirtation with a different genre ultimately obscures her own unique style.—*KP*

LEIGHTON MEESTER FEATURING ROBIN THICKE

Somebody to Love (3:32)

Producer: *M. Caren*

Writers: *various*

Publishers: *various*
Universal Republic

Working '80s influences into a current pop hit is nothing new these days, but Leighton Meester's "Somebody to Love" is extra faithful to its source material. The "Gossip Girl" star's debut single is a carefully constructed ode to vintage Madonna—particularly in its "Vogue"-like verses, where Meester semi-raps rather than sings. The lyrics are lovelorn, as she celebrates her jet-setter lifestyle but also mourns her inability to settle down. "It's hard to find a mate when you're gone before he waits," Meester says. "They say it's hard to achieve, but can't a girl believe?" The song's high point, however, comes during Robin Thicke's cameo, as the R&B singer delivers a catchy chorus that cries out for a sped-up dance remix.—*SM*



BOYS LIKE GIRLS FEATURING TAYLOR SWIFT

Two Is Better Than One (4:03)

Producer: *Brian Howes*

Writer: *M. Johnson*

Publishers: *EMI April Music, Martin Johnson Music (ASCAP); Sony/ATV (BMI)*
Columbia

Boys Like Girls roared into the top 40 this summer with the hyperactive single "Love Drunk," but for its follow-up, the band slows things down and displays a softer side. The group pairs up with Taylor Swift for "Two Is Better Than One," which fits its own repertoire as well as the country star's. Lead singer/songwriter Martin Johnson's falsetto complements Swift's sweet tone, and producer Brian Howes builds an orchestral arrangement around their vocals that would be well-suited to a climactic movie moment. The delicate violin strings, conducted by David Campbell, echo the song's declaration about the importance of mending a relationship on the rocks. Already on track to be another hit for Boys Like Girls, this moving duet stands as proof of its own title.—*MM*



VAMPIRE WEEKEND

Cousins (2:25)

Producer: *Rostan Batmanglij*

Writer: *E. Koenig*

Publishers: *Vampire Weekend Music (ASCAP), Imagem Music*
XL



Two years after taking the indie-rock world by storm with its much blogged-about self-titled debut, Vampire Weekend returns with "Cousins," the first single from its forthcoming second album, "Contra." Recorded in Mexico City, the two-and-a-half-minute burner focuses on the band's more rambunctious tendencies, with guitarist Chris Tomson delivering mean, Ventures-esque surf guitar lines over a frenetic post-punk rhythm that recalls Wire. Bassist Chris Baio has called it the band's "heaviest" song, not to be undone by Ezra Koenig's intriguingly nonlinear lyrics. "Cousins" finds the boat-shoed singer/songwriter offering zingers like, "Dad was a risk taker/His was a shoemaker/You, greatest-hits 2006 little list-maker." None of it makes much sense, but then again, neither did Koenig's head-scratching odes to Oxford commas and Lil Jon. Besides, isn't that what quality new wave is all about?—*RH*

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

CONTRIBUTORS: Leila Cobo, Gabriel Concepcion, Gary Graff, Ian Hart, Robert Levine, Jason Lipshutz, Sarah MacRory, Michael Menachem, Gail Mitchell, Kelsey Paine, Mitchell Peters, Mikael Wood

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Monica Herrera at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003, or to the writers in the appropriate bureaus.


Happy campers: BON JOVI

ROCK BY RAY WADDELL

Coming Full 'Circle'

Ticketmaster, Bon Jovi Use Concert Ticket Sales To Drive Music Sales

A partnership involving Ticketmaster Entertainment, Island Def Jam (IDJ), promoter AEG Live and Bon Jovi helped drive the band's album "The Circle" to No. 1 on the Billboard 200 last week on the strength of first-week sales of 163,000 copies, according to Nielsen SoundScan. More than 20,000 of those sales were notched during a four-day Ticketmaster promotion that allowed purchasers of presale Bon Jovi tour tickets to also buy a digital download of "The Circle" for $9.99.

"The Circle" is the fourth consecutive Bon Jovi album tied to a Ticketmaster promotion, dating back to "Bounce" in 2002. That relationship has evolved from recorded-music sales driving ticket sales to ticket sales driving music sales—which in many ways is reflective of the music industry at large.

"We've done things where if you bought the album, there was a code inside allowing fans to purchase presale tickets," says Greg Schmale, senior director of music services at Ticketmaster. "Here, we put the presale up before the album came out. We wanted to allow consumers to see the ticket inventory before they committed to purchasing the album. Then the sale of the album was added to the order."

According to IDJ, about 23,000 downloads resulted from the presale promotion, which preceded other presales and the public on-sale for the Circle tour, which begins Feb. 19 in Seattle. The promotion's success is also an example of how music business sectors that once pursued separate agendas are now working together.

"We have to get out of our silos and understand we have to sell everything," IDJ senior VP of sales Jim Roppo says. "But it has to be a good value proposition. [The album] was priced aggressively so it was competitive in the marketplace. People respond to that."

Bon Jovi's Lost Highway trek was last year's top-grossing tour, at $210 million in gross ticket sales, according to Billboard Boxscore. "It's really about how do we convert those people to buy albums, and this promotion was ideally crafted to accomplish that," Roppo says. "Ticketmaster did a great job of messaging all the previous Bon Jovi buyers in their database; we also had a lot of support from BonJovi.com."

From the label side, the messaging was also about timely redemption. "SoundScan only counts redemptions, not upfront sales," Roppo adds. "So we put a lot of energy into messaging consumers who had participated in the offer to hurry and redeem the first week." A bonus of three live songs and an interview with frontman Jon Bon Jovi were offered as added incentive.

While Ticketmaster promotions with "Bounce" and "Have a Nice Day" (2005) included ticket presale coupons in the physical CD, its 2007 promotion for Bon Jovi's No. 1-debuting "Lost Highway" bundled an album download with presale tickets purchased for the band's 10-night stand at Prudentia Center in Newark, N.J.

"With only those 10 shows t work with, there were abou 55,000 ticket presales and re demptions were about 10%, Roppo says. "This time we di about 38,000 ticket presales an had 23,000 redemptions in th first week alone."

One of the big takeaway from the latest promotion Roppo notes, is the move to ward more first-week digit sales for Bon Jovi. Digital sale for "The Circle" accounted fo 58,000 albums, representin 36% of total sales.

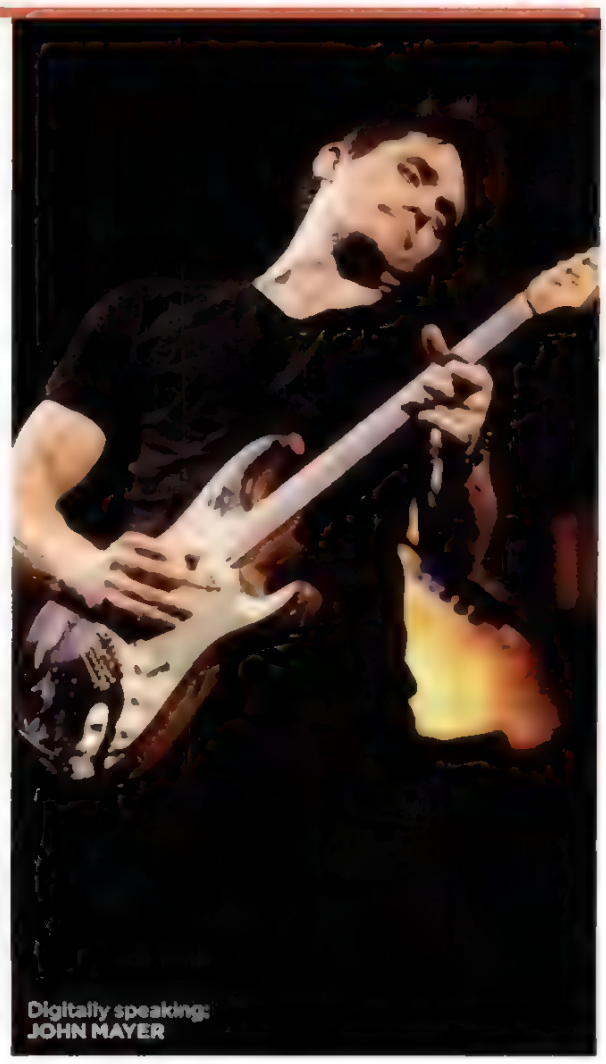
Roppo credits Bon Jovi mar agement for understanding th potential of tying in album an ticket sales. "Most manage and artists will say, 'If I can g $10 more for my ticket, I' rather take that than sell m album,' " he says.

Bon Jovi Management Paul Korzilius, who co manages the band, emph sizes that the fans are th bottom line. "Ticketmaster ar Bon Jovi have long worked t gether to distribute tickets ar recorded product to custome in as many ways as possible ensure customers get wh they want, when they want and how they want it," Korzi ius says. "If the customer happy, we are all happy." ••

'BATTLE' CRY

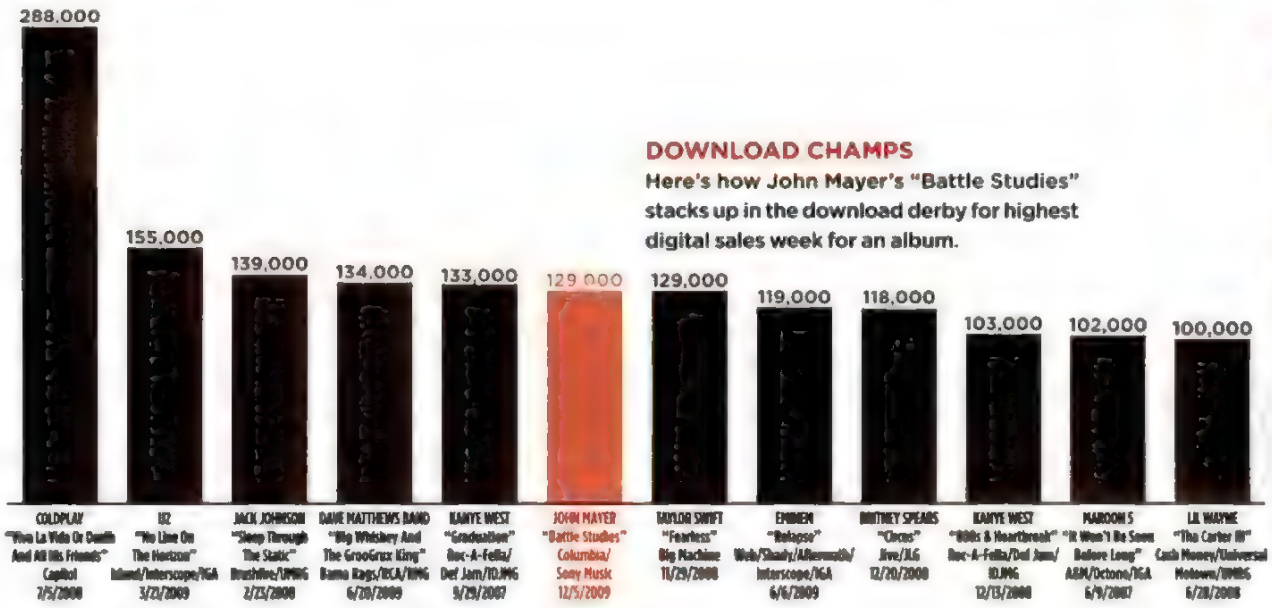
Not only does John Mayer collect his second No. 1 on the Billboard 200 with "Battle Studies" selling 286,000 copies in its first week, according to Nielsen SoundScan, the album also posts the third-best sales week for a digital set this year and the best showing for Columbia Records. ¶ The set shifted 129,000 copies through digital retailers (45% of its overall first-week sales), making it only the 12th album to sell at least 100,000 downloads in one week since SoundScan began tracking digital album sales in 2005 (see chart). ¶ Mayer's sizable digital sales shouldn't be a surprise. His last release, the live set "Where the Light Is," has seen 30% of its 390,000 overall sales come from download services. As for his last studio release, 2006's "Continuum," downloads make up 18% of its nearly 2 million in sales.

—Keith Caulfield


Digitally speaking: JOHN MAYER

DOWNLOAD CHAMPS

Here's how John Mayer's "Battle Studies" stacks up in the download derby for highest digital sales week for an album.





Crowning glory: JLS

POP BY RICHARD SMIRKE

Fantastic Journey

X Factor' Alum JLS Outsells Robbie Williams

year ago. Alexandra Burke beat fresh-faced British oy band JLS to the crown on "The X Factor." Now, owever, the group has won a different crown: No. on the U.K. albums chart following a close bat- with U.K. megastar Robbie Williams.

Both JLS' self-titled Epic debut and Williams' omeback Virgin album, "Reality Killed the Video tar," arrived in U.K. stores Nov. 9. The group's les of 239,000 copies edged out Williams by less an 1%, according to the Official Charts Co. (OCC).

"It's an amazing achievement," band member nathan "JB" Gill says. "Usually you have a sense om the midweek sales figures, but we had no idea—it was so close. When I found out, I literally got off the phone and screamed for joy."

Epic U.K. head of marketing Murray Rose describes overtaking Williams as "the icing on the cake." But he also notes that after JLS' lead single, "Beat Again," hit No. 1 in July, the label always felt "bullish" about dropping the album during the busy fourth quarter. The album has now sold 373,000 copies, according to the OCC.

Crucial to the album's sales success was the band's Nov. 1 return to "The X Factor." The ITV1 ratings champ has influenced the singles and albums charts in recent weeks: The last five No. 1 singles (including JLS' upbeat R&B anthem "Everybody in Love") and four No. 1 albums have all received exposure on the show.

JLS—which stands for "Jack the Lad Swing"—has since appeared on various programs, ranging from ITV's daytimer "GMTV" (Nov. 3) to Channel 4's youth-oriented "T4" (Nov. 21). To maximize exposure among the band's female 35-and-under target demo, a prime-time TV ad campaign rolled out one week prior to the album's release.

Online marketing has also played a vital role. According to Rose, JLS boasts the third-most popular Web site of all Sony acts—behind Michael Jackson and Adam Lambert—with 3.7 million page impressions for the month up to Nov. 22. The burgeoning popularity of Gill and fellow band members Oritsé Williams, Marvin Humes and Aston Merrygold was vividly illustrated when their appearance at a Nov. 14 Christmas concert in Birmingham was abandoned due to overcrowding.

While teenage fans hyperventilate over the band's good looks, that doesn't mask the group's considerable talent. The glossy mix of hook-laden pop hits, electro-flavored R&B and sentimentally earnest ballads on "JLS" offers a surprisingly robust experience, especially on the anthemic "One Shot" and the soulful, acoustic-vibed "Close to You."

Next up for the band—managed by London-based Modest Management, which also handles Burke and Leona Lewis—is a national U.K. theater tour booked by London-based Creative Artists Agency. It kicks off Feb. 1 at Ipswich Regent Theatre. International plans have yet to be finalized, but Rose says a European album launch is likely next year.

Gill says, "We want to go international in due time, [but] we want to cement ourselves in the U.K. It really is going to be a fantastic journey for JLS and Epic." ••••

DUAL POWER

eel Magnolia, the country duo of eghan Linsey and Joshua Scott nes, is climbing Billboard's Hot untry Songs chart with its first sine, "Keep On Lovin' You." Written by ris Stapleton and Trent Willmon, the ng is No. 31 this week. But beyond e single, the Big Machine act has a ality show to thank for its current iance to shine.

Linsey and Jones are a real-life cou- who were separately pursuing solo reers. After deciding to give it a go as duo, a friend encouraged the couple try out for CMT's "Can You Duet."

The pair won the competition in Aust and immediately hit the road to visit dio. WWQM Madison, Wis., PD John bastian was aware of the pair from the ow, but he says it was its station visit at sealed the deal. Describing the sine as "hooky and unique," he adds, Vith a hipness about them and harnies reminiscent of the Eagles, they ve the look and the sound to go far."

Ponchatoula, La., native Linsey, ose musical influences include Dolly rton, Janis Joplin and Tanya Tucker—nybody with some soul, anyone who n tell a story"—was opening for Brad isley, Toby Keith and other acts as a teenager. She moved to Nashville after high school. Jones, of Charleston, Ill., counts the Beatles and Willie Nelson among his influences. He pursued his music career while working in sales at a country radio station in Illinois. Traveling to Nashville to perform at the famed Bluebird Café on weekends, Jones eventually convinced the radio company to transfer him to a Nashville station. One night while visiting a downtown karaoke bar, he met Linsey.

Now the pair is finishing its yet-untitled debut album, tentatively due in February. Collaborating with producer Dann Huff (Keith Urban), Linsey and Jones either wrote or co-wrote seven of the album's 11 tracks.

Noting the duo has "the chemistry factor" in its favor, Linsey says, "We write about real-life stories—like breaking up and getting back together. People relate to that."

Jones cites "the intensity of our vocal blend" as another point of distinction. "I was a more stylistic singer and Meghan was more polished," he says. "We kind of met in the middle and learned from each other. Now it's evened out into this 'one-voice sound' that works." *—Ken Tucker*



Joining forces: STEEL MAGNOLIA



Intriguing lineup: THEM CROOKED VULTURES

FEEDING FRENZY

With their rich pedigree and dynamic sound, Them Crooked Vultures' self-titled debut album has made a splash at radio and retail. The alt-rock supergroup—featuring Led Zeppelin's John Paul Jones, Queens of the Stone Age's Josh Homme and Foo Fighters' Dave Grohl—debuts this week at No. 12 on the Billboard 200. The group's bruising first single, "New Fang," is No. 15 on the Alternative chart.

Interscope's Nov. 17 release of "Them Crooked Vultures" is the culmination of a shrewd, tour-driven promotional campaign. The long-rumored collaboration was officially unveiled during a midnight show at Chicago's Metro during the close of the Lollapalooza festival in August. With Jones on bass and keyboards, Homme on guitar and vocals, Grohl on drums and Alain Johannes on rhythm guitar for its live shows, the group has since played select dates in Europe as well as sold-out stops in New York and Los Angeles.

Although the band sparked intrigue due to its members' previous work, high demand on modern rock radio suggests the album is being received as more than a casual side project. "This is one of those times when the audience has truly responded to the music, not just the spectacle of three guys from three great bands," says Matt Pinfield, host of "The Rock Show" on WRXP New York. "Rock fans want bands they can really be excited about. It was never a guarantee that it would all come together on this record, but the band really made this work."

After "New Fang" was offered as an iTunes free download Nov. 2, Them Crooked Vultures made the 13-track album available as a stream on their YouTube page one week prior to release. According to Pinfield, the move spiked the number of radio requests for non-single tracks and created excitement before the physical release. "It showed that people were feeling the whole album, not just one or two songs," he says.

Having just wrapped a trek in the Pacific Northwest, the act will visit Germany and the United Kingdom before touring Australia and New Zealand in January.

—Jason Lipshutz

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Billboard CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



HOT LASTING — David Nail's "Red Light" ...ds its 39th week on Hot ...try Songs (No. 10), it ...mes the chart's longest-...ing tune that debuted in ... Chris Young's "Gettin' Home" is in second place ... 38 weeks.

...'S BIG — ...is issue marks the first ... of Billboard's 2010 chart ... The just-finished 2009 ... (Dec. 6, 2008-Nov. 28, ...), along with the entire ...de, will be recapped in ...ec. 19 Decade/Year in ...c & Touring issue, which ...newsstands Dec. 12 and ...oard.com one day earlier.



...'S ON — ...actly 26 years ago this ... Shannon's classic single ...the Music Play" was in its ...and final week at No. 1 on ...ot Dance Club Songs ... This week, Jordin ...ks' interpolation of the ..."SOS (Let the Music ..." rises to the top.

CHART BEAT

...l Diamond enjoys his ...st Adult Contemporary ...rank since 1992, as "Cherry ...y Christmas" debuts at No. ...e tune is his second ...y hit to reach the charts. ...Make It Feel Like ...tmas" climbed to No. 28 in ... With this issue's bow, ...ond ups his count to 58 ... AC entries. Only Elton ... (68) and Barbra Streisand ...ave made more chart ...rances.

...ty Perry brings MTV's ...lugged" brand back to the ...ard 200 for the first time ... Korn's No. 9-peaking set in ... Perry's album is the 27th ...m from the series to grace ...art since the first, Paul ...rtney's "Unplugged—The ...al Bootleg," in 1991.

Read Chart Beat every week at billboard.com/chartbeat.

Seems Like Old Times: Catalog Returns To 200

John Mayer captures his second No. 1 on the Billboard 200 with "Battle Studies" (see story, page 30), bowing atop the tally with 286,000 copies. The Columbia artist leads a pre-Thanksgiving parade of new albums onto the list, including debuts from **Norah Jones** (No. 3 with 180,000), **Casting Crowns** (No. 4 with 167,000) and **50 Cent** (No. 5 with 160,000).

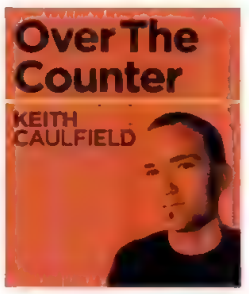


DON'T STOP BELIEVIN': Your eyes aren't deceiving you: That is indeed **Journey's** 21-year-old "Greatest Hits" album back on the Billboard 200 at No. 159 for the first time since 1990.

The band's classic compilation is one of the fresh (old) faces to dot our revamped Billboard 200 this week, as the tally has been tweaked to allow catalog sets to once again enter the list.

Since May 25, 1991, catalog albums have had their own Billboard home: the Top Pop Catalog chart. Catalog albums are defined as those that are at least 18 months old, have fallen below No. 100 on the Billboard 200 and do not have an active single on our radio charts.

This week, which also not-so-coincidentally marks the first chart week of Billboard's 2010 chart year, we made over the Billboard 200 so that older titles were brought back into the mix.



It might be easier to think of it this way: For the past five years, we've had three main all-genre album charts —the Billboard 200, Top Pop Catalog Albums and Top Comprehensive Albums.

From May 1991 until last week, the Billboard 200 only housed current or new albums. The "older" titles, or, reissues of old albums, charted on Top Pop Catalog. Then, in 2003, we launched the Comprehensive Albums chart, which blended together old and new releases.

Now, this week, we've essentially changed the name of the Comprehensive Albums chart to, you guessed it: the Billboard 200. And, what was the old Billboard 200 will now be called Top Current Albums. We will still compile the Top Pop Catalog chart and continue to employ our rules regarding when an album reaches catalog status.

Do note that none of these changes will alter Nielsen SoundScan's calculations of its marketing reports. Additionally, the Billboard 200 is our only currents-based chart that will be changed by the reintroduction of catalog albums. All of our other currents-based albums charts will still abide by our catalog rules. Those include Top R&B/Hip-Hop Albums, Top Country Albums and so forth.

Now, for the fine details: Any album that had previously been on the Billboard 200 and then since fell to catalog status, but returns to the big chart this week, is designated as a "re-entry."

In the "weeks on chart" column, the number reflects the total number of weeks the album has spent specifically on the Billboard 200.

In the "peak position" column, the number indicates where the album peaked on the Billboard 200—not on either Top Pop Catalog or Top Comprehensive Albums. (Thus, **Michael Jackson's** "Number Ones" retains its peak of No. 13, its Billboard 200 high that it reached Dec. 6, 2003, though the album did climb to No. 1 on both the Catalog and Comprehensive charts earlier this year.)

You'll notice that some albums are artificially pushed down the tally, despite their sales gains, partially because of the influx of catalog titles. Thus, an album like **Cage the Elephant's** self-titled set receives a bullet rewarding its 26% gain in sales, despite its chart slippage (moving 109-123).

For any questions regarding these changes, please contact either director of charts **Silvio Pietroluongo** (silvio@billboard.com) or myself, Billboard 200 chart manager **Keith Caulfield** (kcaulfield@billboard.com).

FOLK EXPLOSION: This week, Billboard adds Top Folk Albums (see page 36) to its ever-growing menu of music charts (nearly 200 of them).

The 15-position inaugural list includes recent albums by **the Swell Season** and **Bob Dylan** and will feature traditional folk artists in addition to appropriate titles by acoustic-based singer/songwriters. The tally, which is managed by **Gary Trust**, will run periodically in print and appear weekly on Billboard.biz and Billboard.com. Trust can be reached at gtrust@billboard.com.

Market Watch

A Weekly National Music Sales Report

For week ending Nov. 22, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,985,000	1,684,000	18,946,000
Last Week	7,043,000	1,471,000	19,635,000
Change	13.4%	14.5%	-3.5%
This Week Last Year	9,457,000	1,358,000	17,394,000
Change	-15.6%	24.0%	8.9%

*Digital album sales are also counted within album sales

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	357,759,000	309,490,000	-13.5%
Digital Tracks	942,888,000	1,036,834,000	10.0%
Store Singles	1,493,000	1,615,000	8.2%
Total	1,302,140,000	1,347,939,000	3.5%
Albums w/TEA*	452,047,800	413,173,400	-8.6%

*Includes track-equivalent album sales (TEA), with 10 track downloads equivalent to one album sale.

ALBUM SALES

'08 357.8 million
'09 309.5 million

SALES BY ALBUM FORMAT

CD	298,850,000	240,202,000	-19.6%
Digital	57,210,000	67,131,000	17.3%
Vinyl	1,580,000	2,106,000	33.3%
Other	119,000	51,000	-57.1%

	2008	2009	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	206,359,000	170,203,000	-17.5%
Catalog	151,400,000	139,287,000	-8.0%
Deep Catalog	109,075,000	104,560,000	-4.1%

CURRENT ALBUM SALES

'08 206.4 million
'09 170.2 million

CATALOG ALBUM SALES

'08 151.4 million
'09 139.3 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200 or never remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 1 WK JOHN MAYER	Battle Studies		1
2	2	3	3	GREATEST GAINER ANDREA BOCELLI	My Christmas		2
3	NEW		1	NORAH JONES	The Fall		1
4	NEW		1	CASTING CROWNS	Until The Whole World Hears		4
5	NEW		1	50 CENT	Before I Self-Destruct		1
6	NEW		1	JUSTIN BIEBER	My World (EP)		6
7	4	2	2	MICHAEL JACKSON	Michael Jackson's This Is It (Soundtrack)		1
8	10	10	3	SOUNDTRACK	The Twilight Saga: New Moon	■	1
9	3	1	2	CARRIE UNDERWOOD	Play On		1
10	5	6	4	TAYLOR SWIFT	Fearless	■	1
11	NEW		1	KRIS ALLEN	Kris Allen		11
12	NEW		1	THEM CROOKED VULTURES	Them Crooked Vultures		12
13	NEW		1	LEONA LEWIS	Echo		13
14	6	5	2	VARIOUS ARTISTS	NOW 32		1
15	RE-ENTRY		16	CASTING CROWNS	Peace On Earth	●	14
16	NEW		1	PAUL MCCARTNEY	Good Evening New York City		16
17	7	8	2	MICHAEL BUBLE	Crazy Love		1
18	9	4	3	SOUNDTRACK	Glee: Season One: The Music Volume 1		4
19	1	–	2	BON JOVI	The Circle		1
20	RE-ENTRY		22	TAYLOR SWIFT	Sounds Of The Season: The Taylor Swift Holiday Collection (EP)		22
21	NEW		1	ONEREPUBLIC	Waking Up		21
22	NEW		1	JANET	Number Ones		22
23	11	24	16	LADY ANTEBELLUM	Lady Antebellum	■	4
24	RE-ENTRY		17	JOSH GROBAN	Noel	■	1
25	12	9	3	STING	If On A Winter's Night...		1
26	26		2	TRANS-SIBERIAN ORCHESTRA	Night Castle		5
27	14	16	3	TIM MCGRAW	Southern Voice		1
28	20	20	11	THE BLACK EYED PEAS	The E.N.D.	■	1
29	17	17	13	MILEY CYRUS	The Time Of Our Lives (EP)		7
30	15	22	11	ZAC BROWN BAND	The Foundation	■	11
31	45	73	8	PACE SETTER MANNHEIM STEAMROLLER	Christmas: 25th Anniversary Collection		31
32	NEW		1	VARIOUS ARTISTS	Cities 97 Sampler 21: Live From Studio C		32
33	16	15	21	JAY-Z	The Blueprint 3	■	1
34	24	21	14	LADY GAGA	The Fame	■	4
35	18	18	10	OWL CITY	Ocean Eyes		34
36	34	56	3	SUGARLAND	Gold And Green		34
37	RE-ENTRY		12	MICHAEL JACKSON	Number Ones	■	12
38	27	44	3	DARIUS RUCKER	Learn To Live	■	5
39	23	13	4	ROD STEWART	Soulbook		4
40	8	–	2	FLYLEAF	Memento Mori		8
41	31	31	3	JASON ALDEAN	Wide Open	●	4
42	25	14	3	CREED	Full Circle		2
43	28	11	3	FOO FIGHTERS	Greatest Hits		11
44	75	76	8	DAVID ARCHULETA	Christmas From The Heart		38
45	NEW		1	VARIOUS ARTISTS	Making Merry		41
46	33	30	3	SOUNDTRACK	Hannah Montana: The Movie	■	1
47	36	53	10	TAYLOR SWIFT	Taylor Swift	■	1
48	30	29	3	MIRANDA LAMBERT	Revolution		8
49	38	23	31	KINGS OF LEON	Only By The Night	■	1
50	37	92	2	BEYONCE	I Am...Sasha Fierce	■	1
51	40	38	7	VARIOUS ARTISTS	WOW Hits 2010		7
52	32	7	3	WEEZER	Raditude		1
53	RE-ENTRY		4	MICHAEL BUBLE	Let It Snow! (EP)		1
54	41	28	3	BREAKING BENJAMIN	Dear Agony		1
55	NEW		1	PHIL WICKHAM	Heaven & Earth		55
56	55	74	3	CHRIS TOMLIN	Glory In The Highest: Christmas Songs Of Worship		5
57	81	80	3	SOUNDTRACK	Twilight	■	2
58	13	–	2	SWITCHFOOT	Hello Hurricane		1
59	RE-ENTRY		13	TRANS-SIBERIAN ORCHESTRA	The Lost Christmas Eve	■	1
60	101	127	4	NEIL DIAMOND	A Cherry Cherry Christmas		1
61	47	32	7	TOBY KEITH	American Ride		1
62	65	43	3	WHITNEY HOUSTON	I Look To You	●	1
63	99	90	3	STRAIGHT NO CHASER	Christmas Cheers		63
64	51		2	TREY SONGZ	Ready		51
65	79	133	4	VARIOUS ARTISTS	NOW That's What I Call A Country Christmas		65
66	52	33	3	BARBRA STREISAND	Love Is The Answer	●	1
67	NEW		1	RAKIM	The Seventh Seal		67
68	46		2	DAUGHTRY	Leave This Town		1
69	60	57	19	NICKELBACK	Dark Horse	■	2
70	RE-ENTRY		17	MICHAEL JACKSON	The Essential Michael Jackson	■	2
71	43	105	3	SUGARLAND	Love On The Inside	■	2
72	NEW		1	ADAM LAMBERT	Take One		1
73	NEW		1	THE CHIPMUNKS WITH DAVID SEVILLE	Christmas With The Chipmunks		1
74	RE-ENTRY		17	FAITH HILL	Joy To The World	●	1
75	57	–	3	MELANIE FIONA	The Bridge		3
76	39		2	SELENA GOMEZ & THE SCENE	Kiss And Tell		4
77	NEW		1	FALL OUT BOY	Believers Never Die: Greatest Hits		4
78	45		2	DRAKE	So Far Gone (EP)		1
79	22	–	2	BRITNEY SPEARS	The Singles Collection		2
80	64	47	3	ALICE IN CHAINS	Black Gives Way To Blue		1
81	59		2	PARAMORE	Brand New Eyes		1
82	RE-ENTRY		6	CELTIC WOMAN	A Christmas Celebration		82
83	50	61	3	PINK	Funhouse	■	1
84	95	87	3	BOB DYLAN	Christmas In The Heart		84
85	RE-ENTRY		3	MICHAEL JACKSON	Thriller	◆	1
86	RE-ENTRY		2	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories		2
87	87	68	3	HARRY CONNICK, JR.	Your Songs		1
88	51	36	3	BEBE & CECE WINANS	Still		1
89	42	153	30	JAMEY JOHNSON	That Lonesome Song	●	1
90	62	64	3	REBA	Keep On Loving You		1
91	69	54	3	PEARL JAM	Backspacer		1
92	71	63	3	MUSE	The Resistance		1
93	67	52	7	LUKE BRYAN	Doin' My Thing		1
94	NEW		1	MOTLEY CRUE	Greatest Hits		94
95	58	41	3	MARIAH CAREY	Memoirs Of An Imperfect Angel		1
96	44	12	3	SLAYER	World Painted Blood		1
97	NEW		1	PRETTY RICKY	Pretty Ricky		97
98				GEORGE STRAIT	Twang	●	
99	72	27	3	STEVEN CURTIS CHAPMAN	Beauty Will Rise		1
100	21	–	2	WALE	Attention Deficit		1



3

Her fourth studio set arrives with 180,000 copies and follows three straight chart-toppers. Last week, Jones chatted on NPR's "Morning Edition" on street date and Comedy Central's "The Colbert Report" the next day.



11

The "American Idol" [illegible] 21st contestant from the show to notch a top 20 album on the chart. Meanwhile, 2009 runner-up Adam Lambert debuts at No. 72 with a set of pre-"Idol" recordings. His proper debut arrives next week.

15

This album (56,000) is the highest-ranked catalog set on the newly revamped chart and thus sports a "re-entry" tag. Not surprisingly, it's a seasonal effort and is also found at No. 2 on Top Holiday Albums (see page 36).



22

Thirty of the set's 34 songs reached No. 1 on either the Billboard Hot 100, R&B/Hip-Hop Songs, Dance Club Play Songs or AC charts. It includes her 10 Hot 100 No. 1s and her 16 toppers on Hot R&B/Hip-Hop Songs.

94

The 19-track album is the band's fourth hits set to chart, following "Decade of Decadence" (1991, No. 2), the same-in-name-only "Greatest Hits" (1998, No. 20) and the double-disc "Red, White & Crüe" (2005, No. 6).

THE BILLBOARD 200 ARTIST INDEX

50 CENT 5
A: AL DI MEOLA 163; JASON ALDEAN 41; ALICE IN CHAINS 80; KRIS ALLEN 11; TORI AMOS 179; DAVID ARCHULETA 44; AVENTURA 198; THE AVETT BROTHERS 194
B: FRANCESCA BATTISTELLI 180; THE BEATLES 118, 151, 152, 188; BEE GEES 176; BEYONCE 50; JUSTIN BIEBER 6; THE BLACK EYED PEAS 28; ANDREA BOCELLI 2; BON JOVI 19; BREAKING BENJAMIN 54; BROOKS & DUNN 111; ZAC BROWN BAND 30; LUKE BRYAN 93; MICHAEL BUBLE 17, 53, 127, 134, 191
C: CAGE THE ELEPHANT 123; COLBIE CAILLAT 109; MARIAH CAREY 95; CARPENTERS 193; ROSANNE CASH 129; CASTING CROWNS 4, 15, 160; CELTIC WOMAN 82; STEVEN CURTIS CHAPMAN 99, 165; KENNY CHESNEY 117; CHICKENFOOT 120; THE CHIPMUNKS WITH DAVID SEVILLE 73; KELLY CLARKSON 171; HARRY CONNICK JR. 87, 166; CREED 42; DAVID CROWDER BAND 140; BILLY CURRINGTON 154; MILEY CYRUS 29
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E: EMINEM 113; ENYA 114
F: FALL OUT BOY 77; MELANIE FIONA 75; FIVE FINGER DEATH PUNCH 161; FLYLEAF 40; FOO FIGHTERS 43; FOREVER THE SICKEST KIDS 107; THE FRAY 195
G: KENNY G 184; SELENA GOMEZ & THE SCENE 76; AMY GRANT 135; JOSH GROBAN 24
H: FRED HAMMOND 200; FAITH HILL 74; HOLLYWOOD UNDEAD 102, 199; WHITNEY HOUSTON 62
I: IL DIVO 119
J: ALAN JACKSON 108; JACKSON 5 132; MICHAEL JACKSON 7, 37, 70, 85, 181; JANET 22; JAY-Z 33; JACK JOHNSON 105; JAMEY JOHNSON 89; NORAH JONES 3; JOURNEY 159
K: TOBY KEITH 67; KID CUDI 136; KIDZ BOP KIDS 172, 188; KINGS OF LEON 49; KISS 147; KUTLESS 155
L: LADY ANTEBELLUM 23; LADY GAGA 34; ADAM LAMBERT; MIRANDA LAMBERT; LEONA LEWIS; LIL WAYNE; DEMI LOVATO; LYNYRD SKYNYRD
M: YO-YO MA; MADONNA; BARRY MANILOW

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
01	19	–	2	**DASHBOARD CONFESSIONAL** VAGRANT DGC INTERSCOPE 013415* IGA (13.98)	Alter The Ending		19
02	29	–	2	**HOLLYWOOD UNDEAD** A&M OCTONE 013514 IGA (13.98) ✦	Desperate Measures		29
03	RE-ENTRY		13	**VARIOUS ARTISTS** UNIVERSAL ZOMBA SONY STRATEGIC MARKETING GROUP 89482 SONY MUSIC (19.98)	NOW That's What I Call Christmas! 3	■	15
04	85	71	15	**SKILLET** ARDENT INO ATLANTIC 519927 AG (13.98)	Awake		4
05	76	40	4	**JACK JOHNSON** BRUSHFIRE 012973* UMRG (13.98) ✦	En Concert		1
06	86	69	20	**MAXWELL** COLUMBIA 89142 SONY MUSIC (11.98) ✦	BLACKsummers'night	●	1
07	NEW		1	**FOREVER THE SICKEST KIDS** UNIVERSAL MOTOWN 013673 UMRG (9.98)	The Weekend: Friday (EP)		97
08	73	34	3	**ALAN JACKSON** CRACKER BARREL ARISTA NASHVILLE SONY CUSTOM MARKETING GROUP 759184 EX SMN (11.98)	Songs Of Love And Heartache		34
09	71	59	13	**COLBIE CAILLAT** UNIVERSAL REPUBLIC 013194 UMRG (13.98) ✦	Breakthrough		3
10	61	83	24	**KEITH URBAN** CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	●	1
11	63	65	11	**BROOKS & DUNN** ARISTA NASHVILLE 49932 SMN (13.98)	#1s ... And Then Some		5
12	77	60	5	**THREE DAYS GRACE** JIVE 49256 JLG (13.98)	Life Starts Now		3
13	88	72	3	**EMINEM** WEB SHADY AFTERMATH INTERSCOPE 012863* IGA (13.98)	Relapse		1
14	RE-ENTRY		2	**ENYA** REPRISE 512383 WARNER BROS (18.98)	And Winter Came...	●	6
15	82	77	21	**VARIOUS ARTISTS** EMI UNIVERSAL ZOMBA 28617 SONY MUSIC (18.98)	NOW 31	●	1
16	92	82	4	**SHINEDOWN** ATLANTIC 511244 AG (18.98)	The Sound Of Madness	●	6
17	80	94	7	**KENNY CHESNEY** BNA 19[illegible] SMN (11.98)	Greatest Hits II		9
18	RE-ENTRY		2	**THE BEATLES** APPLE 5[illegible] CAPITOL (18.98)	Abbey Road	◆	1
19	RE-ENTRY		2	**IL DIVO** SYCO COLUMBIA 92715 SONY MUSIC (18.98)	The Christmas Collection	■	11
20	83	42	11	**CHICKENFOOT** RESOLVE 00[illegible] (13.98) ✦	Chickenfoot	●	4
21	NEW		1	**SOUNDTRACK** SUMMIT 00[illegible] (18.98)	The Twilight Saga: New Moon: The Score		111
22	RE-ENTRY		2	**ELVIS PRESLEY** RCA 5[illegible] SONY BMG STRATEGIC MARKETING GROUP (18.98)	Elvis Christmas		66
23	109	93	22	**CAGE THE ELEPHANT** RCA 44655* JIVE (13.98)	Cage The Elephant		22
24	94	99	11	**RASCAL FLATTS** LYRIC STREET 002604 (18.98)	Unstoppable	■	1
25	NEW		1	**ELVIS PRESLEY** RCA SPECIAL PRODUCTS SONY STRATEGIC MARKETING GROUP 44931 SONY MUSIC (8.98)	It's Christmas Time	2	14
26	89	70	17	**TRAIN** COLUMBIA 07736 SONY MUSIC (12.98)	Save Me, San Francisco		17
27	RE-ENTRY		25	**MICHAEL BUBLE** 143 REPRISE 48378 WARNER BROS (18.98) ✦	It's Time	3	1
28	RE-ENTRY		2	**VARIOUS ARTISTS** UNIVERSAL EMI SONY MUSIC 011941 UME (18.98)	The Essential NOW That's What I Call Christmas		28
29	80	79	27	**ROSANNE CASH** MANHATTAN 96[illegible] BLG (15.98)	The List		22
30	68	118	2	**BRAD PAISLEY** ARISTA NASHVILLE 47352 SMN (13.98)	American Saturday Night		2
31	NEW		1	**SLUG & MURS WITH AESOP ROCK** RHYMESAYERS 0116 (14.98)	Felt 3: A Tribute To Rosie Perez		131
32	130	158	4	**JACKSON 5** MOTOWN 013448 UME (13.98)	Ultimate Christmas Collection		132
33	93	88	12	**CHRIS YOUNG** RCA NASHVILLE 22518 SMN (10.98)	The Man I Want To Be		19
34	RE-ENTRY		2	**MICHAEL BUBLE** 143 REPRISE 100313 WARNER BROS (18.98)	Call Me Irresponsible	■	1
35	RE-ENTRY		2	**AMY GRANT** AMY GRANT PRODUCTIONS 13781 SPARROW (17.98)	The Christmas Collection		61
36	96	126	3	**VARIOUS ARTISTS** EMI UNIVERSAL 56259 SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2		12
37	54	26	4	**THE SWELL SEASON** ANTI- 87045* EPITAPH (17.98) ✦	Strict Joy		12
38	105	95	19	**KID CUDI** DREAM ON GOOD UNIVERSAL MOTOWN 013195* UMRG (13.98) ✦	Man On The Moon: The End Of Day		5
39	RE-ENTRY		2	**TRANS-SIBERIAN ORCHESTRA** LAVA ATLANTIC 63745 AG (15.98)	The Christmas Attic	■	39
40	106	102	3	**DAVID CROWDER BAND** SIXSTEPS 26515 SPARROW (17.98)	Church Music		11
41	107	86	8	**LYNYRD SKYNYRD** LOUD & PROUD 517859 ROADRUNNER (18.98)	God & Guns		6
42	NEW		1	**BARRY MANILOW** ARISTA 57490 RMG (11.98)	In The Swing Of Christmas		42
43	114	91	8	**MADONNA** WARNER BROS. 289404 (18.98)	Celebration		7
44	112	119	3	**SOUNDTRACK** WALT DISNEY 002970 (18.98)	Hannah Montana 3		2
45	74	–	2	**VARIOUS ARTISTS** CONCORD 2319066 EX (9.98)	Letters To Santa: A Holiday Musical Collection		74
46	RE-ENTRY		2	**CHRIS TOMLIN** SIXSTEPS 12359 SPARROW (17.98)	Hello Love		75
47	97	66	7	**KISS** KISS 200901 EX (14.98 CD DVD) ✦	Sonic Boom		2
48	113	103	3	**PHOENIX** LOYAUTE 0005* GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		37
49	98	176	3	**VARIOUS ARTISTS** WALT DISNEY 004580 EX (6.98)	Disney: Holiday Magic 2009		49
50	RE-ENTRY		2	**VARIOUS ARTISTS** COMPASS 43735 EX (9.98)	'Tis The Season: Kids Christmas Sing-Along		184



118

As McCartney populates the chart with a bevy of Beatles sets, his new live effort, "Good Evening New York City," bows at No. 16 with 55,000. It's his eighth non-Beatles live album to chart.



122

With catalog titles allowed back onto the tally, don't be surprised if the chart gets temporarily overwhelmed by seasonal sets. Some of the best-selling holiday albums are older releases.

143

Next week's No. 1 looks likely to be Susan Boyle's debut album, "I Dreamed a Dream," which boasts a cover of Madonna's 1995 No. 6 Hot 100 single "You'll See." Boyle's set could [illegible] in its first week.



161

The chart is raided by old albums from the Beatles and Michael Jackson as the tally blends catalog and current titles for the first time since 1991.



195

The band is one of the 20 acts featured on the latest edition of KTCZ Minneapolis' charity compilation series, "Cities Sampler" (No. 32 with 30,000 copies). Last year's album debuted and peaked at No. 71 with 35,000.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
151	53	48	8	**THE BEATLES** APPLE 99449 CAPITOL (243.98 CD DVD) ✦	The Beatles In Stereo		19
152	RE-ENTRY		17	**THE BEATLES** APPLE 80[illegible] CAPITOL (24.98)	The Beatles	◆	1
153	RE-ENTRY		15	**YO-YO MA** SONY CLASSICAL 24414 SONY MASTERWORKS (18.98) ✦	Yo-Yo Ma & Friends: Songs Of Joy & Peace		34
154	116	149	41	**BILLY CURRINGTON** MERCURY NASHVILLE 009550 UMGN (13.98)	Little Bit Of Everything		17
155	100	89	6	**KUTLESS** BEC 67[illegible] (13.98)	It Is Well		20
156	RE-ENTRY		2	**ORIGINAL BROADWAY CAST RECORDING** RHINO 7507* (18.98)	Jersey Boys	■	65
157	121	114	18	**RASCAL FLATTS** LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		3
158	103	62	3	**WOLFMOTHER** AMPLIFAR DGC INTERSCOPE 013365* IGA (13.98)	Cosmic - Egg		15
159	RE-ENTRY		2	**JOURNEY** COLUMBIA 44493 (13.98) ✦	Journey's Greatest Hits	◆	18
160	RE-ENTRY		2	**CASTING CROWNS** REACH STREET 10[illegible] REUNION (17.98)	Casting Crowns	■	55
161	120	104	3	**FIVE FINGER DEATH PUNCH** [illegible] SPECIAL FARM 5[illegible] (13.98) ✦	War Is The Answer		7
162	RE-ENTRY		2	**STRAIGHT NO CHASER** ATCO ATLANTIC 515785 AG (18.98)	Holiday Spirits		46
163	39	–	2	**AC DC** ALBERT PRODUCTIONS COLUMBIA 54099 SONY MUSIC (39.98 CD DVD) ✦	Backtracks		39
164	RE-ENTRY		2	**KENNY G** ARISTA [illegible] BMG CUSTOM MARKETING GROUP 86734 SONY MUSIC (8.98)	Holiday Collection		69
165	RE-ENTRY		2	**STEVEN CURTIS CHAPMAN** SPARROW 86383 (17.98)	This Moment		43
166	RE-ENTRY		2	**HARRY CONNICK, JR.** COLUMBIA 37020 SONY MUSIC (18.98)	What A Night! A Christmas Album		29
167	144	145	3	**DAVE MATTHEWS BAND** RAM RISE [illegible] RMG (18.98) ✦	Big Whiskey And The GrooGrux King	■	1
168	NEW		1	**KATY PERRY** MTV 5[illegible] CAPITOL (13.98 CD DVD) ✦	MTV Unplugged (EP)		166
169	118	98	5	**MARIO** [illegible] RMG (13.98)	D.N.A.		9
170	RE-ENTRY		2	**ORIGINAL BROADWAY CAST RECORDING** DECCA (18.98)	Wicked	■	114
171	123	113	7	**KELLY CLARKSON** [illegible] SONY MUSIC (13.98) ✦	All I Ever Wanted		5
172	163	–	2	**KIDZ BOP KIDS** RAZOR & TIE 89206 (11.98)	Kidz Bop Christmas		161
173	115	188	36	**SUGARLAND** MERCURY NASHVILLE 013191 EX UMGN (14.98 CD DVD) ✦	LIVE On The Inside		3
174	189	–	2	**SOUNDTRACK** [illegible] FEATURES UNIVERSAL REPUBLIC 013633 UMRG (19.98)	Pirate Radio		174
175	127	125	15	**DEMI LOVATO** HOLLYWOOD 003493 (18.98)	Here We Go Again		3
176	142	116	3	**BEE GEES** REPRISE 5[illegible] WARNER STRATEGIC MARKETING (19.98) ✦	The Ultimate Bee Gees		116
177	128	107	66	**THEORY OF A DEADMAN** 604 618009 ROADRUNNER (13.98) ✦	Scars & Souvenirs	●	4
178	RE-ENTRY		2	**MARTINA MCBRIDE** RCA NASHVILLE 67654/SMN (18.98)	White Christmas	■	61
179	66	–	2	**TORI AMOS** UNIVERSAL REPUBLIC 013629 UMRG (19.98 CD DVD) ✦	Midwinter Graces		94
180	RE-ENTRY		2	**FRANCESCA BATTISTELLI** FERVENT 48[illegible] WARNER BROS. (11.98)	My Paper Heart		61
181	RE-ENTRY		2	**MICHAEL JACKSON** EPIC 0E 40600 (11.98)	Bad	■	1
182	RE-ENTRY		2	**FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR** CAPITOL 4[illegible] (18.98)	Christmas With The Rat Pack	■	127
183	NEW		1	**SOUNDTRACK** MIRAMAX 39008 (12.98)	Elf		132
184	NEW		1	**VINCE GUARALDI TRIO** FANTASY 30066 CONCORD (15.98)	A Charlie Brown Christmas (Soundtrack)	■	184
185	RE-ENTRY		2	**ELVIS PRESLEY** RCA NASHVILLE 35479/SMN (17.98)	Christmas Duets		61
186	119	111	8	**DETHKLOK** WILLIAMS STREET 60008/(ADULT SWIM) (13.98)	Metalocalypse: Dethalbum II (Soundtrack)		14
187	35	–	2	**JASON MRAZ** ATLANTIC 520745 AG (24.98 CD/DVD) ✦	Jason Mraz's A Beautiful Mess-Live On Earth		5
188	148	156	16	**KIDZ BOP KIDS** RAZOR & TIE 89200 (18.98)	Kidz Bop 16		14
189	RE-ENTRY		175	**THE BEATLES** APPLE SMAS 00653 CAPITOL (18.98)	Sgt. Pepper's Lonely Hearts Club Band	◆	1
190	104	58	4	**TECH N9NE** STRANGE 64 RBC (18.98)	K.O.D.		14
191	RE-ENTRY		2	**MICHAEL BUBLE** 143 REPRISE 48378 WARNER BROS. (18.98)	Michael Buble	■	27
192	136	129	3	**LIL WAYNE** CASH MONEY UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	■	1
193	RE-ENTRY		11	**CARPENTERS** A&M 5[illegible]* (14.98)	Christmas Portrait	■	193
194	129	110	8	**THE AVETT BROTHERS** AMERICAN COLUMBIA 35099 SONY MUSIC (12.98)	I and Love and You		7
195	133	164	2	**THE FRAY** EPIC 1[illegible] SONY MUSIC (13.98) ✦	The Fray	●	7
196	RE-ENTRY		14	**BOB MARLEY AND THE WAILERS** TUFF GONG/ISLAND 422 846 210 IDJMG (13.98 & 9.98) ✦	Legend: The Best Of Bob Marley And The Wailers	◆	84
197	138	128	3	**SOUNDTRACK** WALT DISNEY 003007 (12.98)	Disney: Phineas And Ferb		197
198	151	152	3	**AVENTURA** PREMIUM LATIN 20800 SONY MUSIC LATIN (14.98)	The Last	2	1
199	131	122	34	**HOLLYWOOD UNDEAD** A&M OCTONE 011331 IGA (12.98)	Swan Songs	●	4
200	132	109	3	**FRED HAMMOND** F HAMMOND VERITY 43341 ZLG (13.98)	Love Unstoppable		29

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ALBUMS Billboard

SALES DATA COMPILED BY nielsen SoundScan

TOP HOLIDAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	1	3	#1 3 WKS GREATEST GAINER **ANDREA BOCELLI** SUGAR 013437/DECCA (18.98)	My Christmas	
2	2	22	**CASTING CROWNS** BEACH STREET REUNION 10129 SONY MUSIC (13.98)	Peace On Earth	●
3	3		**TAYLOR SWIFT** BIG MACHINE 0715 EX (6.98)	The Taylor Swift Holiday Collection (EP)	
4	5	33	**JOSH GROBAN** 143/REPRISE 231548 WARNER BROS. (18.98) ✦	Noel	■
5	4		**STING** CHERRYTREE DG 013329* UNIVERSAL CLASSICS GROUP (16.98) ✦	If On A Winter's Night	
6	7		**MANNHEIM STEAMROLLER** AMERICAN GRAMAPHONE 2525 (18.98)	Christmas 25th Anniversary Collection	
7	6		**SUGARLAND** MERCURY NASHVILLE 013326/UMGN (13.98)	Gold And Green	
8	12		**DAVID ARCHULETA** (13.98)	Christmas From The Heart	
9	HOT SHOT DEBUT		**VARIOUS ARTISTS** EMI SPECIAL MARKETS 86608 EX/STARBUCKS (12.98)	Making Merry	
10	10	43	**MICHAEL BUBLE** 143/REPRISE 279036/WARNER BROS. (17.98)	Let It Snow! (EP)	
11	8		**CHRIS TOMLIN** EXCITED 93261/PARROW (12.98)	Glory In The Highest: Christmas Songs Of Worship	
12	15	60	**TRANS-SIBERIAN ORCHESTRA** LAVA 93145 AG (18.98)	The Lost Christmas Eve	■
13	21		**NEIL DIAMOND** COLUMBIA 55892/SONY MUSIC (11.98)	A Cherry Cherry Christmas	
14	20	3	**STRAIGHT NO CHASER** ATLANTIC 520711/AG (18.98)	Christmas Cheers	
15	13		**VARIOUS ARTISTS** UNIVERSAL 56281/SONY MUSIC (19.98)	NOW That's What I Call A Country Christmas	
16	14	18	**THE CHIPMUNKS WITH DAVID SEVILLE** CAPITOL 36598 (13.98)	Christmas With The Chipmunks	
17	18		**FAITH HILL** WARNER BROS./NASHVILLE) 511500/WRN (18.98) ✦	Joy To The World	●
18	16	49	**CELTIC WOMAN** MANHATTAN 70124/BLG (18.98)	A Christmas Celebration	
19	17		**BOB DYLAN** COLUMBIA 57323/SONY MUSIC (13.98)	Christmas In The Heart	
20	22	120	**TRANS-SIBERIAN ORCHESTRA** LAVA 93145/AG (15.98)	Christmas Eve And Other Stories	■
21	27	44	**VARIOUS ARTISTS** UNIVERSAL/ZOMBA/SONY STRATEGIC MARKETING GROUP 88482/SONY MUSIC (19.98)	NOW That's What I Call Christmas! 3	■
22	23	17	**ENYA** 143/REPRISE 512383/WARNER BROS. (18.98)	And Winter Came	●
23	24		**IL DIVO** SYCO/COLUMBIA 97715/SONY MUSIC (18.98)	The Christmas Collection	■
24	30	46	**ELVIS PRESLEY** RCA/SONY STRATEGIC MARKETING GROUP 88908/SONY MUSIC (18.98)	Elvis Christmas	
25	25		**ELVIS PRESLEY** RCA/SPECIAL PRODUCTS/SONY STRATEGIC MARKETING GROUP 44911/SONY MUSIC (18.98)	It's Christmas Time	■
26	28	11	**VARIOUS ARTISTS** UNIVERSAL EMI/SONY MUSIC 011941/UME (18.98)	The Essential NOW That's What I Call Christmas	
27	29		**JACKSON 5** MOTOWN 013448/UME (13.98)	Ultimate Christmas Collection	
28	26	22	**AMY GRANT** AMY GRANT PRODUCTIONS 13781/SPARROW (17.98)	The Christmas Collection	
29	36		**TRANS-SIBERIAN ORCHESTRA** LAVA 93145/AG (15.98)	The Christmas Attic	■
30	47		**BARRY MANILOW** ARISTA 57490/RMG (11.98)	In The Swing Of Christmas	
31	11		**VARIOUS ARTISTS** CONCORD 2319366 EX (9.98)	Letters To Santa: A Holiday Musical Collection	
32	19		**VARIOUS ARTISTS** WALT DISNEY 004580 EX (6.98)	Disney: Holiday Magic 2009	
33	31		**VARIOUS ARTISTS** COMPASS 43735 EX (9.98)	'Tis The Season: Kids Christmas Sing-Along	
34	32	28	**YO-YO MA** SONY CLASSICAL 24414/SONY MASTERWORKS (18.98) ✦	Yo-Yo Ma & Friends: Songs Of Joy & Peace	
35	45		**STRAIGHT NO CHASER** ATLANTIC 516780/AG (18.98)	Holiday Spirits	
36	33	27	**KENNY G** ARISTA/SONY BMG CUSTOM MARKETING GROUP 86734/SONY MUSIC (8.98)	Holiday Collection	
37	35		**HARRY CONNICK, JR.** COLUMBIA 37020/SONY MUSIC (16.98)	What A Night! A Christmas Album	
38	40		**KIDZ BOP KIDS** RAZOR & TIE 89206 (11.98)	Kidz Bop Christmas	
39	37		**MARTINA MCBRIDE** RCA NASHVILLE 15469/SMN (18.98)	White Christmas	■
40	9	2	**TORI AMOS** UNIVERSAL REPUBLIC 013629/UMRG (19.98 CD/DVD) ✦	Midwinter Graces	
41	38		**FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.** CAPITOL 42210 (18.98)	Christmas With The Rat Pack	■
42	39		**SOUNDTRACK** NEW LINE 39028 (12.98)	Elf	
43	48		**VINCE GUARALDI TRIO** FANTASY 30066/CONCORD (15.98)	A Charlie Brown Christmas (Soundtrack)	■
44	42		**ELVIS PRESLEY** RCA NASHVILLE 35479/SMN (17.98)	Christmas Duets	
45	41		**CARPENTERS** A&M 215173/UME (14.98)	Christmas Portrait	■
46	RE-ENTRY		**MICHAEL W. SMITH** REUNION 10123 (13.98)	It's A Wonderful Christmas	
47	43		**BURL IVES** MCA SPECIAL PRODUCTS 322177/UME (8.98)	Rudolph The Red-Nosed Reindeer	●
48	RE-ENTRY		**MANNHEIM STEAMROLLER** AMERICAN GRAMAPHONE 1227 (18.98) ✦	Christmas Song	■
49	RE-ENTRY		**CELINE DION** 550 MUSIC/EPIC 69523/SONY MUSIC (13.98)	These Are Special Times	■
50	44	5	**VARIOUS ARTISTS** UNIVERSAL SPECIAL MARKETS 43718 EX/COMPASS (9.98)	'Tis The Season: Santa Baby: A Romantic Christmas	

The latest installment in Starbucks Entertainment's annual holiday compilation series arrives at No. 9 on **Top Holiday Albums**. The limited-run set, "Making Merry," boasts familiar seasonal singers like Barbra Streisand, Frank Sinatra and Dean Martin. Last year's Starbucks holiday release, "Winter Wonderland," peaked at No. 5 on Holiday Albums and has sold 174,000 copies, according to Nielsen SoundScan.



TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	NEW		#1 1 WK **JOHN MAYER** COLUMBIA/SONY MUSIC	Battle Studies	1	
2	NEW		**50 CENT** SHADY/AFTERMATH/INTERSCOPE/AGA ✦	Before I Self-Destruct	5	
3	NEW		**NORAH JONES** BLUE NOTE/BLG	The Fall	3	
4	NEW		**JUSTIN BIEBER** SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	My World (EP)	6	
5	NEW		**THEM CROOKED VULTURES** DGC/INTERSCOPE/IGA	Them Crooked Vultures	12	
6	NEW		**KRIS ALLEN** 19/JIVE/ZG	Kris Allen	11	
7	NEW		**LEONA LEWIS** SYCO/J/RMG	Echo	13	
8	NEW		**ONEREPUBLIC** MOSLEY/INTERSCOPE/IGA	Waking Up	21	
9	16		**SOUNDTRACK** SUMMIT CHOP SHOP/ATLANTIC/AG	The Twilight Saga: New Moon	8	■
10	3		**SOUNDTRACK** 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC	Glee: Season One, The Music Volume 1	18	
11	8		**OWL CITY** UNIVERSAL REPUBLIC/UMRG	Ocean Eyes	35	
12	NEW		**CASTING CROWNS** BEACH STREET REUNION/SONY MUSIC	Until The Whole World Hears	4	
13	1		**BON JOVI** ISLAND/IDJMG ✦	The Circle	19	
14	10		**JAY-Z** ROC NATION/AG ✦	The Blueprint 3	33	■
15	4		**CARRIE UNDERWOOD** 19/ARISTA NASHVILLE/SMN	Play On	9	
16	14		**LADY GAGA** STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	34	■
17	17		**THE BLACK EYED PEAS** INTERSCOPE/IGA	The E.N.D	28	■
18	9		**TAYLOR SWIFT** BIG MACHINE ✦	Fearless	10	■
19	NEW		**SOUNDTRACK** SUMMIT/E1	The Twilight Saga: New Moon: The Score	121	
20	NEW		**JANET** AGAMEME	Number Ones	22	
21	NEW		**FOREVER THE SICKEST KIDS** ATLANTIC/MOVEMENT/WMRG	The Weekend: Friday (EP)	107	
22	NEW		**PAUL MCCARTNEY** MPL/HEAR/CONCORD ✦	Good Evening New York City	16	
23	13		**MICHAEL BUBLE** 143/REPRISE/WARNER BROS ✦	Crazy Love	17	
24	NEW		**PHIL WICKHAM** 140/COLUMBIA/SONY MUSIC	Heaven & Earth	55	
25	RE-ENTRY		**SOUNDTRACK** SUMMIT CHOP SHOP/ATLANTIC/AG ✦	Twilight	57	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT.
1	NEW		#1 1 WK **JOHN MAYER** COLUMBIA/53087/SONY MUSIC	Battle Studies	1	
2	NEW		**NORAH JONES** BLUE NOTE/99286*/BLG	The Fall	3	
3	1		**ANDREA BOCELLI** SUGAR/01343*/DECCA	My Christmas	2	
4	NEW		**PAUL MCCARTNEY** MPL/HEAR/31857/CONCORD ✦	Good Evening New York City	16	
5	7		**MICHAEL BUBLE** 143/REPRISE/520713/WARNER BROS ✦	Crazy Love	17	
6	NEW		**THEM CROOKED VULTURES** DGC/INTERSCOPE/013783/IGA	Them Crooked Vultures	12	
7	13		**TAYLOR SWIFT** BIG MACHINE/0200 ✦	Fearless	10	■
8	NEW		**KRIS ALLEN** 19/JIVE/54602/JLG	Kris Allen	11	
9	NEW		**JUSTIN BIEBER** SCHOOLBOY/RAYMOND BRAUN/ISLAND/013719/IDJMG	My World (EP)	6	
10	6		**CARRIE UNDERWOOD** 19/ARISTA NASHVILLE/49923/SMN	Play On	9	
11	5		**MICHAEL JACKSON** MJJ/EPIC/76067/SONY MUSIC	Michael Jackson's This Is It (Soundtrack)	7	
12	NEW		**MANNHEIM STEAMROLLER** AMERICAN GRAMAPHONE	Christmas: 25th Anniversary Collection	31	
13	11		**STING** CHERRYTREE/DG 013329*/UNIVERSAL CLASSICS GROUP ✦	If On A Winter's Night...	25	
14	14		**TRANS-SIBERIAN ORCHESTRA** ATLANTIC/520771/AG	Night Castle	26	
15	NEW		**CASTING CROWNS** BEACH STREET REUNION/10135/SONY MUSIC	Until The Whole World Hears	4	
16	3		**BON JOVI** ISLAND/013685/IDJMG ✦	The Circle	19	
17	2		**THE BEATLES** APPLE/99449/CAPITOL ✦	The Beatles In Stereo	151	
18	12		**SOUNDTRACK** 20TH CENTURY FOX TV/COLUMBIA/54090/SONY MUSIC	Glee: Season One: The Music Volume 1	18	
19	8		**SOUNDTRACK** SUMMIT CHOP SHOP/ATLANTIC/519421/AG	The Twilight Saga: New Moon	8	
20	15		**ROD STEWART** J/30256/RMG	Soulbook	39	
21	NEW		**LEONA LEWIS** SYCO/J/59660/RMG	Echo	13	
22	NEW		**DAVE MATTHEWS BAND** BAMA RAGS/RCA/STARBUCKS	LiveTrax (Starbucks Exclusive)	—	
23	RE-ENTRY		**LADY ANTEBELLUM** CAPITOL NASHVILLE/03206	Lady Antebellum	23	
24	20		**ROSANNE CASH** MANHATTAN/96576/BLG	The List	129	
25	19		**BOB DYLAN** COLUMBIA/57323/SONY MUSIC	Christmas In The Heart	84	

EXCLUSIVE CHARTS FROM BILLBOARD ONLINE

For more charts and chart details, go to billboard.biz and billboard.com, refreshed every Thursday.

ILIKE PROFILES: MOST ADDED .com

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	3	4	#1 1 WK **BAD ROMANCE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
2	1	8	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
3	2	9	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
4	–	1	**WHO SAYS** JOHN MAYER (COLUMBIA)
5	4	4	**TIK TOK** KESHA (KASZ MONEY/RCA/RMG)
6	5	24	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
7	7	19	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	9	45	**POKER FACE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9	–	1	**HEARTBREAK WARFARE** JOHN MAYER (COLUMBIA)
10	6	12	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
11	–	1	**ALL WE EVER DO IS SAY GOODBYE** JOHN MAYER (COLUMBIA)
12	–	1	**FRIENDS, LOVERS OR NOTHING** JOHN MAYER (COLUMBIA)
13	–	1	**EDGE OF DESIRE** JOHN MAYER (COLUMBIA)
14	–	1	**PERFECTLY LONELY** JOHN MAYER (COLUMBIA)
15	18	2	**RUSSIAN ROULETTE** RIHANNA (DEF JAM/IDJMG)

LALA SONGS .com

The week's most purchased songs via Lala, the digital music website with an extensive catalog of songs available to play, buy, and share online

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	1	9	#1 5 WKS **FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC/UNIVERSAL)
2	2	4	**SEXY BITCH** DAVID GUETTA FEATURING AKON (GUM/VIRGIN)
3	7	10	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
4	5	11	**WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
5	4	16	**DOWN** JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
6	6	7	**FOREVER** DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE/UNIVERSAL)
7	8	20	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
8	11	5	**REPLAY** IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
9	19	2	**BAD ROMANCE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL)
10	10	9	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
11	9	6	**3** BRITNEY SPEARS (JIVE/JLG)
12	22	2	**TIK TOK** KESHA (KASZ MONEY/RCA/RMG)
13	14	20	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE)
14	15	4	**IN DA CLUB** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
15	18	5	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)

TOP FOLK ALBUMS .biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	–	1	#1 1 WK **CHRISTMAS IN THE HEART** BOB DYLAN (COLUMBIA/SONY MUSIC)
2	–	1	**THE LIST** ROSANNE CASH (MANHATTAN/BLG)
3	–	1	**STRICT JOY** THE SWELL SEASON (ANTI-/EPITAPH)
4	–	1	**A FRIEND OF A FRIEND** DAVE RAWLINGS MACHINE (ACONY)
5	–	1	**MONSTERS OF FOLK** MONSTERS OF FOLK (SHANGRI-LA)
6	–	1	**GIVE UP THE GHOST** BRANDI CARLILE (COLUMBIA/SONY MUSIC)
7	–	1	**BALM IN GILEAD** RICKIE LEE JONES (FANTASY/CONCORD)
8	–	1	**WHAT WILL WE BE** DEVENDRA BANHART (WARNER BROS.)
9	–	1	**KEEPING UP WITH THE JONESES** COREY SMITH (UNDERTONE)
10	–	1	**ROCKETSHIP RUN** THE LAURIE BERKNER BAND (TWO TOMATOES/RAZOR & TIE)
11	–	1	**THE ROSE HOTEL** ROBERT EARL KEEN (LOST HIGHWAY/UMGN)
12	–	1	**NEVER BEEN GONE** CARLY SIMON (IRIS)
13	–	1	**MIDDLE CYCLONE** NEKO CASE (ANTI-/EPITAPH)
14	–	1	**DECLARATION OF DEPENDENCE** KINGS OF CONVENIENCE (SOURCE/ASTRALWERKS)
15	–	1	**WHY YOU RUNNIN' (EP)** LISSIE (FAT POSSUM)

HEATSEEKERS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
1	4	8	#1 1 WK GREATEST GAINER **JOSHUA BELL** (SONY CLASSICAL 52716 SONY MASTERWORKS (13.98)	At Home With Friends
2	HOT SHOT DEBUT		**THE DEVIN TOWNSEND PROJECT** (INSIDE OUT 70720 (16.98)	Addicted
3	NEW		**DAVE RAWLINGS MACHINE** (ACONY 1908 (14.98)	A Friend Of A Friend
4	2	39	**COLT FORD** (AVERAGE JOE'S 1001 (16.98)	Ride Through The Country
5	1	2	**ARTIE LANGE** (SHOUT FACTORY 11757 (11.98)	Jack And Coke
6	5	4	**EMILY OSMENT** (WIND UP 13192 (14.98)	All The Right Wrongs (EP)
7	6	13	**THE XX** (YOUNG TURKS 450* (14.98)	xx
8	3	52	**RANDY HOUSER** (UNIVERSAL SOUTH 011699 (10.98)	Anything Goes
9	7	4	**ORIANTHI** (LAVA/GEFFEN 013502 IGA (9.98)	Believe
10	8	15	**EDWARD SHARPE & THE MAGNETIC ZEROES** (COUNTERCY EA REAX 542* VAGRANT (13.98)	Up From Below
11	NEW		**KID SISTER** (TOMMY BOY/DOWNTOWN/UNIVERSAL REPUBLIC 013520 UMRG (9.98)	Ultraviolet
12	RE-ENTRY		**SERENA RYDER** (ATLANTIC 516955 AG (13.98)	Is It O K
13	10	7	**FLORENCE + THE MACHINE** (UNIVERSAL REPUBLIC 013170 UMRG (13.98)	Lungs
14	NEW		**REAL ESTATE** (WOODSIST 0031 (14.98)	Real Estate
15	24	12	**SIDEWALK PROPHETS** (FERVENT WIRE CURB 88*900 EX WARNER BROS (9.98)	These Simple Truths
16	22	3	**PAUL BALOCHE** (INTEGRITY 4709 EX PROVIDENT INTEGRITY (14.98)	Glorious
17	15	9	**LA ROUX** (BIG LIFE POUYDOR CHERRYTREE INTERSCOPE 013389* IGA (10.98)	La Roux
18	14	7	**COLT FORD** (AVERAGE JOE'S 312 EX (13.98 CD/DVD) +	Country Is As Country Does
19	RE-ENTRY		**IMELDA MAY** (AMBASSADOR VERVE FORECAST 013082 VG (10.98)	Love Tattoo
20	21	4	**DEVENDRA BANHART** (WARNER BROS. 520960* (10.98	What Will We Be
21	20	65	**THE AIRBORNE TOXIC EVENT** (MAYBERLY MC SHOUT! FACTORY — LAND 012282** 3DJMG (12.98)	The Airborne Toxic Event
22	17	17	**WOMEN OF FAITH WORSHIP TEAM** (MYRRH 887824 EX WORD-CURB (13.98)	A Grand New Day
23	NEW		**ANNIE** (TOTALLY 178/SMALLTOWN (18.98)	Don't Stop
24	12	3	**EVERY AVENUE** (FEARLESS 301** (14.98)	Picture Perfect
25	38	11	**IMAGINATION MOVERS** (WALT DISNEY 013786 (12.98)	Imagination Movers: For Those About To Hop (Soundtrack)



Michael Jackson's "This Is It" guitarist debuts at No. 35 on the Mainstream Top 40 chart with the spunky pop/rock song "According to You."



Despite negligible physical sales from mass merchants, it's holding steady (1,000-2,000 per week) thanks largely to strong digital sales.

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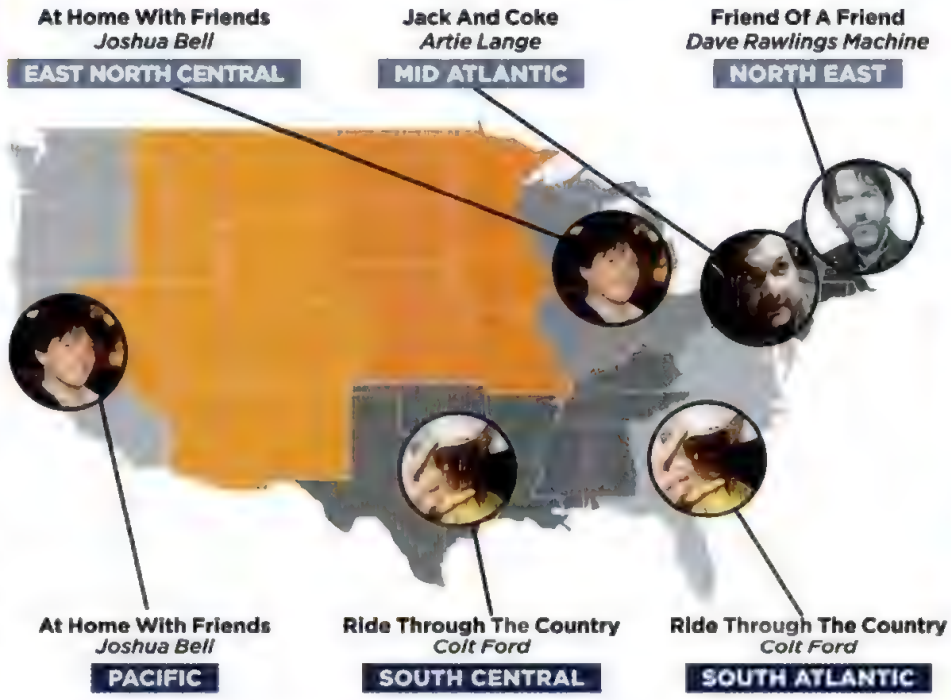
A Nov. 18 interview on NPR's "Tell Me More" with the act (aka Andrew Cohen) helps the set re-enter with a 16% increase.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
26	NEW		**COREY SMITH** (INSERTONE DIGITAL EX (9.98)	Keeping Up With The Joneses
27	16	10	**TERCER CIELO** (NASA/ESENCIAL/UNIVERSAL MUSIC LATINO 653702 UMLE (12.98)	Gente Comun, Suenos Extraordinarios
28	44	16	**THE LAURIE BERKNER BAND** (TWO TOMATOES 23409 RAZOR & TIE (*8.98)	Rocketship Run
29	13	2	**RAY DAVIES/THE CROUCH END FESTIVAL CHORUS** (DECCA 013434 (17.98)	The Kinks Choral Collection
30	11	3	**NILE** (NUCLEAR BLAST 2224 (16.98)	Those Whom The Gods Detest
31	18	9	**GIRLS** (FANTASY TRASHCAN 010* TRUE PANTHER SOUNDS (14.98)	Album
32	33	7	**THE RAVEONETTES** (VICE 81013* (*.98)	In And Out Of Control
33	NEW		**MESSY MARV** (CALEY MADE/ALLEN CLACK (10.98)	Draped Up And Chipped Out Vol. 4
34	NEW		**KEVIN HAMMOND** (S&M/CLIMB DIGITAL EX IGA (9.98)	Kevin Hammond
35	27	22	**TRAILER CHOIR** (HIGH DIVE NASHVILLE (*.98)	Off The Hillbilly Hook (EP)
36	30	5	**JAY FARRAR & BENJAMIN GIBBARD** (E STOP ATLANTIC 2147** AG (11.98) +	One Fast Move Or I'm Gone: Music From Kerouac's Big Sur (Soundtrack)
37	NEW		**LA ORIGINAL BANDA EL LIMON** (ORIVEN SUPERIOR (*.98)	Derecho De Antiguedad
38	41	6	**HECTOR ACOSTA** (S.A.M. VERVE/UNIVERSAL MUSIC LATINO 653687 UMLE (11.98)	Simplemente... El Torito
39	RE-ENTRY		**NELLIE MCKAY** (VERVE 013218 VG (11.98)	Normal As Blueberry Pie: A Tribute To Doris Day
40	19	4	**CECILIA BARTOLI** (DECCA 1441 (UNIVERSAL CLASSICS GROUP (24.98)	Sacrificium
41	25	5	**JOHNNY DIAZ** (MCA 52084 SONY MUSIC (13.98)	More Beautiful You
42	RE-ENTRY		**MAYER HAWTHORNE** (RHINO THROW 2080* (12.98)	A Strange Arrangement
43	RE-ENTRY		**BARONESS** (RELAPSE *** (14.98)	Blue Record
44	28	3	**HALFORD** (METAL D 127171 (16.98)	Halford III: Winter Songs
45	36	3	**WE CAME AS ROMANS** (EQUAL VISION ** (*.98)	To Plant A Seed
46	35	7	**BOB SCHNEIDER** (HOO** MAMA ST WIRTLAND (13.98)	Lovely Creatures
47	31	5	**ATLAS SOUND** (4AD 138* BARSUK 14.98	Logos
48	RE-ENTRY		**HEY MONDAY** (ATLANTIC/FUELED BY RAMEN/MHA 81959* SONY MUSIC (12.98)	Hold On Tight
49	RE-ENTRY		**ASKING ALEXANDRIA** (UNEARTH 022 (13.98)	Stand Up And Scream
50	39	3	**DAVE AUDE** (THA ** (*.98)	Dave Aude Presents: Ultra.2010

HEATSEEKERS SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 3 WKS **RED LIGHT** DAVID NAIL (MCA NASHVILLE)
2	3	12	**EIGHT SECOND RIDE** JAKE OWEN (RCA NASHVILLE)
3	2	17	**5 STAR CHICK** YO GOTTI (POLO GROUNDS/UMG)
4	6	4	**IT KILLS ME** MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
5	7	10	**1901** PHOENIX (LOYAUTE/GLASSNOTE)
6	5	21	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (DSP/JIVE/SLG)
7	12	17	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
8	15	6	**KINGS AND QUEENS** 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
9	43	2	**ACCORDING TO YOU** ORIANTHI (LAVA/GEFFEN/INTERSCOPE)
10	RE	8	**LOOKING FOR PARADISE** ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
11	RE	13	**CITY ON OUR KNEES** TOBYMAC (FOREFRONT/EMI CMG)
12	28	10	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
13	RE	8	**HURRY HOME** JASON MICHAEL CARROLL (ARISTA NASHVILLE)
14	14	11	**CLOSE TO YOU** BEBE & CECE WINANS (B&C/MALACO)
15	21	8	**I LOOK GOOD** CHALIE BOY (DIRTY 3RD/DIVE BATTERY)
16	9	15	**SHOTS** LMFAO FEATURING LIL JON (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
17	13	21	**BOOTS ON** RANDY HOUSER (UNIVERSAL SOUTH)
18	13	19	**YOU'RE GOING DOWN** SICK PUPPIES (EMI/VIRGIN/CAPITOL)
19	8	20	**LA LA LA** LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
20	11	21	**RUNAWAY** LOVE AND THEFT (CAROLWOOD)
21	26	4	**BREAKEVEN** THE SCRIPT (PHONOGENIC/EPIC)
22	17	8	**DOLLHOUSE** PRISCILLA RENEA (CAPITOL)
23	29	7	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS (REACH/BRENTWOOD PEG)
24	23	7	**ESCLAVO DE SUS BESOS** DAVID BISBAL (RMM/UNIVERSAL MUSIC LATINO)
25	25	13	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN (MUSICOR/SONY BMG)

REGIONAL HEATSEEKERS 1 ALBUMS



WEST NORTH CENTRAL

1	**Hilary Weeks** *Christmas Once Again*
2	**Joshua Bell** *At Home With Friends*
3	**The Devin Townsend Project** *Addicted*
4	**Jon Schmidt** *Bonus Tracks*
5	**Lissie** *Why You Runnin' (EP)*
6	**Orianthi** *Believe*
7	**Kevin Hammond** *Kevin Hammond*
8	**Artie Lange** *Jack And Coke*
9	**Joshua James** *Build Me This*
10	**Alex Boye** *Be Still, My Soul: Classic Hymns And Folk Songs*

MOUNTAIN

1	**Messy Marv** *Draped Up And Chipped Out Vol. 4*
2	**The Devin Townsend Project** *Addicted*
3	**Edward Sharpe & The Magnetic Zeroes** *Up From Below*
4	**Dave Rawlings Machine** *A Friend Of A Friend*
5	**Joshua Bell** *At Home With Friends*
6	**The Veer Union** *Against The Grain*
7	**Mason Jennings** *Blood Of Man*
8	**Randy Houser** *Anything Goes*
9	**Tommy Castro** *Hard Believer*
10	**Kevin Hammond** *Kevin Hammond*

PROGRESS REPORT

Hockey, "Too Fake"

The Portland, Ore., quartet's dance/rock tune earns its fifth straight weekly chart gain on the Alternative tally as it motors 29-26 this week. It's the first single from the Capitol act's debut album, "Mind Chaos," which bowed at No. 29 on Heatseekers Albums in October.



THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	2	11	#1 2 WKS **EMPIRE STATE OF MIND**	Jay-Z + Alicia Keys		1
2	11	18	4	GREATEST GAINER/DIGITAL **BAD ROMANCE** (RedOne, Lady Gaga, N Khayat, S G Germanotta)	Lady Gaga / STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		2
3	2	1		**FIREFLIES** (A Young, M Thiessen, A Young)	Owl City / UNIVERSAL REPUBLIC		1
4	3	3		**WHATCHA SAY** (J Rotem, J Rotem, K Anderson, J Desrouleaux, J Heap)	Jason DeRulo / BELUGA HEIGHTS/WARNER BROS.		1
5	10	14	7	GREATEST GAINER/AIRPLAY **TIK TOK** (Dr. Luke, B Blanco, K Sebert, L Gottwald, B Levin)	Ke$ha / KASZ MONEY/RCA/RMG		5
6	4	4		**REPLAY** (Rotem, Rotem, K Jones, K Anderson, J Desrouleaux, T Theron, T Thomas)	Iyaz / TIME IS MONEY/BELUGA HEIGHTS/REPRISE		4
7	12	12		**SEXY CHICK** (D Guetta, S Vee, J C Sindres, D Guetta, J C Sindres, G Turnfort, S Vee, A Thiam)	David Guetta Featuring Akon / GUM/ASTRALWERKS/CAPITOL		7
8	9	7		**PAPARAZZI** (R Fusari, Lady Gaga, S G Germanotta, R Fusari)	Lady Gaga / STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		6
9	6	5		**3** (M Martin, Shellback, K S Martin, Shellback, T Amber)	Britney Spears / JIVE/ZLG		1
10	7	5		**DOWN** (J Remix, Bobbybass, J Sean, J Cotter, R Larow, J Skaller, J Perkins, D Carter)	Jay Sean Featuring Lil Wayne / CASH MONEY/UNIVERSAL REPUBLIC		1
11	5	6		**PARTY IN THE U.S.A.** (Dr. Luke, L Gottwald, C Kelly, J Cornish)	Miley Cyrus / HOLLYWOOD		2
12	15	15		**MEET ME HALFWAY** (Fergie, Will.I.am, D Adams, A Pineda, J Gomez, S Ferguson, K Harris, J Baptiste, S Gordon, K Oruzco, N Zimmer, B Chase)	The Black Eyed Peas / INTERSCOPE		7
13	13	10		**SWEET DREAMS** (M Johnson, W Wilkins, Rico Love) (B Knowles, J G Scheffer, W Wilkins, Rico Love)	Beyoncé / MUSIC WORLD/COLUMBIA	●	13
14	5	22		**NEED YOU NOW** (Hillary Lady Antebellum) (D Haywood, C Kelley, H Scott, J Kear)	Lady Antebellum / CAPITOL NASHVILLE	●	5
15	14	13		**YOU BELONG WITH ME** (N Chapman, T Swift, L Rose)	Taylor Swift / BIG MACHINE/UNIVERSAL REPUBLIC	■	2
16	20	19		**ALREADY GONE** (R Tedder, K Clarkson, R Tedder)	Kelly Clarkson / 19/RCA/RMG		16
17	19	16		**FOREVER** (Rob Thomas, M Samuels, A Graham, K West, D Carter, M Mathers)	Drake Featuring Kanye West, Lil Wayne & Eminem / HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE		8
18	18	17		**I GOTTA FEELING** (D Guetta, F Riesterer, W Adams, A Pineda, J Gomez, S Ferguson, D Guetta, F Riesterer)	The Black Eyed Peas / INTERSCOPE		1
19	16	9		**RUSSIAN ROULETTE** (Harmony Me-Yo, S Smith, C Harmon)	Rihanna / SRP/DEF JAM/IDJMG		9
20	17	11		**RUN THIS TOWN** (K West, No I.D., S E Carter, K West, E Wilson, R Fenty, A Alatas)	Jay-Z, Rihanna & Kanye West / ROC NATION	●	2
21	21	20		**USE SOMEBODY** (A Petraglia, J King, C Followill, J Followill, M Followill, N Followill)	Kings Of Leon / RCA/RMG	■	4
22	24	23		**I CAN TRANSFORM YA** (Swizz Beatz, J Brown, Rudd, K Dean, J A Bereal, D Carter)	Chris Brown Featuring Lil Wayne & Swizz Beatz / JIVE/ZLG		22
23	21	21		**COWBOY CASANOVA** (M Bright, C Underwood, M Elizondo, B James)	Carrie Underwood / 19/ARISTA NASHVILLE		11
24	23	24		**ONE TIME** (Justin Bieber, E E Stewart, C A Stewart, J Bunton, C Cole, T Nanreanye)	Justin Bieber / [illegible]		18
25	HOT SHOT DEBUT		1	**HALF OF MY HEART** (J Mayer, S Jordan, J Mayer)	John Mayer Featuring Taylor Swift / COLUMBIA		25
26	26	38		**FIFTEEN** (N Chapman, T Swift, T Swift)	Taylor Swift / UNIVERSAL REPUBLIC/BIG MACHINE		26
27	27	28		**EVACUATE THE DANCEFLOOR** (M Reuter, Y Pfeifer, W Pfeifer, A Eshuis, M Reuter)	Cascada / ROBBINS		27
28	25	25		**FALLIN' FOR YOU** (A Nowels, K Cail, C Alt, J Shanks, C Caillat, R Nowels)	Colbie Caillat / UNIVERSAL REPUBLIC		12
29	28	31		**BABY BY ME** (Polow Da Don, C Jackson, Jr., J Jones, S Smith)	50 Cent Featuring Ne-Yo / SHADY/AFTERMATH/INTERSCOPE		28
30	30	27		**DO YOU REMEMBER** (Jay Sean, Rotem, J Sean, Cutfather, Storm, Kraziehouse, S Clarke, S Chevreleer, S Smith, Rotem)	Jay Sean Featuring Sean Paul & Lil Jon / CASH MONEY/UNIVERSAL REPUBLIC		27
31	59	68		**HAPPY** (R Tedder, R Tedder, E K Bogart, L Lewis)	Leona Lewis / SYCO/J/RMG		31
32	34	40		**MONEY TO BLOW** (Birdman, Mr. Boy, B Williams, A Graham, D Carter, C Gholson)	Birdman Featuring Lil Wayne & Drake / CASH MONEY/UNIVERSAL/YMU		32
33	29	14		**TOES** (K Stegall, Z Brown, Z Brown, W Durrette, J Hopkins, S Mullins)	Zac Brown Band / HOME GROWN/ATLANTIC/BIGGER PICTURE		25
34	35	39		**DO I** (J Stevens, L Bryan, C Kelley, D Haywood)	Luke Bryan / CAPITOL NASHVILLE		34
35	36	35		**BODY LANGUAGE** (The Movement, J Bunton, C Cole, J McCartney, T Pain)	Jesse McCartney Featuring T-Pain / HOLLYWOOD		35
36	37	32		**PAPERS** (S Garrett, Jaytoven, D Raymond, N S Garrett, X Dotson, A Mathis)	Usher / LAFACE/JLG		31
37	32	17		**I'M ALIVE** (B Cannon, K. Hesney, K Chesney, D Dillon, M Tamburino)	Kenny Chesney With Dave Matthews / BNA		32
38	33	29		**OBSESSED** (M Carey, Stewart, M Carey, T Nash, C A Stewart)	Mariah Carey / SRP/DEF JAM/IDJMG		7
39	39	37		**CONSIDER ME GONE** (M Leverette, M Bright, Diamond, M Green)	Reba / STARSTRUCK/VALORY		30
40	48	64		**TWO IS BETTER THAN ONE** (K Howes, M Johnson)	Boys Like Girls Featuring Taylor Swift / COLUMBIA		40
41	70	92		**LIVE LIKE WE'RE DYING** (S Kipner, A Frampton, S Kipner, A Frampton, D O Donoghue, M Sheehan)	Kris Allen / 19/JIVE/JLG		41
42	38	66		**WHITE LIAR** (Fliddell, M Wrucke, M Lambert, N Hemby)	Miranda Lambert / COLUMBIA		38
43	RE-ENTRY	33		**SAY HEY (I LOVE YOU)** (M Franti, D Nhar, R Shakespear, M Franti, C Young)	Michael Franti & Spearhead Feat. Cherine Anderson / [illegible]		18
44	50	58		**TIE ME DOWN** (Jay Nari, L A Ren, Am I N V D, A Thomas)	New Boyz Feat. Ray J / SHETTY ASS/M WARNER BROS.		44
45	46	47		**HEY, SOUL SISTER** (M Herre, Espionage, P Munahan, E Lind, A Bjorklund)	Train / AARE/COLUMBIA		45
46	41	34		**BREAK UP** (Garrett, S Crawford, S Garrett, S Crawford, R Davis)	Mario Featuring Gucci Mane & Sean Garrett / [illegible]		14
47	43	42		**HOTEL ROOM SERVICE** (A R I, Pitbull, Jump, D Kid Nicole, Armando Perez, Pitbull, Jr.)	Pitbull / [illegible]		8
48	51	56		**IF YOU ONLY KNEW** (A Cavaliere, B Smith, D Bassett)	Shinedown / ATLANTIC		48
49	42	36		**WASTED** (Fatson, L Douglas, R Davis, A Washington)	Gucci Mane Featuring Plies Or OJ Da Juiceman / 1017/BRICK SQUAD/WARNER BROS.		36
50	NEW			**LEAN ON ME** (A Anders, Pastrom, M R Murphy, (B Withers))	Glee Cast Featuring Kevin McHale & Amber Riley / 20TH CENTURY FOX TV/COLUMBIA		50
51	55	55		**GANGSTA LUV** (L Stewart, T Nash, (T Nash, C A Stewart, C C Broadus Jr.))	Snoop Dogg Featuring The-Dream / DOGGYSTYLE/PRIORITY/CAPITOL		51
52	49	73		**SOUTHERN VOICE** (B Gallimore, T Mcgraw, J Smith, (T Douglas, B Dipiero))	Tim McGraw / [illegible]		49
53	72	74		**ALL THE RIGHT MOVES** (B Tedder, (B Tedder))	OneRepublic / MOSLEY/INTERSCOPE		53
54	57	57		**UPRISING** (M Bellamy, (M Bellamy))	Muse / HELIUM 3/WARNER BROS.		37
55	71	76		**WHO SAYS** (J Mayer, S Jordan, (J Mayer))	John Mayer / COLUMBIA		17
56	44	45		**FUNHOUSE** (T Kanal, J Harry, (Pink, T Kanal, J Harry))	Pink / LAFACE/JLG		4
57	60	41		**I INVENTED SEX** (Los Damystro, (C McKinney, T Scales, T Neverson, A Graham))	Trey Songz Featuring Drake / SONG BOOK/ATLANTIC		5
58	NEW			**TRY SLEEPING WITH A BROKEN HEART** (J Bhasker, (J Bhasker, A Keys, Preynolds))	Alicia Keys / MBK/J/RMG		8
59	54	52		**SMILE** (R Cavallo, (M Shafer, B Daly, J Harding, J Bose))	Uncle Kracker / TOP DOG/ATLANTIC		4
60	61	63		**I WANNA MAKE YOU CLOSE YOUR EYES** (B Beavers, D Bentley, (B Beavers, D Bentley))	Dierks Bentley / CAPITOL NASHVILLE		8
61	58	–		**GIVE IT UP TO ME** (Timbaland, Iroc, (T V Mosley, S J Mebarak Ripoll, A Ghost, D Carter))	Shakira Featuring Lil Wayne / EPIC		8
62	66	71		**RED LIGHT** (Fliddell, M Wrucke, (J Singleton, M Peirce, D Matkosky))	David Nail / MCA NASHVILLE		8
63	65	70		**BONFIRE** (P O'Donnell, C Morgan, (T Botkin, K Denney, C Morgan, M Rogers))	Craig Morgan / BNA		8
64	NEW			**DON'T STAND SO CLOSE TO ME / YOUNG GIRL** (A Anders, Pastrom, R Murphy, (Sting, J Fuller))	Glee Cast Feat. Matthew Morrison / 20TH CENTURY FOX TV/COLUMBIA		8
65	52	48		**SHE WOLF** (S J Mebarak Ripoll, J Hill, (S J Mebarak Ripoll, J Drexler, J Hill, S Endicott))	Shakira / SONY MUSIC LATIN/EPIC	●	1
66	78	91		**THE TRUTH** (M Knox, (B James, A Monroe))	Jason Aldean / BROKEN BOW		8
67	86	97		**SPOTLIGHT** (Polow Da Don, (R Davis, U Raymond IV, J Jones))	Gucci Mane Featuring Usher / 1017/BRICK SQUAD/ASYLUM/WARNER BROS.		8
68	81	–		**SAY AAH** (Yeinny, D Corell, T Taylor, (R M Ferebee Jr., T Neverson, T Scales, N Walka, D Corell))	Trey Songz / SONG BOOK/ATLANTIC		8
69	57	78		**HAVEN'T MET YOU YET** (B Rogers, (A Foster, A Chang, M Buble))	Michael Bublé / 143/REPRISE		8
70	63	51		**GETTIN' YOU HOME (THE BLACK DRESS SONG)** (J Strode, C Young, C Batten, K Blazy)	Chris Young / RCA NASHVILLE		3
71	77	90		**HISTORY IN THE MAKING** (Rogers, (D Becker, F Rogers, C Myers))	Darius Rucker / CAPITOL NASHVILLE		7
72	64	53		**IMMA STAR (EVERYWHERE WE ARE)** (M Schultz, [illegible], Felton, K James, M Schultz)	Jeremih / MICK SCHULTZ/DEF JAM/IDJMG		8
73	NEW			**I'LL STAND BY YOU** (A Anders, Pastrom, R Murphy, (C Hynde, T Kelly, B Steinberg))	Glee Cast Feat. Cory Monteith / 20TH CENTURY FOX TV/COLUMBIA		7
74	71	82		**DEFYING GRAVITY** (A Anders, Pastrom, (S Schwartz))	Glee Cast Featuring Chris Colfer & Lea Michele / FOX/COLUMBIA		3
75	76	65		**I'M GOING IN** (Seedlz, K Cain, A Graham, D Carter, J W Jenkins)	Drake Featuring Lil Wayne & Young Jeezy / YOUNG MONEY/CASH MONEY/UNIVERSAL/MOTOWN		8
76	75	74		**BAD HABITS** (M David Musze, (M David Musze))	Maxwell / COLUMBIA		7
77	67	54		**DROP IT LOW** (Polow Da Don, (J Jones, E Dean, C Brown))	Ester Dean Featuring Chris Brown / HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE		3
78	NEW			**ENDLESS LOVE** (A Anders, Pastrom, R Murphy, (L Richie))	Glee Cast Featuring Matthew Morrison & Lea Michele / 20TH CENTURY FOX TV/COLUMBIA		7
79	NEW			**DOWN TO EARTH** (Miley Cyrus, B Wayne, (J Bieber, W Nugent, K Risto, M Levy, C Batteys, A Battey))	Justin Bieber / SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		7
80	NEW			**HARD** (C Stewart, T Nash, (T Nash, C A Stewart, R Fenty, J W Jenkins))	Rihanna Featuring Jeezy / SRP/DEF JAM/IDJMG		8
81	80	79		**I WILL NOT BOW** (D Bendeth, (B Burnley))	Breaking Benjamin / HOLLYWOOD		8
82	89	93		**SOMEDAY** (M Serletic, (B Thomas, M Serletic, S Carter))	Rob Thomas / EMBLEM/ATLANTIC		7
83	82	95		**EIGHT SECOND RIDE** (J Ritchey, (J Owen, E Durrance))	Jake Owen / RCA NASHVILLE		7
84	79	–		**5 STAR CHICK** (Hot Rod, (M Mimms, R Tate, Jr.))	Yo Gotti / POLO GROUNDS/COLUMBIA		8
85	62	50		**ONLY YOU CAN LOVE ME THIS WAY** (D Huff, A Urban, S Mcewan, J Reid)	Keith Urban / CAPITOL NASHVILLE		4
86	92	96		**NEVER GONNA BE ALONE** (J J Lange, J Mo, Nickelback, R J Lange, C Kroeger)	Nickelback / ROADRUNNER/RRP		8
87	56	59		**WELCOME TO THE FUTURE** (F Rogers, (B Paisley, C Dubois))	Brad Paisley / ARISTA NASHVILLE		3
88	NEW			**IT KILLS ME** (Remix, A Martin, A Martin, R Little John, Jr., L Carr, E Shulman)	Melanie Fiona / SRC/UNIVERSAL/MOTOWN		8
89	68	–		**WE WEREN'T BORN TO FOLLOW** (J Shanks, Bon Jovi, R Sambora, (J Bon Jovi, R Sambora))	Bon Jovi / ISLAND/IDJMG		8
90	94	87		**BREAK** (M Ren, Three Days Grace, B Stuca)	Three Days Grace / JIVE/ZLG		8
91	87	80		**REGRET** (Tank, Franklin, (Tank, A Stephenson, J Valentine, L Lockett, R Newt Sr., J Franklin, C Bridges))	LeToya Featuring Ludacris / [illegible]		8
92	83	62		**DOESN'T MEAN ANYTHING** (K Brothers, A Keys, (A Keys, K Brothers, Jr.))	Alicia Keys / MBK/J/RMG		7
93	99	–		**WHY DON'T WE JUST DANCE** (F Rogers, (J Beavers, J Singleton, D Brown))	Josh Turner / MCA NASHVILLE		8
94	NEW			**BIGGER** (Hitty Swift, B Wayne, D Torrano, (J Bieber, W Nugent, K Risto, D Torrano, L Breaux))	Justin Bieber / SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		8
95	93	72		**WHEELS** (B Vig, Foo Fighters, (Foo Fighters))	Foo Fighters / ROSWELL/RCA/RMG		3
96	98	–		**I GET IT IN** (Lonya, Tank, Franklin, Newton, Jr., (Randolph, Valentine, R Davis))	Omarion Featuring Gucci Mane / [illegible]		8
97	NEW			**THE INVITATION** (T Fyffe, M Perez, (C J Jackson, Jr., T Fyffe, M Perez))	50 Cent / SHADY/AFTERMATH/INTERSCOPE		8
98	97	81		**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO** (H Walker, H [illegible], M B Walker)	Weezer / DGC/INTERSCOPE		7
99	NEW			**FIRST DANCE** (Pretty Boi Rlsh, J Bieber, (J Raymond IV, A Parham Jr., R Lovett, J Wilson, D Reynolds))	Justin Bieber Featuring Usher / SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		8
100	NEW			**HEARTBREAK WARFARE** (J Mayer, S Jordan, (J Mayer))	John Mayer / COLUMBIA		8



2

Did her midshow performance Nov. 22 on ABC's "American Music Awards" spur last-minute downloads prior to the tracking week's midnight deadline? Sales are up 49% a week before "The Fame Monster" is unleashed onto the charts.

25

Album track duet with red hot Swift is naturally the most-downloaded track from his No. 1 set. It opens at No. 12 on Hot Digital Songs with 86,000 downloads.



31

Her second set opens at No. 13 on the Billboard 200 with 67,000 units, well short of the No. 1 start of her 2008 debut that shifted 208,000 in its initial frame. Radio track doubles its download sum (to 66,000) to jump 38-15 on Digital Songs.



79, 94 & 99

With three more entries from his debut album (new at No. 6 on the Billboard 200 with 137,000), all seven songs from that EP have now hit the Hot 100.

BETWEEN THE BULLETS

DJ HERO: GUETTA HITS TOP 10



French DJ/producer David Guetta earns his first career Billboard Hot 100 top 10 as "Sexy Chick," featuring Akon, flies 12-7. The track also makes rare concurrent top 10 jumps on component charts Hot 100 Airplay (11-7, 70 million listener impressions) and Hot Digital Songs (11-8, 96,000 downloads). "Chick," which topped Hot Dance Club Songs in October, returns to the No. 1 slot on Hot Dance Airplay for a fourth week. Guetta first debuted on a Billboard chart six years ago this week when "Just a Little More Love," with Chris Willis on vocals, debuted on the Club list on its way to a No. 15 peak. —*Silvio Pietroluongo*

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	**#1 2 WKS EMPIRE STATE OF MIND** JAY Z • ALICIA KEYS (ROC NATION)
2	2	12	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
3	3	12	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	4	14	**WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
5	6	18	**DOWN** JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
6	5	30	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	11	8	**SEXY CHICK** DAVID GUETTA FEAT AKON (GUM/ASTRALWERKS/CAPITOL)
8	7	11	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
9	9	7	**3** BRITNEY SPEARS (JIVE/JLG)
10	8	11	**FOREVER** DRAKE (YMCMB/CASH MONEY/UNIVERSAL REPUBLIC)
11	14	7	**REPLAY** IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
12	15	7	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
13	10	27	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
14	12	14	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
15	16	10	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
16	17	24	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
17	13	18	**RUN THIS TOWN** JAY Z, RIHANNA & KANYE WEST (ROC NATION)
18	20	10	**FIFTEEN** TAYLOR SWIFT (UNIVERSAL REPUBLIC/BIG MACHINE)
19	18	15	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
20	19	10	**NEED YOU NOW** LADY ANTEBELLUM (CAPITOL NASHVILLE)
21	4		**TIK TOK** KESHA (RAS/M-NEY/RCA/RMG)
22	22	7	**PAPERS** USHER (LAFACE/JLG)
23	23	8	**I INVENTED SEX** TREY SONGZ FEAT DRAKE (SONG BOOK/ATLANTIC)
24	28	4	**BAD ROMANCE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
25	21	11	**COWBOY CASANOVA** CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
26		10	**DO I** LUKE BRYAN (CAPITOL NASHVILLE)
27	29	7	**CONSIDER ME GONE** REBA (TARSTHEUM VALORY)
28	26	7	**I CAN TRANSFORM YA** CHRIS BROWN FEAT LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
	24	22	**BREAK UP** MARIO FEAT GUCCI MANE & SEAN GARRETT (J/RMG)
30	34	8	**BABY BY ME** 50 CENT FEAT NE-YO (SHADY/AFTERMATH/INTERSCOPE)
31		12	**EVACUATE THE DANCEFLOOR** CASCADA (ROBBINS)
32	35	3	**MONEY TO BLOW** BIRDMAN FEAT LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL/MOTOWN)
33	31	8	**BONFIRE** CRAIG MORGAN (BNA)
34	37	13	**I'M ALIVE** KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
35	43	3	**DO YOU REMEMBER** JAY SEAN FEAT SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
36	42	8	**I WANNA MAKE YOU CLOSE YOUR EYES** DIERKS BENTLEY (CAPITOL NASHVILLE)
37	47	2	**HARD** RIHANNA FEAT JEEZY (SRP/DEF JAM/IDJMG)
38		10	**BAD HABITS** MAXWELL (COLUMBIA)
	27	15	**WASTED** GUCCI MANE FEAT PLIES (MIZAY/SO ICEY/WARNER BROS.)
40		14	**TOES** ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
41		8	**ONE TIME** JUSTIN BIEBER (ISLAND/IDJMG)
42	44	8	**RED LIGHT** DAVID NAIL (MCA NASHVILLE)
	39	21	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)
	40	22	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/J/RMG)
45		8	**GANGSTA LUV** SNOOP DOGG FEAT THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
46	41	5	**RUSSIAN ROULETTE** RIHANNA (SRP/DEF JAM/IDJMG)
47	50	6	**SOUTHERN VOICE** TIM MCGRAW (CURB)
48	46	19	**GETTIN YOU HOME (THE BLACK DRESS SONG)** CHRIS YOUNG (RCA NASHVILLE)
49	54	8	**HISTORY IN THE MAKING** DARIUS RUCKER (CAPITOL NASHVILLE)
50	61	8	**TIE ME DOWN** NEW BOYZ FEAT RAY J (SHOTTY/ASYLUM/WARNER BROS.)
51	55	5	**WHITE LIAR** MIRANDA LAMBERT (COLUMBIA/NASHVILLE)
52	51	15	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI/UNIVERSAL REPUBLIC)
53	57	4	**THE TRUTH** JASON ALDEAN (BROKEN BOW)
54	58	3	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
55	49	9	**REGRET** LETOYA FEAT LUDACRIS (CAPITOL)
56	62	2	**SAY AAH** TREY SONGZ (SONG BOOK/ATLANTIC)
57	60	6	**ALL I ASK FOR ANYMORE** TRACE ADKINS (CAPITOL NASHVILLE)
58	59	2	**SPOTLIGHT** GUCCI MANE FEAT USHER (MIZAY/ASYLUM/WARNER BROS.)
59	65	2	**EIGHT SECOND RIDE** JAKE OWEN (RCA NASHVILLE)
60	–	1	**IT KILLS ME** MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
61	64	6	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
62	63	3	**TWANG** GEORGE STRAIT (MCA NASHVILLE)
63	74	3	**SOMEDAY** ROB THOMAS (EMBLEM/ATLANTIC)
64	52	17	**ONLY YOU CAN LOVE ME THIS WAY** KEITH URBAN (CAPITOL NASHVILLE)
65	70	5	**WHY** RASCAL FLATTS (LYRIC STREET)
66	–	1	**WHY DON'T WE JUST DANCE** JOSH TURNER (MCA NASHVILLE)
67	56	17	**WELCOME TO THE FUTURE** BRAD PAISLEY (ARISTA NASHVILLE)
68	–	1	**I GET IT IN** OMARION FEAT GUCCI MANE (EARWOLF/MUSICWORKS/103/CAPITOL)
69	–	1	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
70	66	18	**AMERICAN RIDE** TOBY KEITH (SHOW DOG/NASHVILLE)
71	–	1	**THAT'S HOW COUNTRY BOYS ROLL** BILLY CURRINGTON (MERCURY)
72	75	4	**I JUST CALL YOU MINE** MARTINA MCBRIDE (RCA NASHVILLE)
73	–	1	**I'M GOING IN** DREA FEAT LIL WAYNE & YOUNG JEEZY (YCMB/CASH MONEY/UNIVERSAL/MOTOWN)
74	–	1	**NEVER GONNA BE ALONE** NICKELBACK (ROADRUNNER/RRP)
75	–	1	**BREAK** THREE DAYS GRACE (JIVE/JLG)

Radio stations comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	5	4	**#1 1 WK BAD ROMANCE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
2	6	7	**TIK TOK** KESHA (RAS/M-NEY/RCA/RMG)	
3	1	14	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)	
4	4	11	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)	
5	3	14	**REPLAY** IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
6	2	14	**NEED YOU NOW** LADY ANTEBELLUM (CAPITOL NASHVILLE)	●
7		15	**WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
8	11	17	**SEXY BITCH** DAVID GUETTA FEAT AKON (GUM/ASTRALWERKS/CAPITOL)	
9	13	9	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)	
10	8	15	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)	
11	7	7	**3** BRITNEY SPEARS (JIVE/JLG)	
12	–	1	**HALF OF MY HEART** JOHN MAYER FEAT TAYLOR SWIFT (COLUMBIA)	
13	10	3	**RUSSIAN ROULETTE** RIHANNA (SRP/DEF JAM/IDJMG)	
14	12		**DOWN** JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
15	38	5	**HAPPY** LEONA LEWIS (SYCO/J/RMG)	
16	17	24	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)	
17	16	13	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
18	18	17	**ONE TIME** JUSTIN BIEBER (ISLAND/IDJMG)	
19	19	7	**I CAN TRANSFORM YA** CHRIS BROWN FEAT LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
20	21	10	**FOREVER** DRAKE (YMCMB/CASH MONEY/UNIVERSAL REPUBLIC)	
21	14	9	**COWBOY CASANOVA** CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
22	20	15	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	●
23	–	1	**LEAN ON ME** GLEE CAST FEAT KEVIN MCHALE & MIKER RILEY (FOX/20TH CENTURY/COLUMBIA)	
24	24	17	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)	
25		16	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)	
		8	**BODY LANGUAGE** JESSE MCCARTNEY FEAT T-PAIN (HOLLYWOOD)	
27	27	3	**DO YOU REMEMBER** JAY SEAN FEAT SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)	
28	22	30	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE)	■
	26	4	**BABY BY ME** 50 CENT FEAT NE-YO (SHADY/AFTERMATH/INTERSCOPE)	
30		15	**EVACUATE THE DANCE FLOOR** CASCADA (ROBBINS)	
31	–	1	**DON'T STAND SO CLOSE TO ME / YOUNG GIRL** GLEE CAST FEAT MATTHEW MORRISON (FOX/20TH CENTURY FOX TV/COLUMBIA)	
32		7	**ALL THE RIGHT MOVES** ONEREPUBLIC (MOSLEY/INTERSCOPE)	
33	31	7	**HEY, SOUL SISTER** TRAIN (AWARE/COLUMBIA)	
34	–	2	**LIVE LIKE WE'RE DYING** KRIS ALLEN (19/JIVE/JLG)	
35	60	6	**WHO SAYS** JOHN MAYER (COLUMBIA)	
36	42	5	**TWO IS BETTER THAN ONE** BOYS LIKE GIRLS FEAT TAYLOR SWIFT (COLUMBIA)	
37	–	1	**I'LL STAND BY YOU** GLEE CAST FEAT CORY MONTEITH (20TH CENTURY FOX TV/COLUMBIA)	
38	15	3	**DEFYING GRAVITY** GLEE CAST FEAT CHRIS COLFER & LEA MICHELE (20TH CENTURY FOX TV/COLUMBIA)	
39	35		**'TILL I COLLAPSE** EMINEM FEAT NATE DOGG (WEB/AFTERMATH/INTERSCOPE)	
	29	17	**TOES** ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
41	39	6	**MONEY TO BLOW** BIRDMAN FEAT LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL/MOTOWN)	
42	–	1	**ENDLESS LOVE** GLEE CAST FEAT MATTHEW MORRISON & LEA MICHELE (20TH CENTURY FOX/COLUMBIA)	
43	–	1	**DOWN TO EARTH** JUSTIN BIEBER (FOX/20TH CENTURY/MANDEVILLE/KONLIVE/CHERRYTREE/INTERSCOPE)	
44	–	1	**TRY SLEEPING WITH A BROKEN HEART** ALICIA KEYS (MRK/J/RMG)	
45	36	8	**FUNHOUSE** PINK (LAFACE/JLG)	
46	47	11	**UPRISING** MUSE (HELIUM-3/WARNER BROS.)	
47	40	41	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)	■
	34	2	**WHITE LIAR** MIRANDA LAMBERT (COLUMBIA/NASHVILLE)	
49	–	1	**BIGGER** JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)	
50	–	1	**INVITATION** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
51	55		**BOOM BOOM POW** THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
52	59	3	**TIE ME DOWN** NEW BOYZ FEAT RAY J (SHOTTY/ASYLUM/WARNER BROS.)	
53	30		**I'M ALIVE** KENNY CHESNEY WITH DAVE MATTHEWS (BNA)	
54	41	4	**FIFTEEN** TAYLOR SWIFT (BIG MACHINE)	
55	–		**FIRST DANCE** JUSTIN BIEBER FEAT USHER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)	
56	46	17	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI/UNIVERSAL REPUBLIC)	
57	45	21	**FALLING FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
58	61	48	**POKER FACE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
59	64	2	**GIVE IT UP TO ME** SHAKIRA FEAT LIL WAYNE (EPIC)	
	44	20	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)	
61	53	10	**DROP IT LOW** ESTER DEAN FEAT CHRIS BROWN (HAVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
62	63	16	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)	
	32	21	**I RUN TO YOU** LADY ANTEBELLUM (CAPITOL NASHVILLE)	●
64	–		**HEARTBREAK WARFARE** JOHN MAYER (COLUMBIA)	
65	33		**GOOD LIFE** ONEREPUBLIC (MOSLEY/INTERSCOPE)	
66	50	21	**LOVE DRUNK** BOYS LIKE GIRLS (COLUMBIA)	●
67	58	19	**SHE WOLF** SHAKIRA (SONY MUSIC LATIN/EPIC)	●
68		1	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)	
69	62	22	**21 GUNS** GREEN DAY (REPRISE)	●
70		4	**GANGSTA LUV** SNOOP DOGG FEAT THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	
71	68	5	**HAVEN'T MET YOU YET** MICHAEL BUBLE (143/REPRISE)	
72	57	22	**BIG GREEN TRACTOR** JASON ALDEAN (BROKEN BOW)	●
73	70	3	**SOUTHERN VOICE** TIM MCGRAW (CURB)	
74		15	**IMMA STAR (EVERYWHERE WE ARE)** JEREMIH (MAD/SYCO/J/RMG)	
75	56		**FOR YOUR ENTERTAINMENT** ADAM LAMBERT (19/RCA/RMG)	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER GG — Where included, this award indicates the title with the chart's largest unit increase

PACE SETTER — Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE — indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. D after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. D DualDisc available. + CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

GREATEST GAINER GG — Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary, Adult Top 40 and Adult R&B after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Alternative, Triple A, Active Rock, Heritage Rock, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

CONFIGURATIONS

● CD single available. ◐ Digital Download available. ◑ DVD single available. ◒ Vinyl Maxi-Single available. ◓ Vinyl single available. ◔ CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

POWER PICK — This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Oro). Certification of 200,000 units (Platino). ▮ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ▮ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

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POP/ADULT/ROCK

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	**#1 2 WKS** **WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
2	2	13	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	3	18	**DOWN** JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
4	6	8	**3** BRITNEY SPEARS (JIVE/JLG)
5	3	16	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
6	7	11	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
7	5	20	**SWEET DREAMS** BEYONCE (MAT... ARTIST/COLUMBIA)
8	8	14	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
9	9	10	**REPLAY** IYAZ (I ME 5 MONEY/BELUGA HEIGHTS/REPRISE)
10	10	10	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
11	13	9	**SEXY CHICK** DAVID GUETTA FEAT AKON (GUM/ASTRALWERKS/CAPITOL)
12	19	6	**GREATEST GAINER** **TIK TOK** KE$HA (KAS7 MONEY/RCA/RMG)
13	12	22	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
14	17	5	**BAD ROMANCE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	11	24	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
16	22	5	**EMPIRE STATE OF MIND** JAY Z + ALICIA KEYS (ROC NATION)
17	18	13	**EVACUATE THE DANCEFLOOR** CASCADA (... RIBE)
18	15	25	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
19	20	13	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
20	14	13	**RUN THIS TOWN** JAY Z RIHANNA & KANYE WEST (ROC NATION)
21	14	17	**ONE TIME** JUSTIN BIEBER (ISLAND/DJMG)
22	21	5	**RUSSIAN ROULETTE** RIHANNA (SRP/DEF JAM/DJMG)
23	25	7	**BODY LANGUAGE** JESSE MCCARTNEY FEAT T-PAIN (HOLLYWOOD)
24	23	20	**LOVE DRUNK** BOYS LIKE GIRLS (COLUMBIA)
25	27	8	**TWO IS BETTER THAN ONE** BOYS LIKE GIRLS FEAT TAYLOR SWIFT (COLUMBIA)
26	26	7	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
27	31	2	**FIFTEEN** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
28	24	18	**FUNHOUSE** PINK (L.FACE/JLG)
29	29	4	**GIVE IT UP TO ME** SHAKIRA FEAT LIL WAYNE (EPIC)
30	35	2	**DO YOU REMEMBER** JAY SEAN FEAT SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
31	32	4	**NEVER GONNA BE ALONE** NICKELBACK (ROADRUNNER/RRP)
32	28	17	**OBSESSED** MARIAH CAREY (ISLAND/DJMG)
33	34	3	**HEAVEN CAN WAIT** WE THE KINGS (S... CURVE)
34	33	4	**S.O.S. (LET THE MUSIC PLAY)** JORDIN SPARKS (19/JIVE/JLG)
35	NEW	1	**ACCORDING TO YOU** ORIANTHI (... AL GEFFEN/INTERSCOPE)
36	40	2	**FOREVER** DRAKE FEAT. KANYE WEST, LIL WAYNE & EMINEM (... HARVEY MASON, JUNE ... & STEVE ... /CASH MONEY/UNIVERSAL/INTERSCOPE)
37	30	19	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/J RMG)
38	38	3	**LIVE LIKE WE'RE DYING** KRIS ALLEN (19/JIVE/JLG)
39	37	5	**HOW YOU LOVE ME NOW** HEY MONDAY (DECAYDANCE/COLUMBIA)
40	NEW	1	**ALL THE RIGHT MOVES** ONEREPUBLIC (MOSLEY/INTERSCOPE)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	**#1 6 WKS** **YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	16	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	4	12	**HAVEN'T MET YOU YET** MICHAEL BUBLE (143/REPRISE)
4	3	28	**HER DIAMONDS** ROB THOMAS (EMBLEM/ATLANTIC)
5	7	37	**THE CLIMB** MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
6	5	41	**COME ON GET HIGHER** MATT NATHANSON (VANGUARD/CAPITOL)
7	6	44	**YOU FOUND ME** THE FRAY (EPIC)
8	8	22	**PLEASE DON'T LEAVE ME** PINK (L.FACE/JLG)
9	9	24	**NO SURPRISE** DAUGHTRY (19/RCA/RMG)
10	10	10	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (VISION/DJMG)
11	11	12	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	12	14	**KISS A GIRL** KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
13	15	16	**BEAUTIFUL WORLD (WE'RE ALL HERE)** JIM BRICKMAN & ADAM CROSSLEY (SOMERSET BRICKHOUSE/DIRECT)
14	13	12	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
15	16	7	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
16	17	5	**WE WEREN'T BORN TO FOLLOW** BON JOVI (ISLAND/DJMG)
17	14	19	**CLOSER TO LOVE** MAT KEARNEY (AWARE/COLUMBIA)
18	22	3	**CHASING PIRATES** NORAH JONES (BLUE NOTE/CAPITOL)
19	23	7	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BIG BOO/WARNER/UNIVERSAL REPUBLIC)
20	19	6	**THIS IS IT** MICHAEL JACKSON FEAT THE JACKSONS (MJJ/EPIC)
21	18	10	**BATTLEFIELD** JORDIN SPARKS (19/JIVE/JLG)
22	20	7	**WHEN IT COMES TO LOVE** FOREIGNER (ATLANTIC/RHINO)
23	25	8	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
24	24	8	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
25	21	16	**THEN** BRAD PAISLEY (ARISTA NASHVILLE)

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	**#1 2 WKS** **I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
2	3	12	**BREAK** THREE DAYS GRACE (JIVE/JLG)
3	2	9	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
4	4	15	**CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
5	5	16	**UPRISING** MUSE (M... M 3/WARNER BROS.)
6	6	14	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO** WEEZER (DGC/INTERSCOPE)
7	8	23	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
8	11	7	**GREATEST GAINER** **KINGS AND QUEENS** 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
9	7	22	**JARS** CHEVELLE (EPIC)
10	12	11	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
11	10	25	**YOU'RE GOING DOWN** SICK PUPPIES (RMR/VIRGIN/CAPITOL)
12	9	18	**THE FIXER** PEARL JAM (MONKEYWRENCH)
13	14	25	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
14	13	25	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
15	17	20	**1901** PHOENIX (LOYAUTE/GLASSNOTE)
16	16	25	**PANIC SWITCH** SILVERSUN PICKUPS (DANGERBIRD)
17	18	10	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
18	20	4	**NEW FANG** THEM CROOKED VULTURES (INTERSCOPE)
19	15	14	**OVERCOME** CREED (WIND-UP)
20	21	14	**BACK AGAINST THE WALL** CAGE THE ELEPHANT (DSP/JIVE/JLG)
21	22	8	**SNUFF** SLIPKNOT (ROADRUNNER/RRP)
22	23	6	**JUST BREATHE** PEARL JAM (MONKEYWRENCH)
23	19	13	**MEDICATE** AFI (DGC/INTERSCOPE)
24	26	5	**SPACESHIP** PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
25	24	13	**AGAIN** FLYLEAF (A&M OCTONE/INTERSCOPE)
26	25	9	**EAST JESUS NOWHERE** GREEN DAY (REPRISE)
27	28	14	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)
28	30	10	**MONSTER** SKILLET (ARDENT INO/ATLANTIC)
29	27	14	**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
30	31	16	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
31	29	20	**IGNORANCE** PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
32	32	5	**BROKEN, BEAT & SCARRED** METALLICA (WARNER BROS.)
33	38	2	**SCREAM WITH ME** MUDVAYNE (EPIC)
34	34	5	**CRASH** CAVO (REPRISE)
35	35	13	**FUGITIVE** DAVID GRAY (MERCER STREET/DOWNTOWN)
36	36	7	**SUBSTITUTION** SILVERSUN PICKUPS (DANGERBIRD)
37	37	5	**WHO SAYS** JOHN MAYER (COLUMBIA)
38	33	13	**FOREVER IN YOUR HANDS** ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
39	NEW	5	**STORM TO PASS** ATREYU (HOLLYWOOD)
40	40	8	**SLOW POISON** THE BRAVERY (ISLAND/DJMG)
41	44	5	**HEY, SOUL SISTER** TRAIN (AWARE/COLUMBIA)
42	43	2	**CRAWL** KINGS OF LEON (RCA/RMG)
43	41	15	**FIRELIES** OWL CITY (UNIVERSAL REPUBLIC)
44	47	4	**MESS OF ME** SWITCHFOOT (ATLANTIC)
45	50	3	**CHASING PIRATES** NORAH JONES (BLUE NOTE/CAPITOL)
46	48	16	**WHY I AM** DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
47	46	3	**EYESORE** JANUS (REALIO/JLG)
48	45	11	**MAYDE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
49	NEW	1	**FOREVER** RED (ESSENTIAL/RED)
50	49	4	**JUST SAY YES** SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)

ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	**#1 10 WKS** **UPRISING** MUSE (M... M 3/WARNER BROS.)
2	2	14	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU** WEEZER (DGC/INTERSCOPE)
3	5	7	**KINGS AND QUEENS** 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
4	4	21	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
5	6	15	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
6	4	18	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
7	7	12	**BREAK** THREE DAYS GRACE (JIVE/JLG)
8	8	10	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
9	10	16	**BACK AGAINST THE WALL** CAGE THE ELEPHANT (DSP/JIVE/JLG)
10	9	20	**1901** PHOENIX (LOYAUTE/GLASSNOTE)
11	14	45	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
12	11	13	**MEDICATE** AFI (DGC/INTERSCOPE)
13	13	37	**PANIC SWITCH** SILVERSUN PICKUPS (DANGERBIRD)
14	18	10	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
15	15	4	**NEW FANG** THEM CROOKED VULTURES (INTERSCOPE)
16	16	15	**CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
17	17	18	**THE FIXER** PEARL JAM (MONKEYWRENCH)
18	21	8	**EAST JESUS NOWHERE** GREEN DAY (REPRISE)
19	22	13	**AGAIN** FLYLEAF (A&M OCTONE/INTERSCOPE)
20	24	5	**JUST BREATHE** PEARL JAM (MONKEYWRENCH)
21	23	10	**SUBSTITUTION** SILVERSUN PICKUPS (DANGERBIRD)
22	20	20	**IGNORANCE** PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
23	25	11	**SLOW POISON** THE BRAVERY (ISLAND/DJMG)
24	27	7	**SNUFF** SLIPKNOT (ROADRUNNER/RRP)
25	NEW	6	**MESS OF ME** SWITCHFOOT (ATLANTIC)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	**#1 1 WK** **ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
2	1	30	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
3	3	24	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	5	18	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
5	4	23	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	10	7	**GREATEST GAINER** **FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
7	7	10	**SOMEDAY** ROB THOMAS (EMBLEM/ATLANTIC)
8	6	21	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
9	8	20	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BIG BOO/WARNER/UNIVERSAL REPUBLIC)
10	11	14	**WE WEREN'T BORN TO FOLLOW** BON JOVI (ISLAND/DJMG)
11	12	14	**HEY, SOUL SISTER** TRAIN (AWARE/COLUMBIA)
12	14	9	**NEVER GONNA BE ALONE** NICKELBACK (ROADRUNNER/RRP)
13	13	13	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
14	15	16	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
15	18	4	**HALFWAY GONE** LIFEHOUSE (GEFFEN/INTERSCOPE)
16	17	8	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	16	13	**MAYBE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
18	20	5	**LIVE LIKE WE'RE DYING** KRIS ALLEN (19/JIVE/JLG)
19	21	12	**COME ON** GREEN RIVER ORDINANCE (VIRGIN/CAPITOL)
20	23	3	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
21	25	5	**HAVEN'T MET YOU YET** MICHAEL BUBLE (143/REPRISE)
22	19	8	**WHO SAYS** JOHN MAYER (COLUMBIA)
23	22	11	**BREAKEVEN** THE SCRIPT (PHONOGENIC/EPIC)
24	NEW	8	**ALL THE RIGHT MOVES** ONEREPUBLIC (MOSLEY/INTERSCOPE)
25	26	7	**SEX ON FIRE** KINGS OF LEON (RCA/RMG)

TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	**#1 3 WKS** **WHO SAYS** JOHN MAYER (COLUMBIA)
2	3	19	**FUGITIVE** DAVID GRAY (MERCER STREET/DOWNTOWN)
3	5	6	**CHASING PIRATES** NORAH JONES (BLUE NOTE/CAPITOL)
4	4	14	**HEY, SOUL SISTER** TRAIN (AWARE/COLUMBIA)
5	2	20	**MAYBE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
6	6	7	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
7	7	8	**JUST SAY YES** SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
8	10	11	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU** WEEZER (DGC/INTERSCOPE)
9	11	13	**DREAMS** BRANDI CARLILE (COLUMBIA)
10	13	5	**JUST BREATHE** PEARL JAM (MONKEYWRENCH)
11	12	42	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
12	9	23	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
13	8	19	**WHY I AM** DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
14	24	2	**GREATEST GAINER** **YOU & ME** DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
15	16	8	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (CHOP SHOP/ATLANTIC)
16	15	14	**SOMETHING BEAUTIFUL** NEEDTOBREATHE (ATLANTIC)
17	17	11	**I AND LOVE AND YOU** THE AVETT BROTHERS (AMERICAN/COLUMBIA)
18	14	18	**THE FIXER** PEARL JAM (MONKEYWRENCH)
19	21	5	**BETTER TOGETHER (LIVE)** JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
20	NEW	10	**40 DOGS** BOB SCHNEIDER (SHOCKORAMA/KIRTLAND)
21	20	8	**NOTION** KINGS OF LEON (RCA/RMG)
22	25	3	**SHADY ESPERANTO AND THE YOUNG HEA** STEPHEN KELLOGG AND THE SIXERS (VANGUARD)
23	18	14	**BACKWARDS DOWN THE NUMBER LINE** PHISH (JEMP)
24	22	5	**HEY WORLD** MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-/UNIVERSAL REPU
25	26	12	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)

Kelly Clarkson collects her second No. 1 on Adult Top 40, as "Already Gone" ascends 2-1. Clarkson spent five weeks at the summit with "Behind These Hazel Eyes" in 2005.

The song's coronation marks the third consecutive leader on the survey for RCA Music Group. Daughtry led for two weeks with "No Surprise" in September, and Kings of Leon followed with an 11-week reign with "Use Somebody." The only prior label to link a trio of toppers in the chart's 13-year history was Arista (now an RMG imprint), which claimed the top spot for 39 straight weeks with Avril Lavigne's "Complicated," Santana's "The Game of Love" (featuring Michelle Branch) and Lavigne's "I'm With You" in 2002-03.

"Already Gone" marks the third Adult Top 40 No. 1 for the song's co-writer, Ryan Tedder, who co-authored Timbaland's "Apologize," featuring his band OneRepublic, and Leona Lewis' "Bleeding Love."



Pearl Jam posts its fifth consecutive top 10 on Triple A, as "Just Breathe" rises 13-10. The band's streak began with "Wishlist" (No. 9) in 1998 and continued with "Last Kiss" (No. 5, 1999), "I Am Mine" (No. 3, 2002) and "The Fixer" (No. 5, September).



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HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER(S)/SONGWRITER(S)	Artist / IMPRINT & NUMBER / PROMOTION LABEL	CERT	PEAK POSITION
1	1	2	15	#1 2 WKS **NEED YOU NOW** P:WORLEY,LADY ANTEBELLUM,D HAYWOOD,C KELLEY,H SCOTT,J KEAR;	Lady Antebellum ● CAPITOL NASHVILLE		1
2	3	3		**DO I**	Luke Bryan ●		2
3	2	1		**COWBOY CASANOVA**	Carrie Underwood ●		1
4	4	5		**CONSIDER ME GONE**	Reba ●		4
5	6	10		**BONFIRE**	Craig Morgan ●		5
6	7	7		**I'M ALIVE**	Kenny Chesney With Dave Matthews ● BNA		6
7	9	11		**I WANNA MAKE YOU CLOSE YOUR EYES**	Dierks Bentley ●		7
8	8	9		**FIFTEEN**	Taylor Swift ●		8
■	5	4		**TOES**	Zac Brown Band ●		1
10	10	12		**RED LIGHT**	David Nail ●		10
11	11	13		**SOUTHERN VOICE**	Tim McGraw ●		11
12	12	15		**HISTORY IN THE MAKING**	Darius Rucker ●		12
13	13	16		**WHITE LIAR**	Miranda Lambert ●		13
14	15	17		**THE TRUTH**	Jason Aldean ●		14
15	14	14		**ALL I ASK FOR ANYMORE**	Trace Adkins ●		14
16	16	21		**EIGHT SECOND RIDE**	Jake Owen ●		16
17	17	20		**TWANG**	George Strait ●		17
18	19	18		**WHY**	Rascal Flatts ●		18
19	20	23		**WHY DON'T WE JUST DANCE**	Josh Turner ●		19
20	18	19		**I JUST CALL YOU MINE**	Martina McBride ●		18
21	21	22		**THAT'S HOW COUNTRY BOYS ROLL**	Billy Currington ●		21
22	22	24		**HURRY HOME**	Jason Michael Carroll ●		22
23	23	25		**CRYIN' FOR ME (WAYMAN'S SONG)**	Toby Keith ●		23
24	30	41	4	GREATEST GAINER **AMERICAN SATURDAY NIGHT**	Brad Paisley ● ARISTA NASHVILLE		24
25	24	26		**TODAY**	Gary Allan ●		24
26	25	29		**A LITTLE MORE COUNTRY THAN THAT**	Easton Corbin ●		25
27	28	30		**DIDN'T YOU KNOW HOW MUCH I LOVED YOU**	Kellie Pickler ●		27
28	27	28		**BEER ON THE TABLE**	Josh Thompson ●		27
29	26	27		**OUTSIDE MY WINDOW**	Sarah Buxton ●		26
30	31	35		**HILLBILLY BONE**	Blake Shelton Featuring Trace Adkins		30
31	29	31		**KEEP ON LOVIN' YOU**	Steel Magnolia ●		29
32	41	–		**'TIL SUMMER COMES AROUND**	Keith Urban ●		32
33	33	32		**SARA SMILE**	Jimmy Wayne Featuring Daryl Hall & John Oates ●		32
34	32	33		**BACKWOODS**	Justin Moore ●		32
35	37	40		**GIMMIE THAT GIRL**	Joe Nichols ●		35
36	34	37		**HELL ON THE HEART**	Eric Church ● CAPITOL NASHVILLE		34
37	36	36		**EVERYWHERE I GO**	Phil Vassar ●		36
38	35	34		**LONG AFTER I'M GONE**	Big Kenny ●		34
39	40	39		**19 AND CRAZY**	Bomshel ●		39
40	38	38		**LOVE LIKE CRAZY**	Lee Brice ●		38
41	39	42		**WHISTLIN' DIXIE**	Randy Houser ●		39
42	44	44		**STUCK**	Ash Bowers ●		42
43	42	43		**LOVE LIVES ON**	Mallary Hope ●		42
44	46	50		**THERE IS A GOD**	Lee Ann Womack ●		44
45	47	49		**HIP TO MY HEART**	The Band Perry ●		45
46	45	46		**HOW FAR DO YOU WANNA GO?**	Gloriana ● EMPERA/WARNER BROS.		45
47	58	–		**THE MAN I WANT TO BE**	Chris Young ●		47
48	43	45		**THE CALL**	Matt Kennon ●		43
49	53	59		**OUGHTA BE MORE SONGS ABOUT THAT**	Montgomery Gentry		49
50	48	48		**CHASIN' GIRLS**	Rodney Atkins ●		48



Up 4.8 million impressions, third single and title track from Paisley's seventh studio set swipes Greatest Gainer nod in fourth chart week. Lead track "Then" logged three weeks atop the chart in June. Ballad "Welcome to the Future" peaked at No. 2 on the Nov. 7 chart.



Jaron & the Long Road to Love draw first Country chart ink as the Hot Shot Debut at No. 58 (viewable at billboard.biz/charts). Group leader is half of brother duo Evan & Jaron, who rose to No. 15 on the Billboard Hot 100 with "Crazy for This Girl" in 2001.

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL / PRICE	Title	CERT	PEAK POSITION
1	1	1	3	#1 3 WKS **CARRIE UNDERWOOD**	Play On		1
2	2	2		**TAYLOR SWIFT**	Fearless	3	1
3	3	5		**LADY ANTEBELLUM**	Lady Antebellum	■	1
4	4	3		**TIM MCGRAW**	Southern Voice		1
5	5	4		**ZAC BROWN BAND**	The Foundation	■	2
6	10	14	6	GREATEST GAINER **SUGARLAND** MERCURY 013291 UMGN (13.98)	Gold And Green		6
7	6	11		**DARIUS RUCKER**	Learn To Live	■	1
8	8			**JASON ALDEAN**	Wide Open	●	2
9	9	7		**SOUNDTRACK**	Hannah Montana: The Movie	■	1
10	11	13		**TAYLOR SWIFT**	Taylor Swift	4	1
11	7	6		**MIRANDA LAMBERT**	Revolution		1
12	14	9		**TOBY KEITH**	American Ride		1
13	22	28	6	PACE SETTER **VARIOUS ARTISTS**	NOW That's What I Call A Country Christmas		13
14	13	23		**SUGARLAND**	Love On The Inside	2	1
15	12	32		**JAMEY JOHNSON**	That Lonesome Song	●	5
16	16	15		**REBA**	Keep On Loving You		1
17	17			**LUKE BRYAN**	Doin' My Thing		2
18	20	19		**GEORGE STRAIT**	Twang	●	1
19	21	10		**ALAN JACKSON**	Songs Of Love And Heartache		10
20	15	18		**KEITH URBAN**	Defying Gravity	●	1
21	17	16		**BROOKS & DUNN**	#1s ... And Then Some		1
22	23	21		**KENNY CHESNEY**	Greatest Hits II		1
23	26	22		**RASCAL FLATTS**	Unstoppable	■	1
24	24	17		**ROSANNE CASH**	The List		5
25	19	25		**BRAD PAISLEY**	American Saturday Night		1
26	25	20		**CHRIS YOUNG**	The Man I Want To Be		6
27	27	26		**VARIOUS ARTISTS**	NOW That's What I Call Country Vol. 2		4
28	29	30		**BILLY CURRINGTON**	Little Bit Of Everything		2
29	30	24		**RASCAL FLATTS**	Greatest Hits Volume 1		2
30	28	34		**SUGARLAND**	LIVE On The Inside		1
31	31	31		**JUSTIN MOORE**	Justin Moore		3
32	34	29		**LYLE LOVETT**	Natural Forces		6
33	33	33		**KELLIE PICKLER**	Kellie Pickler		1
34	32	35		**COLT FORD**	Ride Through The Country		24
35	35	36		**DIERKS BENTLEY**	Feel That Fire		1
36	36	–		**DOLLY PARTON**	Live From London		36
37	39	37		**GLORIANA**	Gloriana		2
38	42	47		**KENNY CHESNEY**	Lucky Old Sun		1
39	38	39		**MARTINA MCBRIDE**	Shine		1
40	41	44		**RANDY HOUSER**	Anything Goes		21
41	40	27		**JOE NICHOLS**	Old Things New		15
42	43	41		**JAKE OWEN**	Easy Does It		2
43	44	38		**ERIC CHURCH**	Carolina		4
44	45	46		**TIM MCGRAW**	Greatest Hits 3		1
45	46	57		**VARIOUS ARTISTS**	NOW That's What I Call Country		1
46	49	50		**DAVID NAIL**	I'm About To Come Alive		19
47	55	51		**WILLIE NELSON**	American Classic		14
48	54	53		**TRACE ADKINS**	X: Ten		7
49	53	54		**LARRY THE CABLE GUY**	Tailgate Party		19
50	51	43		**PATTY LOVELESS**	Mountain Soul II		19

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST	Title	CERT
1	1	8	#1 8 WKS **PATTY LOVELESS**	Mountain Soul II	
2	2	40	**STEVE MARTIN**	The Crow: New Songs For The Five String Banjo	
3	3	11	**THE ISAACS**	Naturally: An Almost A Cappella Collection	
4	4	61	**OLD CROW MEDICINE SHOW**	Tennessee Pusher	
■	5	5	**SAM BUSH**	Circles Around Me	
■	6	56	**STEVE IVEY**	Ultimate Bluegrass	
7	7	2	**DAILEY & VINCENT**	Singing From The Heart	
8	11	4	**THE DEL MCCOURY BAND**	Family Circle	
9	9	65	**BILL & GLORIA GATHER WITH THEIR HOMECOMING FRIENDS**		
10	13	32	**DAILEY & VINCENT**	Brothers From Different Mothers	

BETWEEN THE BULLETS

GROWING 'NEED'



Lady Antebellum's "Need You Now" bullets in its second week atop Hot Country Songs with the fattest weekly audience sum so far this year and the chart's biggest in more than two years. Up 383,000 impressions, the single collects 38 million audience impressions during the tracking week, surpassing the year's prior best, which happened when labelmate Darius Rucker stacked 37.8 million impressions with "Alright" on the July 15 chart. Lady A registers the biggest weekly audience since Toby Keith's "Love Me If You Can" led the Oct. 20, 2007, chart with 38.1 million impressions. The trio's second album is due Jan. 26. —*Wade Jessen*

R&B/HIP-HOP

Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / IMPRINT / DISTRIBUTING LABEL
1	48	2	#1 1 WK · 50 CENT
2	1	5	MICHAEL JACKSON
3	HOT SHOT DEBUT		JANET
4	10	24	THE BLACK EYED PEAS
5	2	11	JAY-Z
6	17	54	BEYONCE
7	9	12	WHITNEY HOUSTON
8	5	12	TREY SONGZ
9	NEW		RAKIM
10	4	2	MELANIE FIONA
11	8	11	DRAKE
12	6	8	BEBE & CECE WINANS
13	12	9	MARIAH CAREY
14	NEW		PRETTY RICKY
15	3	2	WALE
16	7	20	MAXWELL
17	21	27	EMINEM
18	43	21	VARIOUS ARTISTS
19	NEW		SLUG & MURS WITH AESOP ROCK
20	32	6	JACKSON 5
21	24	10	KID CUDI
22	14	6	MARIO
23	25	4	TECH N9NE
24	35	77	LIL WAYNE
25	45	5	JOSS STONE
26	11	3	AMERIE
27	13	3	RYAN LESLIE
28	18	4	BRIAN MCKNIGHT
29	20	13	LETOYA
30	66	3	VARIOUS ARTISTS
31	16	RE	CHRISETTE MICHELE
32	41	12	PITBULL
33	22	10	LIL' BOOSIE
34	15	16	K'JON
35	33	21	JEREMIH
36	29	17	FABOLOUS
37	31	10	NEW BOYZ
38	38	57	MARY MARY
39	37	11	RAEKWON
40	19	RE	TRIPLE C'S
41	23	11	VARIOUS ARTISTS
42	28	40	CHARLIE WILSON
43	30	14	LEDISI
44	26	49	ANTHONY HAMILTON
45	40	36	KERI HILSON
46	57	61	T.I.
47	71	13	MICHAEL JACKSON
48	39	5	THE WHISPERS
49	RE-ENTRY		BEYONCE
50	58	2	JACKSON 5



Rap pioneer Rakim returns to Top R&B/Hip-Hop Albums with his first set of new material in a decade as "The Seventh Seal" cracks the top 10 at No. 9. This is his third top 10 entry following "The Master" in 1999 (No. 7) and "The 18th Letter" in 1997 (No. 1).

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 3 WKS · EMPIRE STATE OF MIND · JAY-Z + ALICIA KEYS (ROC NATION)
2	3	12	I INVENTED SEX · TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
3	2	7	PAPERS · USHER (L.A.FACE/JLG)
4	6	9	MONEY TO BLOW · BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
5	4	12	FOREVER · DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
6	8	8	BABY BY ME · 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
7	7	14	REGRET · LETOYA FEAT. LUDACRIS (CAPITOL)
8	9	8	I CAN TRANSFORM YA · CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
9	5	18	WASTED · GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/SO ICEY/WARNER BROS.)
10	15	6	IT KILLS ME · MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
11	11	9	BAD HABITS · MAXWELL (COLUMBIA)
12	17	4	SPOTLIGHT · GUCCI MANE FEAT. USHER (MIZAY ASYLUM/WARNER BROS.)
13	10	20	UNDER · PLEASURE P (ATLANTIC)
14	25	2	HARD · RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
15	12	17	NUMBER ONE · R. KELLY FEAT. KERI HILSON (JIVE/JLG)
16	13	25	BREAK UP · MARIO FEAT. GUCCI MANE & SEAN GARRETT (J RMG)
17	18	RE	I GET IT IN · OMARION FEAT. GUCCI MANE (STARWORLD MUSICWORKS/EMI CAPITOL)
18	21	7	I LOOK GOOD · CHALIE BOY (RBC/SHO JIVE BATTERY)
19	14	26	PRETTY WINGS · MAXWELL (COLUMBIA)
20	22	5	GANGSTA LUV · SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
21	26	3	SAY AAH · TREY SONGZ (SONG BOOK/ATLANTIC)
22	24	10	FRESH · 6 TRE G (MOONSTONE/JIVE BATTERY)
23	20	9	EVERYTHING, EVERYDAY, EVERYWHERE · FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
24	16	17	RUN THIS TOWN · JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
25	RE	7	THINKIN' ABOUT YOU · MARIO (J RMG)
26	28	4	TIE ME DOWN · NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
27	27	6	GOTTA GET IT · JUVENILE (TRPL/ATLANTIC)
28	31	5	I'M GOING IN · DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
29	32	RE	VIDEO PHONE · BEYONCE (MUSIC WORLD/COLUMBIA)
30	NEW		BEDROCK · YOUNG MONEY (YMM/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
31	37	2	SEX THERAPY · ROBIN THICKE (STAR TRAK/INTERSCOPE)
32	NEW		TRY SLEEPING WITH A BROKEN HEART · ALICIA KEYS (MRK J/RMG)
33	30	15	I'M GOOD · CLIPSE FEAT. PHARRELL WILLIAMS (RE-UP/COLUMBIA)
34	RE	2	TRY IT OUT · BIG BANK BLACK FEAT. KANDI (DUCT TAPE/DEF JAM/IDJMG)
35	RE-ENTRY		I AM · MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
36	NEW		ECHO · R. KELLY (JIVE/JLG)
37	39	2	LOVE COME DOWN · DIDDY - DIRTY MONEY (BAD BOY/INTERSCOPE)
38	40	2	MEDICINE · PLIES FEAT. KERI HILSON (BIG GATES/ATLANTIC)
39	NEW		I GET CRAZY · NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)
40	35	5	HEADBOARD · HURRICANE CHRIS FEAT. MARIO + PLIES (POLO GROUNDS/J/RMG)

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	3	9	#1 1 WK · GREATEST GAINER · EMPIRE STATE OF MIND · JAY-Z + ALICIA KEYS (ROC NATION)
2	1	10	SWEET DREAMS · BEYONCE (MUSIC WORLD/COLUMBIA)
3	2	15	WHATCHA SAY · JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
4	4	11	FOREVER · DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
5	5	21	DOWN · JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
6	8	10	SEXY CHICK · DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
7	7	10	PAPARAZZI · LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	12	7	REPLAY · IYAZ (TAKE IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)
9	6	17	RUN THIS TOWN · JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
10	9	5	MEET ME HALFWAY · THE BLACK EYED PEAS (INTERSCOPE)
11	11	7	I CAN TRANSFORM YA · CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
12	15	11	TIE ME DOWN · NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
13	14	6	GANGSTA LUV · SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
14	10	19	BREAK UP · MARIO FEAT. GUCCI MANE & SEAN GARRETT (J RMG)
15	16	9	BABY BY ME · 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
16	13	19	THROW IT IN THE BAG · FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
17	18	12	ONE TIME · JUSTIN BIEBER (ISLAND/IDJMG)
18	21	4	DO YOU REMEMBER · JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
19	19	22	OBSESSED · MARIAH CAREY (VIRGIN/IDJMG)
20	17	21	IMMA STAR (EVERYWHERE WE ARE) · JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
21	22	6	PAPERS · USHER (L.A.FACE/JLG)
22	26	3	SPOTLIGHT · GUCCI MANE FEAT. USHER (MIZAY ASYLUM/WARNER BROS.)
23	33	2	HARD · RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
24	32	3	TIK TOK · KESHA (KASZ MONEY/RCA/RMG)
25	29	4	MONEY TO BLOW · BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
26	25	7	EVERYTHING, EVERYDAY, EVERYWHERE · FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
27	28	5	SHUT IT DOWN · PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
28	27	6	3 · BRITNEY SPEARS (JIVE/JLG)
29	24	11	WASTED · GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/SO ICEY/WARNER BROS.)
30	30	3	BAD ROMANCE · LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
31	34	2	I INVENTED SEX · TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
32	RE	5	RUSSIAN ROULETTE · RIHANNA (SRP/DEF JAM/IDJMG)
33	36	5	OH YEAH · JAICKO FEAT. SNOOP DOGG (CAPITOL)
34	31	19	SUCCESSFUL · DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
35	39	6	I'M GOING IN · DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
36	38	5	GOOD MORNING · CHAMILLIONAIRE (HAMMERTIARY/UNIVERSAL REPUBLIC)
37	NEW		GIVE IT UP TO ME · SHAKIRA FEAT. LIL WAYNE (EPIC)
38	NEW		I GET IT IN · OMARION FEAT. GUCCI MANE (STARWORLD MUSICWORKS/EMI CAPITOL)
39	NEW		HOLD MY HAND · SEAN PAUL (VP/ATLANTIC)
40	35	8	PARTY IN THE U.S.A. · MILEY CYRUS (HOLLYWOOD)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	#1 8 WKS · BAD HABITS · MAXWELL (COLUMBIA)
2	6	10	MILLION DOLLAR BILL · WHITNEY HOUSTON (ARISTA/RMG)
3	4	30	CAN'T LIVE WITHOUT YOU · CHARLIE WILSON (P MUSIC/JIVE/JLG)
4	5	13	WHAT I'VE BEEN WAITING FOR · BRIAN MCKNIGHT (HARD WORK/E1)
5	3	RE	PRETTY WINGS · MAXWELL (COLUMBIA)
6	2	10	DOESN'T MEAN ANYTHING · ALICIA KEYS (MRK J/RMG)
7	8	7	PAPERS · USHER (L.A.FACE/JLG)
8	7	28	CLOSE TO YOU · BEBE & CECE WINANS (B&C/MALACO)
9	12	4	GREATEST GAINER · AIN'T LEAVIN WITHOUT YOU · JAHEIM (DIVINE MILL/ATLANTIC)
10	9	6	THIS IS IT · MICHAEL JACKSON FEAT. THE JACKSONS (MJJ/EPIC/COLUMBIA)
11	11	40	ON THE OCEAN · K'JON (P&P/DEH TYME/UNIVERSAL REPUBLIC/UMRG)
12	14	35	THE POINT OF IT ALL · ANTHONY HAMILTON (MISTER'S MUSIC/SO SO DEF/JLG)
13	16	15	OH · KEVON EDMONDS (MAKE)
14	21	8	IT KILLS ME · MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
15	15	9	YESTERDAY · TONI BRAXTON FEAT. TREY SONGZ (ATLANTIC)
16	17	6	RELIGIOUS · R. KELLY (JIVE/JLG)
17	18	20	GOIN' THRU CHANGES · LEDISI (VERVE FORECAST/VERVE)
18	19	18	DON'T STAY · LAURA IZIBOR (ATLANTIC)
19	27	8	DON'T MAKE 'EM LIKE U NO MORE · RUBEN STUDDARD (HICKORY/RED)
20	24	4	BULLETPROOF · RAHEEM DEVAUGHN FEAT. LUDACRIS (JIVE/JLG)
21	20	18	I LOOK TO YOU · WHITNEY HOUSTON (ARISTA/RMG)
22	22	17	THIS TIME · KJON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ (P&P/MARK-KEVIN/RBC)
23	29	2	TRY SLEEPING WITH A BROKEN HEART · ALICIA KEYS (MRK J/RMG)
24	25	10	I WANT TO KNOW WHAT LOVE IS · MARIAH CAREY (ISLAND/IDJMG)
25	26	15	MY CHILD · ALL-4-ONE (PEAK/CMG)

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 3 WKS · EMPIRE STATE OF MIND · JAY-Z + ALICIA KEYS (ROC NATION)
2	2	13	FOREVER · DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
3	5	10	BABY BY ME · 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
4	RE	7	MONEY TO BLOW · BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
5	3	17	WASTED · GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/SO ICEY/WARNER BROS.)
6	4	18	RUN THIS TOWN · JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
7	7	24	THROW IT IN THE BAG · FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
8	8	6	GANGSTA LUV · SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
9	10	8	TIE ME DOWN · NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
10	9	5	SPOTLIGHT · GUCCI MANE FEAT. USHER (MIZAY ASYLUM/WARNER BROS.)
11	13	12	I'M GOING IN · DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
12	12	10	EVERYTHING, EVERYDAY, EVERYWHERE · FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
13	11	22	SUCCESSFUL · DRAKE FEATURING TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
14	14	31	BEST I EVER HAD · DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
15	15	12	I LOOK GOOD · CHALIE BOY (RBC/SHO JIVE BATTERY)
16	22	2	GREATEST GAINER · BEDROCK · YOUNG MONEY (YMM/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
17	16	16	5 STAR CHICK · YO GOTTI (POLO GROUNDS/J/RMG)
18	19	6	FRESH · 6 TRE G (MOONSTONE/JIVE BATTERY)
19	18	RE	BE ON YOU · FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
20	21	2	HOW LOW · LUDACRIS (TRPL/DEF JAM/IDJMG)
21	17	23	HOTEL ROOM SERVICE · PITBULL (MR. 305/POLO GROUNDS/J/RMG)
22	23	3	SHUT IT DOWN · PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
23	25	3	GOTTA GET IT · JUVENILE (TRPL/ATLANTIC)
24	24	RE	WE BE STEADY MOBBIN' · LIL WAYNE FEAT. GUCCI MANE (NOT LISTED)
25	RE-ENTRY		I GET CRAZY · NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)

BETWEEN THE BULLETS

50 LEADS REVAMPED R&B TALLY



After early sales in the prior issue, 50 Cent charges 48-1 with 160,000 units this week for his fourth No. 1 on Top R&B/Hip-Hop Albums in the first issue using the chart's revamped methodology. The tally is now compiled from overall albums sales just as the Billboard 200 and other genre charts are built. The former ranking was based on sales from Nielsen SoundScan's R&B core panel of stores that monitors retailers specializing in urban music. The other R&B core charts (Rap Albums, R&B/Hip-Hop Catalog and R&B/Hip-Hop Singles Sales) also move to the new format. Some albums experience unusual shifts as more sales are factored in. Mass-appeal acts like the Black Eyed Peas (10-4) move up, while genre-specific artists like LeToya (20-29) fall backward, but still have sales gains.

—Raphael George

HOT R&B/HIP-HOP SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POS.
1	1	1	11	**#1 3 WKS EMPIRE STATE OF MIND** (ANGEL SEWELL-ULEPICA HUNTE,S C CARTER,A SHUCKBURGH,J SEWELL-ULEPICA HUNTE,A KEYS,B KEYES,S ROBINSON)	**Jay-Z + Alicia Keys** ● ●● ROC NATION		1
2	2		2	**PAPERS** (J GARRETT,ZAYTOVEN,U RAYMOND,S GARRETT,X DOTSON,A MATHIS)	**Usher** ● LAFACE JLG		2
3	4		3	**I INVENTED SEX** (DJ DAMIEN THOMAS,C MCKINNEY,T SCALES,T NEVERSON,A GRAHAM)	**Trey Songz Featuring Drake** ● SONG BOOK ATLANTIC		3
4	7		4	**BAD HABITS** (D'ANGELO,D MUSZE)	**Maxwell** ● COLUMBIA		4
8	9		5	**MONEY TO BLOW** (BIRDMAN,LIL WAYNE,B WILLIAMS,A GRAHAM,D CARTER,C GHOLSON)	**Birdman Featuring Lil Wayne & Drake** ● CASH MONEY UNIVERSAL MOTOWN UMRG		5
6	6	5	2	**FOREVER** (KANYE WEST,M MANNELS,A GRAHAM,K WEST,D CARTER,M MATHERS)	**Drake Featuring Kanye West, Lil Wayne & Eminem** ● HARVEY MASON,JR ZONE 4 STREAMLINE INTERSCOPE		2
7	5	3	3	**PRETTY WINGS** (D'ANGELO,D MUSZE)	**Maxwell** ●● COLUMBIA		1
8	7	6	3	**WASTED** (PATRON,C DOUGLAS,R DAVIS,A WASHINGTON)	**Gucci Mane Featuring Plies Or OJ Da Juiceman** ● MIZAY,GOOEY WARNER BROS		3
11	11	16	3	**BABY BY ME** (DJ DADDY,C J JACKSON JR,J JONES,S SMITH)	**50 Cent Featuring Ne-Yo** ● SHADY AFTERMATH INTERSCOPE		9
10	9	8	3	**REGRET** (TANK,J FRANKLIN,TANK,K STEPHENSON,J VALENTINE,L LUCKETT,R NEWT,SR J FRANKLIN,C BRIDGES)	**LeToya Featuring Ludacris** ● CAPITOL		8
11	12	13	3	**I CAN TRANSFORM YA** (SWIZZ BEATZ,K WEST,D DEAN,J A BERRY,D CARTER)	**Chris Brown Featuring Lil Wayne & Swizz Beatz** ● JIVE JLG		11
12	16	20	14	**GREATEST GAINER/AIRPLAY IT KILLS ME** (J ENDA,A MARTIN,A MARTIN,ELLITTLEJOHN,JR,L CARRE,S HUMAN)	**Melanie Fiona** ● SRC/UNIVERSAL MOTOWN UMRG		12
13	10	11	5	**GOD IN ME** (W CAMPBELL,W CAMPBELL,E ATKINS CAMPBELL,T ATKINS-CAMPBELL)	**Mary Mary Featuring Kierra "KiKi" Sheard** ● MY BLOCK COLUMBIA		5
14	14	21	14	**SAY AAH** (DARNELL TAYLOR,R M FEREBEE JR,T NEVERSON,T SCALES,N WALKA,D CORELL)	**Trey Songz** ● SONG BOOK ATLANTIC		14
15	13	10	5	**BREAK UP** (GARRETT,S CRAWFORD,S GARRETT,S CRAWFORD,R DAVIS)	**Mario Featuring Gucci Mane & Sean Garrett** ● J RMG		2
16	15	14	8	**NUMBER ONE** (R KELLY,R HAMILTON,R HAMILTON,R KELLY,R HAMILTON,R HAMILTON,K J HILSON)	**R. Kelly Featuring Keri Hilson** ● JIVE JLG		8
17	20	41	3	**HARD** (J STEWART,J NASH,J NASH,C A STEWART,R FENTY,J W JENKINS)	**Rihanna Featuring Jeezy** ● SRP/DEF JAM IDJMG		17
18	17	12	5	**UNDER** (TANK,TANK A DIXON,J BEREAL,R NEWT,FRANKLIN,T JONES,K STEPHENSON,M COOPER)	**Pleasure P** ● ATLANTIC		5
19	19	24	18	**MILLION DOLLAR BILL** (SWIZZ BEATZ,A KEYS,A DEAN,N HARRIS,A W FEEDER,R TYSON)	**Whitney Houston** ● ARISTA RMG		18
20	26	25	28	**I GET IT IN** (JAMES MOODY,TANK,FRANKLIN,R NEWT,SR O'GRANDBERRY,J VALENTINE,R DAVIS)	**Omarion Featuring Gucci Mane** ● STARWORLD/MUSICWORKS/ATLANTIC		20
21	18	15	14	**DOESN'T MEAN ANYTHING** (K BROTHERS,A KEYS,(A KEYS,K BROTHERS JR.)	**Alicia Keys** ● MRI RMG		14
22	23	18	3	**THIS IS IT** (M JACKSON,J MCCLAIN,M WARREN,(M JACKSON,P ANKA)	**Michael Jackson Featuring The Jacksons** ● COLUMBIA		18
23	27	27	3	**SPOTLIGHT** (POLOW DA DON,(R DAVIS,D RAYMOND,J JONES)	**Gucci Mane Featuring Usher** ● MIZAY,GOOEY WARNER BROS		22
24	31	31	3	**I LOOK GOOD** (J BREAZE,C WILLIAMS)	**Chalie Boy** ● DIRTY 3RD/JIVE BATTERY		24
25	25	22	3	**AIN'T LEAVIN WITHOUT YOU** (MIKE E,C LAMAR,M MANN,J CARTER,BROOKES & MTRUMENDS,S EVANS,THOMPSON,TUCKER)	**Jaheim** ● DEAL MAKER/VP		25
26	24	23	19	**CAN'T LIVE WITHOUT YOU** (THE UNDERDOGS,H MASON JR,D E THOMAS,J FAUNTLEROY II,S L RUSSELL)	**Charlie Wilson** ● P MUSIC/JIVE JLG		19
27	21	17	21	**CLOSE TO YOU** (K THOMAS,E WILLIAMS)	**BeBe & CeCe Winans** ● BATEMA ASC		21
28	27	30	18	**5 STAR CHICK** (HIT BOY,M MANN,R TATE JR.)	**Yo Gotti** ● POLO GRD/BOOGIE/RMG		18
29	22	19	11	**TRY SLEEPING WITH A BROKEN HEART** (J BHASKER,J HOWSER,A KEYS,PREYNOLDS)	**Alicia Keys** ● MRI RMG		19
30	32	28	12	**ON THE OCEAN** (KJON PRETTY,K JOHNSON)	**K'Jon** ●● UPA/P DEPT/MEJ/INTERSCOPE/UNIVERSAL REPUBLIC UMRG		12
31	33	36	31	**GANGSTA LUV** (J STEWART,J NASH,J NASH,C A STEWART,C C BROADUS JR.)	**Snoop Dogg Featuring The-Dream** ● DOGGYSTYLE/FREE BIRD/CAPITOL		31
32	29	29	23	**WHAT I'VE BEEN WAITING FOR** (B MCKNIGHT,(B MCKNIGHT)	**Brian McKnight** ● HARD WORK/E1		23
33	25	19	3	**SUCCESSFUL** (K WEBB,A GRAHAM,N SHEBIB,T NEVERSON,D CARTER)	**Drake Featuring Trey Songz & Lil Wayne** ● YOUNG MONEY CASH MONEY/REVERSAL MOTOWN UMRG		3
34	36	38	3	**I'M GOING IN** (DRAKE,A GRAHAM,D CARTER,J W JENKINS)	**Drake Featuring Lil Wayne & Young Jeezy** ● YOUNG MONEY CASH MONEY UNIVERSAL MOTOWN UMRG		34
35	30	17	3	**RUN THIS TOWN** (J WEST,J D,J C CARTER,K WEST,E WILSON,R TEXTY,A ALATAS)	**Jay-Z, Rihanna & Kanye West** ●●● ROC NATION		3
36	60	81	3	**BEDROCK** (YOUNG M,J HOOD,LIL WAYNE,D CARTER,A GRAHAM,J AMLS,S LEVY,M WILLIAMS,D GRAY)	**Young Money** ● YOUNG MONEY CASH MONEY/MARA MOTOWN UMRG		36
37	40	40	3	**FRESH** (6 TRE,K EVANS,P GRAY,B HUGHES,K D PATTON,D DAVIS,R WALTERS)	**6 Tre G** ● MOONSTONE/JIVE BATTERY		37
38	38	37	18	**THE POINT OF IT ALL** (J AVILA,D R AVILA,J WRIGHT,(A HAMILTON,J AVILA,B R AVILA JR.,Q WRIGHT)	**Anthony Hamilton** ● MISTER'S MUSIC/SO SO DEF/JLG		18
39	46	–	2	**I AM** (STARGATE,M J BLIGE,M S ERASEN,T E HERMANSEN,J AUSTIN,E DEAN,M BEITE)	**Mary J. Blige** ● MATRIARCH/GEFFEN/INTERSCOPE		39
40	34	34	3	**LAST CHANCE** (B M COX,B M COX,A SHROPSHIRE,W WELLS)	**Ginuwine** ● NOTE ASSETS/WARNER BROS		3
41	39	32	5	**TRUST** (K ALFORD,R FAIR,(K M COLE,F TAYLOR,D J ALFORD)	**Keyshia Cole Duet With Monica** ● MAS GEFFEN/INTERSCOPE		5
42	43	54	3	**TIE ME DOWN** (JAYMARK,B HENDRICKS,M V,D A THOMAS)	**New Boyz Featuring Ray J** ● BIG BOY/ATLANTIC/WARNER BROS		42
43	35	35	31	**EVERYTHING, EVERYDAY, EVERYWHERE** (R LESLIE,J JACKSON,R LESLIE,K L HILSON)	**Fabolous Featuring Keri Hilson** ● DESERT STORM/DEF JAM IDJMG		31
44	37	26	4	**THROW IT IN THE BAG** (J STEWART,J NASH,J S JACKSON,C A STEWART,J NASH)	**Fabolous Featuring The-Dream** ●● DESERT STORM/DEF JAM IDJMG		4
45	42	33	28	**BLAME IT ON ME** (J HARMONY,(C PAYNE,C HARMON,C KELLY)	**Chrisette Michele** ● DEF JAM IDJMG		28
46	47	47	2	**BULLETPROOF** (RAHEEM DEVAUGHN,R S DEVAUGHN,C BRIDGES,L MAYFIELD)	**Raheem DeVaughn Featuring Ludacris** ● JIVE JLG		46
47	45	45	3	**WE BE STEADY MOBBIN'** (LIL WAYNE,BARTER 6,D JOHNSON,R DAVIS)	**Lil Wayne Featuring Gucci Mane** ● CASH MONEY		45
48	44	40	8	**SOBEAUTIFUL** (MUSIQ,C HUTSON,JR.,T JOHNSON,L HUTSON JR.)	**Musiq Soulchild** ● ATLANTIC		8
49	48	43	43	**GOIN' THRU CHANGES** (J MACK,B BELL,DJ H.O.,YO,N R RIDEOUT)	**Ledisi** ● VERVE FORECAST/VERVE		43
50	62	77	2	**HOW LOW** (T MANOR,J BRIDGES,T WILLIAMS,C RIDENHOUR,E SADLER,R SHOCKLEY)	**Ludacris** ● DTP/DEF JAM/IDJMG		50
51	51	52	3	**I GET CRAZY** (RICK ROSS,M MARAJ,D CARTER)	**Nicki Minaj Featuring Lil Wayne** ● YOUNG MONEY		51
52	61	57	3	**VIDEO PHONE** (BEYONCE,S SAMUELS,B KNOWLES,(B KNOWLES,S CRAWFORD,S GARRETT,A BEYONCE)	**Beyonce** ● MUSIC WORLD/COLUMBIA		51
53	54	61	3	**GOTTA GET IT** (PRECISE (JUVENILE),L EDWARDS)	**Juvenile** ● DTP/E1/ATLANTIC		53
54	50	61	3	**SEX THERAPY** (ROBIN THICKE,T BLACKWELL,(R THICKE,P EDEN,L JONES,P DAWSON,H MEDDERS,J GOTTFRIED,L GOLDSTEIN,E)	**Robin Thicke** ● STAR TRAK/INTERSCOPE		54
55	49	53	3	**SWEET DREAMS** (JIM JONSIN,W WILKINS,RICO LOVE,(B KNOWLES,J G SCHEFFER,W WILKINS,RICO LOVE)	**Beyonce** ● MUSIC WORLD/COLUMBIA		49
56	50	46	3	**THINKIN' ABOUT YOU** (THE RUNNERS,RICO LOVE,(RICO LOVE,A HARRIS,J JACKSON,A DAVIDSON,S DAVIDSON,K RAMSEY)	**Mario** ● J RMG		46
57	53	51	3	**I'M GOOD** (THE ARCHITECTS,PL WILLIAMS,G THORNTON,T THORNTON)	**Clipse Featuring Pharrell Williams** ● RE UP/COLUMBIA		27
58	52	48	3	**DROP IT LOW** (POLOW DA DON,(J JONES,E DEAN,C BROWN)	**Ester Dean Featuring Chris Brown** ● HARVEY MASON ZONE 4 STREAMLINE INTERSCOPE		39
59	58		2	**YESTERDAY** (FRANK E,H MASON JR.,(J FRANKS,J ARMSTRONG,M WHITE,T BATTLE,T BRAXTON)	**Toni Braxton Featuring Trey Songz** ● ATLANTIC		49
60	55		2	**FLEX** (NOT LISTED,(NOT LISTED)	**DJ Mr. Rogers Featuring The Party Boyz** ● DSF		55
61	57	62	3	**RELIGIOUS** (THE PENTAGON,(R KELLY,E DAWKINS,A DIXON)	**R. Kelly** ● JIVE JLG		57
62	59	60	3	**OH** (G G CURTIS SR.,G G CURTIS SR.,K EDMONDS,J NETTLESBEY)	**Kevon Edmonds** ● MAD		54
63	63	68	3	**O LET'S DO IT** (TAY BEATZ,J MALPHURS)	**Waka Flocka Flame** ● SO ICEY ASYLUM/WARNER BROS		63
64	67	84	2	**ECHO** (NINETY-O CAMPER,R KELLY,(R KELLY,J SUECOF,D CAMPER,C KELLY)	**R. Kelly** ● JIVE JLG		64
65	66		2	**TRY IT OUT** (ZAYTOVEN,R HOLSEY,K BURRESS,X DOTSON)	**Big Bank Black Featuring Kandi** ● BUCT TAPE/DEF JAM IDJMG		52
66	63		2	**LOVE COME DOWN** (KELLA,W WILLIAMS,R HOLLOWAY,CORY COMBS,C CARTER,B GORDY,A MILLS,J FERRER,C RICHARD,K AERT)	**Diddy - Dirty Money** ● BAD BOY INTERSCOPE		63
67	64	73	3	**MEDICINE** (POLOW DA DON,(A J WASHINGTON)	**Plies Featuring Keri Hilson** ● BIG GATE/ATLANTIC		64
68	68	85	3	**SAY SOMETHING** (TIMBALAND,ROC TV MOSES,J HARMON,A GRAHAM,T CLAYTON,J MAJILSBY)	**Timbaland Featuring Drake** ● MOSLEY/BLACKGROUND/INTERSCOPE		61
69	NEW		1	**CRAWL** (A MESSINGER,N ATWELL,C BROWN,A MESSINGER,N ATWELL,K BOYD)	**Chris Brown** ● JIVE JLG		69
70	81	92	3	**ALL THE WAY TURNT UP** (KE J JOHNSON,D WAY,K ERONDU,C ARCEO)	**Roscoe Dash Featuring Soulja Boy Tell'em** ● MAD/COLUMBIA		70
71	82	71	3	**THUG** (MIKE J,THOMAS,J WILLIAMS,G CLINTON,JR,W COLLINS,L PATTERSON,A TUMOV,G WEBER,L HARRIS,A YOUNG)	**Slim Thug** ● RESIDENT/ENTERTAINMENT ONE		70
72	75	78	3	**HEADBOARD** (THE RUNNERS,C DODD,DM CARPENTER,L ELLIOTT,MOLIVE,L MOLINE,K COSSOM,A L WASHINGTON)	**Hurricane Chris Featuring Mario + Plies** ● PLOW DOWN/RMG		61
73	84	96	3	**FED UP** (THE RUNNERS,A MANUEL,D RAYMOND,J W ENOS,W ROBERTS,A BRAHAM,A HARR,JACKSON,J NOTTAGE)	**DJ Khaled Featuring Usher, Drake, Young Jeezy & Rick Ross** ● WE THE BEST		73
74	74	89	3	**STAYING IN LOVE** (R SAADIQ,(R SAADIQ)	**Raphael Saadiq** ● COLUMBIA		74
75	70	69	3	**I LOOK TO YOU** (J STEWART,E KIRIAKOU,H MASON JR.,(R KELLY)	**Whitney Houston** ● ARISTA RMG		19
76	72	72	3	**BETTER BELIEVE IT** (MOUSE ON THA TRACK,(T HATCH,W GRADNEY JR.,W BENN,W W,AM)	**Lil Boosie Featuring Young Jeezy & Webbie** ● TRU/ASYLUM/WARNER BROS		40
77	76	65	3	**LOL :-)** (FAB & FRICE,T NEVERSON,T TAYLOR,T SCALES,D WAYER,DAVIS)	**Trey Songz Featuring Gucci Mane & Soulja Boy Tell'em** ● SONG BOOK ATLANTIC		12
78	83	76	3	**NEVER KNEW I NEEDED** (C HARMON,NE YO,S SMITH,C HARMON)	**Ne-Yo** ● DEF JAM/WALT DISNEY IDJMG		70
79	80	75	3	**I WANT TO KNOW WHAT LOVE IS** (M CAREY,L WRIGHT,M JONES)	**Mariah Carey** ● ISLAND IDJMG		40
80	90	88	2	**PRETTY BROWN** (MARK PITTS,EARDRUMMER,E FARRIS,M LANDAU,WADDELL,S ATLANTA,CPAC,ALLEN,KELL,FARMER)	**Amerie Featuring Trey Songz** ● DEF JAM/RMG		70
81	89	58	3	**SOMEBODY COME GET ME** (A MARTIN,D CHIN-LOY,E WOO,M CHIN,A MARTIN,M HALIM)	**Melanie Fiona** ● SRC/UMRG		58
82	77	74	3	**SWEAT IT OUT** (J NASH,C STEWART,J NASH,C A STEWART)	**The-Dream** ● RADIO KILLA/DEF JAM IDJMG		32
83	71	79	3	**HELL OF A LIFE** (DANJA,C J HARRIS,JR,E N HILLS)	**T.I.** ● GRAND HUSTLE/ATLANTIC		71
84	94	–	2	**YOU'RE NOT MY GIRL** (R LESLIE,(R LESLIE)	**Ryan Leslie** ● NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN UMRG		72
85	NEW		1	**DON'T MAKE 'EM LIKE U NO MORE** (NOT LISTED,(NOT LISTED)	**Ruben Studdard** ● 19 HI/KOCH/RED		85
86	RE-ENTRY		2	**OH NO** (J DEBARGE,J THOMAS,(C DEBARGE,J THOMAS,A BEST)	**Chico DeBarge** ● REALITY/EDAR		86
87	95	–	2	**BORROW YOU** (G MANUEL,E RIBEIRO,M B BAKER)	**Eric Roberson** ● BLUE ERBE/IODE		87
88	73	56	3	**RUSSIAN ROULETTE** (C HARMON,NE YO,S SMITH,C HARMON)	**Rihanna** ● SRP/DEF JAM IDJMG		49
89	87	93	3	**H.A.T.E.U.** (M CAREY,C STEWART,T NASH,(M CAREY,T NASH,C A STEWART)	**Mariah Carey** ● ISLAND IDJMG		39
90	NEW		1	**VENUS VS. MARS** (NOT LISTED,(NOT LISTED)	**Jay-Z** ● ROC NATION		90
91	85	90	3	**SLOW DANCE** (K J HILSON,(K J HILSON,J TIMBERLAKE,J BEAZ,C HARMON,K J HILSON,J TIMBERLAKE)	**Keri Hilson** ● MOSLEY/DEF JAM/INTERSCOPE		49
92	91	94	3	**THIS TIME** (K JONES,(K JOHNSON)	**K'Jon Featuring Lee England Jr. & Augustine Alvarez** ● UPA/P/UNIVERSAL REPUBLIC UMRG		68
93	93	91	3	**CAN'T HARDLY WAIT** (J STEVENS III,N DAMBI,J R BUTLER JR.,R C BREAUX,S M ELMEHDAOUI,E SYLVERS II)	**N'Dambi** ● COLD RED/STARSYSTEM/RMG		82
94	69	67	3	**BODY** (J TAL,M HOUSTON,N C FISHER,C STOKES)	**Marques Houston** ● MUSICWORKS/TAG		58
95	100	–	2	**BREAK UP TO MAKE UP** (M SCHULTZ,J FELDMAN,M SCHULTZ)	**Jeremih** ● MICA SCHULTZ/DEF JAM IDJMG		95
96	NEW		1	**FISTFUL OF TEARS** (NOT LISTED,NOT LISTED)	**Maxwell** ● COLUMBIA		96
97	RE-ENTRY		2	**INDEPENDENT CHICKS** (CHICKS,CHICKS)	**Candi Redd** ● DEFY/REDA/A FAME		94
98	97	99	3	**RAMPING SHOP** (NOT LISTED,M ERIKSEN,T E HERMANSEN,S SMITH)	**Vybz Kartel & Spice** ● ADIJAHEM		76
99	98	–	2	**SAY A COMMAND** (J B SMITH,D S SMITH,S B SMITH,S SMITH,C MATHIS,E DEANDA)	**Pretty Ricky** ● BLUESTAR/BIG CAT/WMG/BLG		98
100	78	66	3	**DON'T STAY** (S LUNT,IZIBOR,N IZIBOR)	**Laura Izibor** ● ATLANTIC		53

1

Rapper scores consecutive No. 1s on the Rhythmic chart for the first time in his career, having recently reigned for four weeks with "Run This Town." Overall he celebrates his fifth chart-topper while Alicia Keys earns her fourth.



With the aid of Drake and his usual collaborator Lil Wayne, Birdman (pictured) achieves a new career peak.



Two of her 10 chart hits have reached the top 50 in four weeks or less, including this song, which extends her streak to four straight tracks to reach the territory



Mindy earns double debuts on Mainstream R&B/Hip-Hop as this track enters at No. 39 and "Bedrock," her group effort with Young Money, earns applause at No. 30

99

The group's first album without Pleasure P arrives with 9,000 on the Billboard 200 (No. 97), a far difference from its last set, which led the list in 2007 with 132,000 units

BETWEEN THE BULLETS

'PAPERS' CHASE JAY IN TIGHT RACE



Jay-Z's "Empire State of Mind" remains atop Hot R&B/Hip-Hop Songs, over Usher's "Papers," by the slimmest margin in chart points between the top two songs in six years. With each song earning slightly more than 35 million impressions, the rapper has a 13-point lead—a difference Usher could have overcome with one additional spin from almost any radio station. The chart last witnessed a margin this narrow in April 2003 when 11 points separated Sean Paul's "Get Busy" and 50 Cent's "21 Questions." With three weeks at No. 1, "Empire" matches "I Just Wanna Love You (Give It to Me)" as Jay-Z's longest stint on top as a lead artist. —*Raphael George*

DEC 5 2009

CHRISTIAN/GOSPEL

Billboard

CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	15	#1 2 WKS **CITY ON OUR KNEES** TOBYMAC / FOREFRONT/EMI CMG
2	2	13	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS / BEACH STREET/REUNION PLG
3	4	20	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS / FERVENT WORD/CURB
4	3	30	**REVELATION SONG** PHILLIPS, CRAIG & DEAN / INO
5	5	10	**WHAT FAITH CAN DO** KUTLESS / BEC TOOTH & NAIL
6	6	27	**HOLD MY HEART** TENTH AVENUE NORTH / REUNION PLG
7	11	26	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY / ESSENTIAL PLG
8	7	27	**LEAD ME TO THE CROSS** CHRIS AND CONRAD / VOR
9	10	15	**SING, SING, SING** CHRIS TOMLIN / SIXSTEPS/SPARROW/EMI CMG
10	13	52	**THE MOTIONS** MATTHEW WEST / SPARROW/EMI CMG
11	12	19	**HE IS** MARK SCHULTZ / WORD/CURB
12	15	23	**HOW HE LOVES** DAVID CROWDER BAND / SIXSTEPS/SPARROW/EMI CMG
13	8	33	**MORE BEAUTIFUL YOU** JONNY DIAZ / INO
14	14	20	**ALIVE AGAIN** MATT MAHER / ESSENTIAL PLG
15	11	25	**LAY 'EM DOWN** NEEDTOBREATHE / ATLANTIC/WORD/CURB
16	17	12	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN / SPARROW/EMI CMG
17	16	9	**LET THE WATERS RISE** MIKESCHAIR / CURB
18	27	10	**FORGIVEN** SANCTUS REAL / SPARROW/EMI CMG
19	19	16	**FOLLOW YOU** LEELAND WITH BRANDON HEATH / ESSENTIAL PLG
20	18	19	**I'D NEED A SAVIOR** AMONG THE THIRSTY / REV
21	21	7	**ON AND ON** CHASEN / INO
22	22	16	**HE IS WITH YOU** MANDISA / SPARROW/EMI CMG
23	20	18	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI / FERVENT WORD/CURB
24	24	9	**SAFE** PHIL WICKHAM FEAT. BART MILLARD / INO
25	23	15	**GLORIOUS** NEWSBOYS / WORD
26	25	9	**SALVATION IS HERE** LINCOLN BREWSTER / INTEGRITY
27	26	6	**ALIVE** POCKET FULL OF ROCKS / MYRRH/WORD/CURB
28	31	17	**BEAUTIFUL ENDING** BARLOWGIRL / FERVENT WORD/CURB
29	28	7	**THERE IS A WAY** NEWWORLDSON / INPOP
30	48	2	**ALWAYS** SWITCHFOOT / ESSENTIAL/EMI CMG
31	29	4	**YOUR HANDS** JJ HELLER / FAIR TABLE
RE	30	2	**SOMETIMES** MATT BROUWER / BLACK SHOE
33	33	18	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER / BEC TOOTH & NAIL
34	32	8	**HEALER** KARI JOBE / INTEGRITY
35	34	3	**WALK ON THE WATER** BRITT NICOLE / FAIRHAVEN/EMI CMG
36	36	6	**HEARTBEAT** REMEDY DRIVE / WORD/CURB
37	35	14	**GLORY TO GOD FOREVER** FEE / INO
38	37	9	**FOR THE FIRST TIME AGAIN** JASON GRAY / CENTRICITY
39	40	5	**AGAIN** FLYLEAF / A&M OCTONE/INTERSCOPE
40	41	14	**GOD-SHAPED HOLE (2010)** PLUMB / CURB
41	39	7	**THE MEANING OF LIFE** HAWK NELSON / BEC TOOTH & NAIL
42	42	5	**FORGET AND NOT SLOW DOWN** RELIENT K / MONO VS STEREO/GOTEE
43	45	4	**DON'T YOU KNOW YOU'RE BEAUTIFUL** SEABIRD / CREDENTIAL/EMI CMG
44	44	4	**LIVE LIKE WE'RE DYING** KRIS ALLEN / [illegible]/JLG
45	46	5	**I AM LOVED** ABOVE THE GOLDEN STATE / SPARROW/EMI CMG
46	HOT SHOT DEBUT		**HANDS** THE ALMOST / TOOTH & NAIL
47	50	2	**MESS OF ME** SWITCHFOOT / ESSENTIAL/EMI CMG
RE	49	3	**NEVER SAW YOU COMING** BEBO NORMAN / BEC TOOTH & NAIL
49	RE-ENTRY		**OUR TIME** GROUP 1 CREW / FERVENT WORD/CURB
50	RE-ENTRY		**WE WANT THE WORLD TO HEAR** BIG DADDY WEAVE / [illegible]

With 1,130 plays at 34 of the 46 stations monitored for Hot Gospel Songs, format veteran Fred Hammond notches his first No. 1 since the chart's 2005 launch. As a lead artist, his prior best was the No. 15 peak of "This Is the Day" in January 2007. It's also the highest rank for featured artist John P. Kee.



TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW SHOT DEBUT		#1 1 WK **CASTING CROWNS** [illegible] / PROVIDENT/INTEGRITY	
2	1	2	**FLYLEAF** MEMENTO MORI / A&M OCTONE 013512/EMI CMG	
3	3	7	**VARIOUS ARTISTS** WOW HITS 2010 / [illegible]	
4	NEW		**PHIL WICKHAM** HEAVEN & EARTH / INO 1901/PROVIDENT/INTEGRITY	
5	4	7	**CHRIS TOMLIN** GLORY IN THE HIGHEST / SIXSTEPS/SPARROW 3261/EMI CMG	
6	2	2	**SWITCHFOOT** HELLO HURRICANE / [illegible]	
7	5	3	**STEVEN CURTIS CHAPMAN** BEAUTY WILL RISE / SPARROW 0316/EMI CMG	
8	6	13	**SKILLET** AWAKE / ATLANTIC 25545/PROVIDENT/INTEGRITY	
9	8	8	**DAVID CROWDER BAND** CHURCH MUSIC / [illegible]	
10	12	52	GREATEST GAINER **CHRIS TOMLIN** HELLO LOVE / SIXSTEPS/SPARROW 2004/EMI CMG	
11	7	5	**KUTLESS** IT IS WELL / BEC 2174/EMI CMG	
12	25	58	**FRANCESCA BATTISTELLI** MY PAPER HEART / FERVENT 882328/WORD/CURB	
13	NEW		**SARA GROVES** FIREFLIES AND SONGS / WORD 1014 [illegible]/PROVIDENT/INTEGRITY	
14	9	3	**THE ALMOST** MONSTER MONSTER / TOOTH & NAIL 4543/EMI CMG	
15	17	56	**MICHAEL W. SMITH** A NEW HALLELUJAH / REUNION 10133/PROVIDENT/INTEGRITY	
16	22	2	**THIRD DAY** REVELATION / ESSENTIAL 1065/PROVIDENT/INTEGRITY	
17	10	13	**SELAH** YOU DELIVER ME / CURB 79138/WORD/CURB	
18	24	2	**VARIOUS ARTISTS** THE TIME LIFE TREASURY OF CHRISTMAS: TRADITIONS / TIME LIFE	
19	27	4	**MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE** RING CHRISTMAS BELLS / [illegible]	
20	13	11	**BARLOWGIRL** LOVE & WAR / FERVENT 887861/WORD/CURB	
21	16	57	**MARY MARY** THE SOUND / [illegible]	
22	NEW		**JEREMY CAMP** LIVE / BEC 2075/EMI CMG	
23	11	7	**RELIENT K** FORGET AND NOT SLOW DOWN / MONO VS STEREO 40669/WORD/CURB	
24	RE-ENTRY		**MATT REDMAN** WE SHALL NOT BE SHAKEN / SIXSTEPS/SPARROW 2220/EMI CMG	
25	15	79	**TENTH AVENUE NORTH** OVER AND UNDERNEATH / [illegible]/PROVIDENT/INTEGRITY	
26	18	7	**VARIOUS ARTISTS** SONGS 4 WORSHIP 50 / INTEGRITY 24702/TIME LIFE	
27	21	13	**NEEDTOBREATHE** THE OUTSIDERS / ATLANTIC 537702/WORD/CURB	
28	26	59	**VARIOUS ARTISTS** WOW HITS 2009 / [illegible]	
29	NEW		**THE BROOKLYN TABERNACLE CHOIR** DECLARE YOUR NAME: LIVE WORSHIP / [illegible]	
30	23	16	**PHILLIPS, CRAIG & DEAN** FEARLESS / [illegible]/PROVIDENT/INTEGRITY	
31	32	15	**BRITT NICOLE** THE LOST GET FOUND / SPARROW 2358/EMI CMG	
32	19	16	**JASON CRABB** JASON CRABB / FATHER MUSIC GROUP 1143/EMI CMG	
33	14	3	**SHANE & SHANE** EVERYTHING IS DIFFERENT / INPOP 1455/EMI CMG	
34	31	41	**KARI JOBE** KARI JOBE / INTEGRITY 4550/PROVIDENT/INTEGRITY	
35	28	52	**JEREMY CAMP** SPEAKING LOUDER THAN BEFORE / BEC 6 80/EMI CMG	
36	34	11	**GAITHER VOCAL BAND** REUNITED / GAITHER MUSIC GROUP 6044/EMI CMG	
37	29	11	**THOUSAND FOOT KRUTCH** WELCOME TO THE MASQUERADE / TOOTH & NAIL [illegible]/EMI CMG	
38	20	33	**MERCYME** 10 / INO 4626/PROVIDENT/INTEGRITY	
39	40	41	**RED** INNOCENCE & INSTINCT / ESSENTIAL 1065/PROVIDENT/INTEGRITY	
40	30	9	**HAWK NELSON** LIVE LIFE LOUD! / BEC 2 [illegible]/EMI CMG	
41	39	5	**ERNIE HAASE & SIGNATURE SOUND** EVEN LIGHT THAT SHINES AT CHRISTMAS / [illegible]	
42	RE-ENTRY		**SIDEWALK PROPHETS** THESE SIMPLE TRUTHS / FERVENT 887900/EX WORD/CURB	
43	33	13	**MARK SCHULTZ** COME ALIVE / WORD/CURB 887394	
44	47	3	**PAUL BALOCHE** GLORIOUS / INTEGRITY 4729/EX PROVIDENT/INTEGRITY	
45	38	13	**LEELAND** LOVE IS ON THE MOVE / ESSENTIAL 1065/PROVIDENT/INTEGRITY	
46	42	16	**HILLSONG** FAITH - HOPE - LOVE: LIVE / [illegible]/PROVIDENT/INTEGRITY	
47	RE-ENTRY		**BRANDON HEATH** WHAT IF WE / [illegible]/FERVENT/INTEGRITY	
48	43	20	**WOMEN OF FAITH WORSHIP TEAM** A GRAND NEW DAY / [illegible]	
49	36	35	**ISRAEL HOUGHTON** THE POWER OF ONE / INTEGRITY 6551/PROVIDENT/INTEGRITY	
50	50	26	**DECYFER DOWN** CRASH / INO 4483/PROVIDENT/INTEGRITY	

With the group's fourth studio album, Casting Crowns nabs its third No. 1 start on Top Christian Albums and best Nielsen SoundScan week to date (167,000 copies). The group logged its previous best week when "The Altar and the Door" moved 129,000 in September 2007 (see story, page 22).



HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	14	#1 3 WKS **CITY ON OUR KNEES** TOBYMAC / FOREFRONT/EMI CMG
2	2	13	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS / BEACH STREET/REUNION PLG
3	3	18	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS / FERVENT WORD/CURB
4	4	30	**REVELATION SONG** PHILLIPS, CRAIG & DEAN / INO
5	5	27	**LEAD ME TO THE CROSS** CHRIS AND CONRAD / VOR
6	7	9	**WHAT FAITH CAN DO** KUTLESS / BEC TOOTH & NAIL
7	6	26	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY / ESSENTIAL PLG
8	8	27	**HOLD MY HEART** TENTH AVENUE NORTH / REUNION PLG
9	10	18	**HE IS** MARK SCHULTZ / WORD/CURB
10	11	15	**SING, SING, SING** CHRIS TOMLIN / SIXSTEPS/SPARROW/EMI CMG
11	9	25	**LAY 'EM DOWN** NEEDTOBREATHE / ATLANTIC/WORD/CURB
12	13	15	**GLORIOUS** NEWSBOYS / WORD
13	12	35	**MORE BEAUTIFUL YOU** JONNY DIAZ / INO
14	TIE	13	**FOLLOW YOU** LEELAND WITH BRANDON HEATH / ESSENTIAL PLG
15	15	17	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI / FERVENT WORD/CURB
16	18	16	**ALIVE AGAIN** MATT MAHER / ESSENTIAL PLG
17	17	17	**HOW HE LOVES** DAVID CROWDER BAND / SIXSTEPS/SPARROW/EMI CMG
18	19	9	**HE IS WITH YOU** MANDISA / SPARROW/EMI CMG
19	21	8	**SAFE** PHIL WICKHAM FEAT. BART MILLARD / INO
20	[illegible]	11	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN / SPARROW/EMI CMG
21	26	4	GREATEST GAINER **FORGIVEN** SANCTUS REAL / SPARROW/EMI CMG
22	23	[illegible]	**WHAT DO I KNOW OF HOLY** ADDISON ROAD / INO
23	25	16	**GLORY TO GOD FOREVER** FEE / INO
24	24	[illegible]	**LET THE WATERS RISE** MIKESCHAIR / CURB
25	28	2	**ALIVE** POCKET FULL OF ROCKS / MYRRH/WORD/CURB

CHRISTIAN CHR

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	15	#1 8 WKS **CITY ON OUR KNEES** TOBYMAC / FOREFRONT/EMI CMG
2	2	11	**WHAT FAITH CAN DO** KUTLESS / BEC TOOTH & NAIL
3	6	11	GREATEST GAINER **FORGIVEN** SANCTUS REAL / SPARROW/EMI CMG
4	3	14	**HEARTBEAT** REMEDY DRIVE / WORD/CURB
5	4	17	**BEAUTIFUL ENDING** BARLOWGIRL / FERVENT WORD/CURB
6	5	11	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS / BEACH STREET/REUNION PLG
7	[illegible]	[illegible]	**ON AND ON** CHASEN / INO
8	10	8	**FORGET AND NOT SLOW DOWN** RELIENT K / MONO VS STEREO/GOTEE
9	9	16	**THE MEANING OF LIFE** HAWK NELSON / BEC TOOTH & NAIL
10	7	27	**HOLD MY HEART** TENTH AVENUE NORTH / REUNION PLG
11	13	23	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER / BEC TOOTH & NAIL
12	12	6	**LET THE WATERS RISE** MIKESCHAIR / CURB
13	15	7	**OUR TIME** GROUP 1 CREW / FERVENT WORD/CURB
14	11	19	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI / FERVENT WORD/CURB
15	18	18	**FORWARD MOTION** THOUSAND FOOT KRUTCH / TOOTH & NAIL
16	16	5	**DON'T YOU KNOW YOU'RE BEAUTIFUL** SEABIRD / CREDENTIAL/EMI CMG
17	14	10	**HEAVEN** JARS OF CLAY/GRAY MATTERS / ESSENTIAL PLG
18	21	2	**AGAIN** FLYLEAF / A&M OCTONE/INTERSCOPE
19	19	8	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS / FERVENT WORD/CURB
[illegible]	20	7	**BEST OF ME** THE LETTER BLACK / TOOTH & NAIL
21	22	5	**ANTIDOTE** B.REITH / GOTEE
22	17	19	**HOW HE LOVES** DAVID CROWDER BAND / SIXSTEPS/SPARROW/EMI CMG
[illegible]	24	6	**FOLLOW YOU** LEELAND WITH BRANDON HEATH / ESSENTIAL PLG
[illegible]	23	4	**SAFE IN YOUR ARMS** ABANDON / FOREFRONT/EMI CMG
25	NEW		**HERE IN THIS MOMENT** BECKAH SHAE / [illegible]

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	8	#1 7 WKS **BEBE & CECE WINANS** STILL / BEC 41105/MALACO	
2	3	9	**FRED HAMMOND** LOVE UNSTOPPABLE / F HAMMOND/VERITY 43341/JLG	
3	2	3	**TAMELA MANN** THE MASTER PLAN / TILLYMANN 8135	
4	6	58	**MARY MARY** THE SOUND / [illegible]	
5	5	4	**BYRON CAGE** FAITHFUL TO BELIEVE / GOSPO CENTRIC/VERITY 43343/JLG	
6	11	5	**THE WHISPERS** THANKFUL / [illegible]	
7	HOT SHOT DEBUT		**THE BROOKLYN TABERNACLE CHOIR** DECLARE YOUR NAME: LIVE WORSHIP / [illegible]	
8	14	4	GG **VARIOUS ARTISTS** [illegible]	
[illegible]	[illegible]	55	**HEZEKIAH WALKER & LFC** SOULED OUT / VERITY 2[illegible]/JLG	
10	16	4	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL! CHRISTMAS / [illegible]	
11	12	43	**VARIOUS ARTISTS** WOW GOSPEL 2009 / WORD/[illegible]/EMI CMG/VERITY 116750/JLG	
12	9	25	**BRIAN COURTNEY WILSON** JUST LOVE / SPIRIT RISING 066/MUSIC WORLD	
13	10	35	**ISRAEL HOUGHTON** THE POWER OF ONE / INTEGRITY/COLUMBIA 42584/SONY MUSIC	
14	TIE	16	**VARIOUS ARTISTS** GOSPEL'S BEST: MEN, WOMEN, CHOIRS / EMI GOSPEL 96807/EX	
15	13	13	**J MOSS** JUST JAMES / [illegible]/GOSPO CENTRIC/VERITY 42910/JLG	
16	4	13	**VICKIE WINANS** HOW I GOT OVER / DESTINY JOY 8120	
17	26	60	**LECRAE** REBEL / REACH 98070/INFINITY	
18	20	125	**MARVIN SAPP** THIRSTY / VERITY [illegible]/JLG	
19	32	7	**THE CAJO FAMILY** CAJO INTERNATIONAL & COCE BROTHERS PRESENT / KINGDOM BUSINESS PT2 / [illegible]	
20	17	12	**YOUTHFUL PRAISE FEATURING J.J. HAIRSTON** RESTING ON HIS PROMISE / EVIDENCE GOSPEL [illegible]/LIGHT	
21	[illegible]	33	**SMOKIE NORFUL** LIVE / TREMYLES 12832/EMI GOSPEL	
22	[illegible]	11	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL! / [illegible]/GOSPO CENTRIC/VERITY 52071/JLG	
23	27	59	**YOLANDA ADAMS** PLAYLIST: THE VERY BEST OF YOLANDA ADAMS / [illegible]	
24	23	35	**DONNIE MCCLURKIN** WE ALL ARE ONE (LIVE IN DETROIT) / VERITY 36108/JLG	
25	24	56	**BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC** CRY YOUR LAST TEAR / FEHILLAM 7209/LIGHT	

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	23	#1 1 WK **THEY THAT WAIT** FRED HAMMOND FEAT. JOHN P KEE / F HAMMOND/VERITY
2	1	28	**CLOSE TO YOU** BEBE & CECE WINANS / BEC MALACO
3	3	32	**I WOULDN'T KNOW YOU** JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & MOTTS / FOR [illegible]
4	4	39	**JUSTIFIED** SMOKIE NORFUL / TREMYLES/EMI GOSPEL
5	5	43	**GOD IN ME** MARY MARY FEAT. KIERRA "KIRK" SHEARD / MY BLOCK/EX/[illegible]
[illegible]	7	17	**GOD FAVORED ME** HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS / VERITY
7	9	21	**RESTORED** J MOSS / [illegible]/GOSPO CENTRIC/JLG
[illegible]	8	37	**WAIT ON THE LORD** DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD / VERITY
[illegible]	6	[illegible]	**PRAISE HIM IN ADVANCE** MARVIN SAPP / VERITY/JLG
10	10	20	**RAIN ON US** EARNEST PUGH / EPM/BLACKSMOKE/WORLDWIDE
11	11	16	**HOW I GOT OVER** VICKIE WINANS FEAT. TIM BOWMAN, JR. / DESTINY JOY
12	12	33	**ALL I NEED** BRIAN COURTNEY WILSON / SPIRIT RISING/MUSIC WORLD
13	14	14	**ALREADY HERE** BRIAN COURTNEY WILSON / SPIRIT RISING/MUSIC WORLD
14	13	[illegible]	**FAITHFUL TO BELIEVE** BYRON CAGE / GOSPO CENTRIC/VERITY/JLG
15	16	19	**AWESOME GOD** THE BROWN SISTERS / KINGDUM
16	18	6	**EVERY PRAYER** ISRAEL HOUGHTON FEAURING MARY MARY / INTEGRITY/COLU
17	23	10	**LORD DO IT FOR ME** ALVIN DARLING / EMTRO GOSPEL
[illegible]	19	19	**BROKEN VESSEL** JEFF MAJORS FEAT. LASHELL GRIFFIN / MUSIC ONE
19	17	4	**GRACE** BEBE & CECE WINANS / BEC MALACO
[illegible]	[illegible]	8	**NOBODY BUT JESUS** SHIRLEY CAESAR FEAT. J MOSS / SHILOH LIGHT
21	21	12	**THIS JOY** BISHOP DAVID G. EVANS PRESENTS / [illegible]
22	22	17	**HELP ME BELIEVE** KIRK FRANKLIN / FO YO SOUL GOSPO CENTRIC/JLG
23	26	[illegible]	**GOOD NEWS** VANESSA BELL ARMSTRONG / EMI GOSPEL
24	24	14	**I LOVE THE LORD** PHILLIP CARTER & SOV / SOUNDS OF VICTORY
25	25	13	**I LOOK TO YOU** WHITNEY HOUSTON / [illegible]

HOT DANCE CLUB SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	12	#1 1 WK **S.O.S. (LET THE MUSIC PLAY)** JORDIN SPARKS
2	5	7	**PERFECT** DEPECHE MODE
3	3	8	**HANG ON** PLUMB
4	4	6	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY
5	6	9	**WE ARE GOLDEN** MIKA
6	7	10	**SMOKE** JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI
7	9	10	**TURN IT OUT** ALTAR FEATURING JEANIE TRACY
8	11	9	**SEXY PEOPLE** LOLENE
9	1	9	**F*CK YOU** LILY ALLEN
10	12	10	**BODY LANGUAGE** JESSE MCCARTNEY FEATURING T PAIN
11	14	9	**FIGHT FOR YOU** MORGAN PAGE
12	8	12	**DID YOU SEE ME COMING?** PET SHOP BOYS
13	13	10	**PAPARAZZI** LADY GAGA
14	23	4	**MAKE ME** JANET
15	17	7	**OUTTA HERE** ESMEE DENTERS
16	18	6	**PUSH N PULL** MOFERMI & MARINI VS SYLVIA TOSUN
17	15	12	**DO WHAT U LIKE** BAD BOY BILL FEATURING ALYSSA PALMER
18	19	8	**BAD HABITS** MAXWELL
19	22	7	**WISH U LOVE** CHAD JACK & TIM LETTEER VS. FAWN HADES
20	25	5	**MISTAKE** MOBY
21	26	5	**YOU USED TO KNOW** ANDREA CARNELL
22	10	10	**MILLION DOLLAR BILL** WHITNEY HOUSTON
23	16	10	**WAKE UP** SHIMMY
24	28	4	**DRAMA QUEEN (TEXTING U)** SIMONE JENNY + BARRY HARRIS
25			**BAD ROMANCE** LADY GAGA
26	31	6	**MANOS AL AIRE** NELLY FURTADO
27	21	11	**SAD SONG** BLAKE LEWIS
28	24	13	**LOVE SONGS** ANJULIE
29	20	8	**MISS YOU** RON PERRY
30	40	2	POWER PICK **FRESH OUT THE OVEN** LOLA FEATURING PITBULL
31	35	3	**3** BRITNEY SPEARS
32	33	5	**ANGEL ON THE DANCEFLOOR** DAVE MATTHEWS FEATURING NATALIA FLORES
33	37	4	**WORKIN' GIRL** KELLY KING
34	38	4	**HEAVY CROSS** THE GOSSIP
35	42	3	**GIVE ME LOVE** STEPHEN KEYES
36	41	3	**DOLLHOUSE** PRISCILLA RENEA
37	36	11	**BRAND NEW DAY** GEORGIE PORGIE
38	34	14	**SEXY BITCH** DAVID GUETTA FEATURING AKON
39	30	14	**RELEASE ME** AGNES
40	44	3	**COME BACK CLEAN** THE CRYSTAL METHOD FEATURING EMILY HAINES
41	27	12	**SUPERSTAR** DAVID MAY FEATURING MOISES MODESTO
42	46	2	**HEY BOY** RADKA
43	29	13	**LOSING MY MIND** ALI KING
44	50	2	**PARTY IN THE U.S.A.** MILEY CYRUS
45	43	6	**AIN'T NO STOPPIN' US NOW** TAMORAH & DARRYL D'BONNEAU
46	32	11	**STRAIGHT THROUGH MY HEART** BACKSTREET BOYS
47			**ON THE FLOOR (OH BABY PLEASE)** KAYLAH MARIN
48			**RAIN** ANJULIE
49	47	3	**EN EL MOMENTO** STED E & HYBRID HEIGHTS
50			**STRIPED SOCKS** TAYLOR BRIGHT

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	7	#1 7 WKS **MICHAEL BUBLE** CRAZY LOVE	
2	NEW		**VARIOUS ARTISTS** MAKING MERRY	
3	2	6	**BARBRA STREISAND** LOVE IS THE ANSWER	
4	4	10	**HARRY CONNICK, JR.** YOUR SONGS	
5	3	8	**VARIOUS ARTISTS** LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION	
6	5	4	**PINK MARTINI** SPLENDOR IN THE GRASS	
7	6	5	**WYNTON MARSALIS** CHRISTMAS JAZZ JAM	
8	7	35	**DIANA KRALL** QUIET NIGHTS VERVE 012433	
9	9	6	**THE BRIAN SETZER ORCHESTRA** SONGS FROM LONELY AVENUE	
10	10	23	**MICHAEL BUBLE** MICHAEL BUBLE MEETS MADISON SQUARE GARDEN	
11	8	30	**MELODY GARDOT** MY ONE AND ONLY THRILL VERVE	
12	13	3	**FRANK SINATRA** CHRISTMAS WITH SINATRA AND FRIENDS	
13	11	3	**FRANK SINATRA** SINATRA: NEW YORK	
14	15	6	**NELLIE MCKAY** NORMAL AS BLUEBERRY PIE: A TRIBUTE TO BERRIS DAY	
15	12	3	**SOUNDTRACK**	

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	4	#1 4 WKS **CECILIA BARTOLI** SACRIFICIUM	
2	2	53	**THE PRIESTS** THE PRIESTS	
3	5	5	**LANG LANG/VADIM REPIN/MISCHA MAISKY** TCHAIKOVSKY RACHMANINOV: PIANO TRIOS	
4	4	37	**PLACIDO DOMINGO** AMORE: MEMO TO SONGS INSPIRED	
5	3	10	**RENEE FLEMING** VERISMO	
6	21	2	**LEIF OVE ANDSNES** MUSSORGSKY: PICTURES AT AN EXHIBITION/SCHUMANN	
7	11	76	**THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ** CHANT: MUSIC FOR THE SOUL	
8	10	64	**JOSHUA BELL** VIVALDI: THE FOUR SEASONS	
9	6	13	**BELA FLECK,ZAKIR HUSSAIN EDGAR MEYER** THE MELODY OF RHYTHM: TRIPLE CONCERTOS & MUSIC FOR TRIO	
10	7	7	**JOYCE DIDONATO**	
11	13	54	**LUCIANO PAVAROTTI** THE DUETS	
12	9	2	**MICHAEL JAMES BATTLE** CHOPIN AFTER MIDNIGHT SPECTACLE 20008	
13	NEW		**ENSEMBLE CAPRICE (MAUTE)** TELEMANN: LES GOÛTS RÉUNIS, LES NATIONS, LES GOÛTS GRECS	
14	8	3	**ANDRE RIEU** LIVE IN DRESDEN: WELCOME TO THE OPERA	
15	16	9	**JOSHUA BELL** THE BEST OF JOSHUA BELL: THE DECCA YEARS	

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	35	#1 24 WKS **CHRIS BOTTI** CHRIS BOTTI IN BOSTON LIVE	
2	1	2	**VARIOUS ARTISTS** HIDDEN BEACH RECORDS PRESENTS: UNWRAPPED VOL. 6	
3	6	42	**BONEY JAMES** SEND ONE YOUR LOVE	
4	5	13	**GEORGE BENSON** SONGS AND STORIES	
5	4	4	**EUGE GROOVE**	
6	7	11	**PETER WHITE** GOOD DAY	
7	3	2	**BRIAN CULBERTSON** LIVE FROM THE INSIDE	
8	9	13	**NAJEE** MIND OVER MATTER	
9	8	9	**KENNY G** SUPER HITS	
10	RE-ENTRY		**THE RIPPINGTONS FEATURING RUSS FREEMAN** MODERN ART	
11	11	13	**HERB ALPERT & LANI HALL** ANYTHING GOES LIVE	
12	14	4	**EVERETTE HARP** FIRST LOVE	
13	18	10	**SPENCER DAY** VAGABOND	
14	17	45	**KENNY G** PLAYLIST: THE VERY BEST OF KENNY G	
15	RE-ENTRY		**RICK BRAUN** ALL IT TAKES	

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	#1 3 WKS **ANDREA BOCELLI** MY CHRISTMAS	
2	2	4	**STING** IF ON A WINTER'S NIGHT	
3	3	8	**JOSHUA BELL** AT HOME WITH FRIENDS	
4	5	14	**MORMON TABERNACLE CHOIR** RING CHRISTMAS BELLS	
5	4	54	**IL DIVO** THE PROMISE	
6	6	55	**ANDREA BOCELLI** INCANTO	
7	7	25	**DAVID GARRETT** DAVID GARRETT	
8	9	37	**SARAH BRIGHTMAN** SYMPHONY: LIVE IN VIENNA	
9	8	7	**CHARLIE BAGGETT** I ONLY DREAM OF YOU	
10	12	30	**PAUL POTTS** PASSIONE	
11	11	2	**GREGORIAN** CHRISTMAS CHANTS	
12	13	35	**MORMON TABERNACLE CHOIR** COME, HOLY LIGHT OF EVERY BLESSING	
13	10	4	**THE CANADIAN TENORS** THE CANADIAN TENORS	
14	14	7	**A JOYFUL NOISE** HANDEL'S MESSIAH ROCKS	
15	15	26	**ESCALA** ESCALA	

TOP DANCE/ ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	56	#1 47 WKS **LADY GAGA** THE FAME	
2	1	19	**OWL CITY** OCEAN EYES	
3	5	13	**DAVID GUETTA** ONE LOVE	
4	3	3	**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL DANCE CLASSICS	
5	4	20	**LMFAO** PARTY ROCK	
6	8	13	**IMOGEN HEAP** ELLIPSE	
7	6	72	**3OH!3** WANT	
8	7	9	**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL CLUB HITS	
9	10	23	**BEYONCE**	
10	9	7	**TIESTO** KALEIDOSCOPE	
11	11	9	**LA ROUX** LA ROUX	
12	NEW		**ANNIE** DON'T STOP	
13	14	7	**FAMILY FORCE 5** FAMILY FORCE 5'S CHRISTMAS PAGEANT	
14	12	52	**SOUNDTRACK** SLUMDOG MILLIONAIRE	
15	13	3	**DAVE AUDE** DAVE AUDE PRESENTS ULTRA 2010	
16	16	14	**CASCADA** EVACUATE THE DANCEFLOOR	
17	15	14	**BREATHE CAROLINA** HELLO FASCINATION	
18	18	9	**DEADMAU5** FOR LACK OF A BETTER NAME	
19	21	18	**DJ SKRIBBLE** TOTAL CLUB HITS 3	
20	19	5	**FUCK BUTTONS** TAROT SPORT	
21	20	7	**AIR** LOVE 2	
22	22	6	**NEON INDIAN** PSYCHIC CHASMS	
23			**VARIOUS ARTISTS** TOTAL WORKOUT	
24	26	8	**ZERO 7** YEAH GHOST	
25	17	9	**LUIS MIGUEL** NO CULPES A LA NOCHE: CLUB REMIXES	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	3	13	#1 3 WKS **SEXY CHICK** DAVID GUETTA FEATURING AKON
2	7	9	**KISS ME BACK** KIM SOZZI
3	15	3	**MEET ME HALFWAY** THE BLACK EYED PEAS
4	1	11	**I WILL BE HERE** TIESTO & SNEAKY SOUND SYSTEM
5	4	5	**EVERY MORNING** BASSHUNTER
6	2	10	**RELEASE ME** AGNES
7	9	6	**HANG ON** PLUMB
8	6	20	**THE SOUND OF MISSING YOU** AMEERAH
9	8	11	**PAPARAZZI** LADY GAGA
10	13	3	**3** BRITNEY SPEARS
11	12	5	**SMOKE** JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI
12	11	21	**I REMEMBER** DEADMAU5 + KASKADE
13	10	19	**EVACUATE THE DANCEFLOOR** CASCADA
14	17	7	**FIGHT FOR YOU** MORGAN PAGE
15	5	15	**SWEET DREAMS** BEYONCE
16	16	3	**HOT** INNA
17			**READY FOR THE WEEKEND** CALVIN HARRIS
18	14	13	**I BELIEVE** CYBERSUTRA FEATURING JULIE THOMPSON
19	22	5	**GHOSTS 'N STUFF** DEADMAU5 FEATURING ROB SWIRE
20	18	10	**RIGHT HERE** CARMEN REECE
21	21	7	**SAD SONG** BLAKE LEWIS
22	25	4	**SEXY PEOPLE** LOLENE
23	24	2	**TIE ME DOWN** NEW BOYZ FEATURING RAY J
24			**REPLAY** IYAZ
25			**BABY BY ME** 50 CENT FEATURING NE-YO

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	18	#1 6 WKS **BRIGHT** PETER WHITE
2	2	20	**TROPICAL RAIN** JESSY J
3	3	20	**BURNIN** PAUL TAYLOR
4	4	29	**TALK OF THE TOWN** DARREN RAHN
5	5	21	**SONGBIRD** CRAIG CHAQUICO
6	7	18	**SWEET SUMMER NIGHTS** NAJEE
7	8	6	**CHASING PIRATES** NORAH JONES
8	6	20	**LIVING IN HIGH DEFINITION** GEORGE BENSON
9	11	25	**TIJUANA DANCE** RICK BRAUN
10	9	30	**WHO WILL COMFORT ME** MELODY GARDOT
11	14	7	**BOGOTA BY BUS** JESSE COOK
12	12	18	**TOUCH** BONEY JAMES
13	16	6	**RETRO BOY** RICHARD ELLIOT
14	10	32	**GO FOR IT** BERNIE WILLIAMS
15	15	12	**NIKKI'S WALK** JEFF GOLUB

TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	11	#1 11 WKS **RODRIGO Y GABRIELA** 11:11	
2	4	30	**VARIOUS ARTISTS** PLAYING FOR CHANGE: SONGS AROUND THE WORLD	
3	3	6	**THE IRISH TENORS** CHRISTMAS	
4	2	19	**CELTIC THUNDER** TAKE ME HOME	
5	5	56	**CELTIC WOMAN** THE GREATEST JOURNEY ESSENTIAL COLLECTION	
6	6	62	**CELTIC THUNDER** ACT TWO	
7	7	5	**LOREENA MCKENNITT** A MEDITERRANEAN ODYSSEY	
8	8	8	**BEBEL GILBERTO** ALL IN ONE	
9	10	6	**DANIEL O'DONNELL** PEACE IN THE VALLEY	
10	9	8	**JESSE COOK** THE RUMBA FOUNDATION	
11	15	51	**RODRIGO Y GABRIELA** LIVE IN JAPAN	
12	11	8	**THE VERY BEST** WARM HEART OF AFRICA	
13	12	3	**NA PALAPALAI** NANEA	
14	NEW		**VARIOUS ARTISTS**	
15	NEW		**FELA ANIKULAPO-KUTI** THE BEST OF THE BLACK PRESIDENT	

LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	2	9	#1 2 WKS **LOOKING FOR PARADISE** ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
2	1	11	**ESCLAVO DE SUS BESOS** DAVID BISBAL (VALE/UNIVERSAL MUSIC LATINO)
3	3	19	**TE IRA MEJOR SIN MI** JOAN SEBASTIAN (MUSART/BALBOA)
4	8	5	**ME GUSTA TODO DE TI** BANDA EL RECODO (FONOVISA)
5	4	7	**HAY OJITOS** INTOCABLE (SONY MUSIC LATIN)
6	7	20	**TE VES FATAL** EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
7	12	13	**GRACIAS A TI** WISIN & YANDEL (WY/MACHETE)
8	9	31	**LO INTENTAMOS** ESPINOZA PAZ (DISA/ASL)
9	10	16	**MI CAMA HUELE A TI** TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
10	5	17	**SU VENENO** AVENTURA (PREMIUM LATIN)
11	14	9	**DERECHO DE ANTIGUEDAD** LA ORIGINAL BANDA EL LIMON (FONOVISA)
12	6	21	**LOBA** SHAKIRA (EPIC/SONY MUSIC LATIN)
13	19	11	**NI ROSAS NI JUGUETES** PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
14	21	7	**LA CALABAZA** LA ARROLLADORA BANDA EL LIMON (DISA)
15	13	19	**MANOS AL AIRE** NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
16	11	25	**SUFRE** LOS DAREYES DE LA SIERRA (DISA)
17	25	6	**NI CON OTRO CORAZON** PEDRO FERNANDEZ (FONOVISA)
18	15	15	**MI COMPLEMENTO** LOS HURACANES DEL NORTE (DISA)
19	16	11	**FELIZ** KANY GARCIA (SONY MUSIC LATIN)
20	20	11	**ERES TODO TODO** JULION ALVAREZ Y SU NORTENO BANDA (DISA/ASL)
21	29	5	**SE ME VA LA VOZ** ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)
22	17	20	**RECUERDAME** LA QUINTA ESTACION (SONY MUSIC LATIN)
23	48	2	GREATEST GAINER **ME ENAMORE DE TI** CHAYANNE (SONY MUSIC LATIN)
24	28	8	**EQUIVOCADA** THALIA (SONY MUSIC LATIN)
25	32	3	**SIN EVIDENCIAS** BANDA MS (DISA/ASL)
26	30	4	**ESTUVE** ALEJANDRO FERNANDEZ (FONOVISA)
27	38	4	**GRITO MUNDIAL** DADDY YANKEE (EL CARTEL)
28	24	14	**CELOS** FANNY LU (UNIVERSAL MUSIC LATINO)
29	34	6	**CAMINOS DIFERENTES** ROBERTO TAPIA (FONOVISA/MUSIVISA)
30	33	10	**COMO VOLVER A SER FELIZ** LUIS ENRIQUE (TOP STOP)
31	22	19	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
32	35	8	**HOTEL ROOM SERVICE** PITBULL (MR. 305/POLO GROUNDS/RMG)
33	37	5	**TE AMO** CUMBRE NORTENA (SONY MUSIC LATIN)
34	50	2	**SEXY CHICK** DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)
35	27	18	**EL BORRACHO** GRUPO MONTEZ DE DURANGO (DISA)
36	42	3	**EL DOCTORADO** TONY DIZE (PINA)
37	44	4	**SOY TODO TUYO** LOS TUCANES DE TIJUANA (FONOVISA/MUSIVISA)
38	23	10	**ENCONTRE** CONJUNTO ATARDECER (DISA/ASL)
39	35	8	**SIN QUERER** EDNITA NAZARIO (SONY MUSIC LATIN)
40	31	15	**TU DEFECTO** LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA)
41	HOT SHOT DEBUT		**DID IT AGAIN (LO HECHO ESTA HECHO)** SHAKIRA (EPIC/SONY MUSIC LATIN)
42	40	3	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
43	NEW		**DILE AL AMOR** AVENTURA (PREMIUM LATIN)
44	46	8	**AMOR QUEDATE** JENCARLOS (HUELSEYE)
45	50	2	**CREERE** TERCER CIELO (KASA)
46	RE-ENTRY		**YO ME CONFIE** ANDRES MARQUEZ "EL MACIZO" (DISA)
47	NEW		**EMPIRE STATE OF MIND** JAY Z + ALICIA KEYS (ROC NATION)
48	43	10	**LLUEVE POR DENTRO** LUIS FONSI (UNIVERSAL MUSIC LATINO)
49	49	12	**SENTIMIENTOS DE CARTON** DUELO (FONOVISA/MUSIVISA)
50	45	3	**CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO** PESADO (SONY ATV)

Banda El Recodo scores its eighth No. 1 on Regional Mexican Airplay as "Me Gusta Todo de Ti" jumps 4-1 (10.1 million listener impressions, up 27%). Reaching the top in five weeks, the song is the second-fastest arrival at No. 1 this year, only trailing the song it replaces, Intocable's "Hay Ojitos," which took four.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)	CERT.
1	4	24	#1 16 WKS **AVENTURA** THE LAST (PREMIUM LATIN 20800/SONY MUSIC LATIN)	2
2	HOT SHOT DEBUT		**LARRY HERNANDEZ** EN VIVO DESDE CULIACAN (MENUDITA/FONOVISA 570050/UMLE) ✦	
3	NEW		**TONY DIZE** LA MELODIA DE LA CALLE [UPDATED] (PINA 7001/SONY MUSIC LATIN)	
4	2	2	**JENCARLOS** BUSCAME (HUELSEYE 8914)	
5	6	3	**MARCO ANTONIO SOLIS** MAS DE MARCO ANTONIO SOLIS (FONOVISA 354215/UMLE) ✦	
6	60	13	PACE SETTER **JOAN SEBASTIAN** PEGADITO AL CORAZON (MUSART 4208/BALBOA)	
7	7	3	**EL TRONO DE MEXICO** HASTA MI FINAL (FONOVISA 354315/UMLE)	
8	1	2	**ALEJANDRO SANZ** PARAISO EXPRESS (WARNER LATINA 522519)	
9	5	4	**EDNITA** SOY (SONY MUSIC LATIN 55934)	
10	8	26	**WISIN & YANDEL** LA REVOLUCION (WY/MACHETE 012967/UMLE) ✦	
11	3	2	**VICTOR MANUELLE** YO MISMO (VIVAVI 24754/SONY MUSIC LATIN)	
12	NEW		**LOS RIELEROS DEL NORTE** EN VIVO PARA TI (FONOVISA 354286/UMLE) ✦	
13	10	3	**GILBERTO SANTA ROSA** LO MEJOR DE GILBERTO EN LA NAVIDADES (SONY MUSIC LATIN 6006)	
14	NEW		**TITO "EL BAMBINO"** EL PATRON LA VICTORIA (SIENTE/UNIVERSAL MUSIC LATINO 653883/UMLE)	
15	11	9	**DON CHETO** EL KTIME DE USTEDES (PLATINO 8832)	
16	9	34	**LARRY HERNANDEZ** 16 NARCO CORRIDOS (MENUDITA/FONOVISA 570037/UMLE)	
17	17	27	**ESPINOZA PAZ** YO NO CANTO, PERO LO INTENTAMOS (ASL/DISA 730251/UMLE)	
18	12	7	**VARIOUS ARTISTS** RADIO EXITOS: EL DISCO DEL AÑO 2009 (DISA 724187/UMLE)	
19	NEW		**TIERRA CALI** ULTIMATE COLLECTION: 14 HITS (FREMUS/UNIVERSAL MUSIC LATINO 653830/UMLE)	
20	14	11	**LOS TIGRES DEL NORTE** LA GRANJA (FONOVISA 354192/UMLE) ✦	
21	15	5	**DAVID BISBAL** SIN MIRAR ATRAS (VALE/UNIVERSAL MUSIC LATINO 013491/UMLE) ✦	
22	16	5	**VARIOUS ARTISTS** SUPER #1: CON LA MUSICA DE MEXICO (FONOVISA 354165/UMLE)	
23	18	65	**LUIS FONSI** PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO 013405/UMLE) ✦	
24	21	16	**TERCER CIELO** 10TE ZONA: JUEGOS ESTRATEGICOS (FONOVISA/MUSIVISA 354 [illegible])	
25	13	37	**TITO "EL BAMBINO"** EL PATRON (SIENTE 653883/UMLE)	
26	23	2	**EL TIGRILLO PALMA** EL REY DE LA KUSH (FONOVISA 354336/UMLE)	
27	26	54	**EL TRONO DE MEXICO** ALMAS GEMELAS (FONOVISA 354304/UMLE)	
28	33	20	**VICENTE FERNANDEZ** NECESITO DE TI (SONY MUSIC LATIN 53282)	
29	19	7	**JUAN GABRIEL** MIS CANCIONES, MIS AMIGOS (DISCOS MD/SONY MUSIC LATIN)	
30	NEW		**LA ORIGINAL BANDA EL LIMON** DERECHO DE ANTIGUEDAD (FONOVISA 353766/UMLE)	
31	28	26	**HECTOR ACOSTA** SIMPLEMENTE... EL TORITO (AMVENMUSIC/UNIVERSAL MUSIC LATINO 653881/UMLE)	
32	32	35	**MARISELA** 20 EXITOS INMORTALES (IM 6614)	
33	22	27	**LUIS ENRIQUE** CICLOS (TOP STOP 8910) ✦	
34	NEW		**LUIS FONSI** 6 SUPER HITS (EP) (UNIVERSAL MUSIC LATINO 013618/UMLE)	
35	24	22	**LAURA PAUSINI** PRIMAVERA ANTICIPADA (WARNER LATINA 516627)	
36	20	2	**OLGA TANON** 4.13 (ZMG 30005/SONY MUSIC LATIN) ✦	
37	31	23	**EL TRONO DE MEXICO** DESDE LA PATRIA: EN VIVO (FONOVISA 354088/UMLE) ✦	
38	39	41	**MARIACHI HERMANOS BARGIAS** CANTOS Y ALABANZAS (DISCOS BARAJAS 559/VINA) ✦	
39	27	36	**LA QUINTA ESTACION** SIN FRENOS (SONY MUSIC LATIN 44947)	
40	NEW		**MAKANO** 6 SUPER HITS (EP) (MACHETE 460036/UMLE)	
41	29	5	**EL COMPA CHUY** GENTE PELIGROSA (SONY MUSIC LATIN 54719)	
42	25	3	**JOSEPH FONSECA** AMANTE BACHATA (VIMAR/UNIVERSAL MUSIC LATINO 653753/UMLE)	
43	30	10	**NELLY FURTADO** MI PLAN (NELSTAR/UNIVERSAL MUSIC LATINO 013318/UMLE)	
44	42	4	**LOS TEMERARIOS** SERIE DIAMANTE: 30 SUPER EXITOS (DISA 721347/EXUMLE)	
45	44	4	**LOS BUKIS** SERIE DIAMANTE: 30 SUPER EXITOS (FONOVISA 354219/EXUMLE)	
46	52	6	**INDIRA MONTES Y LAS FLORES** LA ROSA DE GUADALUPE (PLATINO 11047)	
47	40	67	**DADDY YANKEE** TALENTO DE BARRIO (SOUNDTRACK) (EL CARTEL/MACHETE 2900/UMLE)	
48	41	3	**PATRULLA 81** SERIE DIAMANTE: 30 SUPER EXITOS (DISA 721355/EXUMLE)	
49	43	7	**TIERRA CALI** SI TU TE VAS (FREMUS/UNIVERSAL MUSIC LATINO 653700/UMLE)	
50	36	6	**NOEL SCHAJRIS** UNO NO ES UNO (SONY MUSIC LATIN 58390)	

In its 17th week on the chart, "Mi Cama Huele A Ti" becomes the third Tropical Airplay chart-topper for Tito "El Bambino," stepping 2-1 with 2 million listener impressions. He's now tied with Daddy Yankee for second-most No. 1s by a male rhythmic artist on the list. The leader is Don Omar, with five.



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)	CERT.
1	NEW		#1 1 WK **LARRY HERNANDEZ** EN VIVO DESDE CULIACAN (MENUDITA/FONOVISA 570050/UMLE) ✦	
2	1	3	**MARCO ANTONIO SOLIS** MAS DE MARCO ANTONIO SOLIS (FONOVISA 354215/UMLE) ✦	
3	RE-ENTRY		**JOAN SEBASTIAN** PEGADITO AL CORAZON (MUSART 4208/BALBOA)	
4	3	3	**EL TRONO DE MEXICO** HASTA MI FINAL (FONOVISA 354315/UMLE)	
5	NEW		**LOS RIELEROS DEL NORTE** EN VIVO PARA TI (FONOVISA 354286/UMLE) ✦	
6	4	7	**DON CHETO** EL KTIME DE USTEDES (PLATINO 8832)	
7	7	31	**LARRY HERNANDEZ** 16 NARCO CORRIDOS (MENUDITA/FONOVISA 570037/UMLE)	
8	8	27	**ESPINOZA PAZ** YO NO CANTO, PERO LO INTENTAMOS (ASL/DISA 730251/UMLE)	
9	5	7	**VARIOUS ARTISTS** RADIO EXITOS: EL DISCO DEL AÑO 2009 (DISA 724187/UMLE)	
10	NEW		**TIERRA CALI** ULTIMATE COLLECTION: 14 HITS (FREMUS/UNIVERSAL MUSIC LATINO 653830/UMLE)	
11	6	11	**LOS TIGRES DEL NORTE** LA GRANJA (FONOVISA 354192/UMLE) ✦	
12	7	5	**VARIOUS ARTISTS** SUPER #1: CON LA MUSICA DE MEXICO (FONOVISA 354165/UMLE)	
13	9	2	**EL TIGRILLO PALMA** EL REY DE LA KUSH (FONOVISA 354336/UMLE)	
14	10	54	**EL TRONO DE MEXICO** ALMAS GEMELAS (FONOVISA 354304/UMLE)	
15	13	20	**VICENTE FERNANDEZ** NECESITO DE TI (SONY MUSIC LATIN 53282)	
16	NEW		**LA ORIGINAL BANDA EL LIMON** DERECHO DE ANTIGUEDAD (FONOVISA 353766/UMLE)	
17	12	23	**EL TRONO DE MEXICO** DESDE LA PATRIA: EN VIVO (FONOVISA 354088/UMLE) ✦	
18	17	11	**MARIACHI HERMANOS BARGIAS** CANTOS Y ALABANZAS (DISCOS BARAJAS 559/VINA) ✦	
19	11	5	**EL COMPA CHUY** GENTE PELIGROSA (SONY MUSIC LATIN 54719)	
20	18	2	**LOS TEMERARIOS** SERIE DIAMANTE: 30 SUPER EXITOS (DISA 721347/EXUMLE)	

LATIN POP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)
1	2	2	#1 1 WK **JENCARLOS** BUSCAME (HUELSEYE 8914)
2	1	2	**ALEJANDRO SANZ** PARAISO EXPRESS (WARNER LATINA 522519)
3	3	4	**EDNITA** SOY (SONY MUSIC LATIN 55934)
4	4	5	**DAVID BISBAL** SIN MIRAR ATRAS (VALE/UNIVERSAL MUSIC LATINO 013491/UMLE) ✦
5	5	65	**LUIS FONSI** PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO/UMLE) ✦
6	7	22	**TERCER CIELO** 10TE ZONA: JUEGOS ESTRATEGICOS (FONOVISA/MUSIVISA 354[illegible]/UMLE)
7	6	7	**JUAN GABRIEL** MIS CANCIONES, MIS AMIGOS (DISCOS MD 57725/SONY MUSIC LATIN)
8	11	35	**MARISELA** 20 EXITOS INMORTALES (IM 6614)
9	NEW		**LUIS FONSI** 6 SUPER HITS (EP) (UNIVERSAL MUSIC LATINO 013618/UMLE)
10	8	32	**LAURA PAUSINI** PRIMAVERA ANTICIPADA (WARNER LATINA 516627)
11	9	36	**LA QUINTA ESTACION** SIN FRENOS (SONY MUSIC LATIN 44947)
12	10	10	**NELLY FURTADO** MI PLAN (NELSTAR/UNIVERSAL MUSIC LATINO 013318/UMLE)
13	13	6	**NOEL SCHAJRIS** UNO NO ES UNO (SONY MUSIC LATIN 58390)
14	14	53	**RICARDO ARJONA** 5TO PISO (WARNER LATINA 516669)
15	NEW		**PAULINA RUBIO** 6 SUPER HITS (EP) (UNIVERSAL MUSIC LATINO 136280/UMLE)
16	15	6	**YURIDIA** NADA ES DE COLOR ROSA (SONY MUSIC LATIN 57437)
17	NEW		**VARIOUS ARTISTS** TOP LATINO VOL. 4 (DISCOS 605 58910/SONY MUSIC LATIN)
18	16	13	**ROCIO DURCAL** DUETO (DISCOS 605 58868/SONY MUSIC LATIN)
19	17	8	**TRIO LOS ANDINOS** ANTOLOGIA NAVIDEÑA (LA MUSIC 746)
20	12	9	**LUIS MIGUEL** NO CULPES A LA NOCHE: CLUB REMIXES (WARNER/ATG/[illegible])

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)	CERT.
1	2	24	#1 23 WKS **AVENTURA** THE LAST (PREMIUM LATIN 20800/SONY MUSIC LATIN)	2
2	1	8	**VICTOR MANUELLE** YO MISMO (VIVAVI 24754/SONY MUSIC LATIN)	
3	3	3	**GILBERTO SANTA ROSA** LO MEJOR DE GILBERTO EN LA NAVIDADES (SONY MUSIC LATIN 6006)	
4	7	26	**HECTOR ACOSTA** SIMPLEMENTE... EL TORITO (AMVENMUSIC/UNIVERSAL MUSIC LATINO 653881/UMLE)	
5	5	28	**LUIS ENRIQUE** CICLOS (TOP STOP 8910) ✦	
6	4	8	**OLGA TANON** 4.13 (ZMG 30005/SONY MUSIC LATIN) ✦	
7	6	8	**JOSEPH FONSECA** AMANTE BACHATA (VIMAR/UNIVERSAL MUSIC LATINO 653753/UMLE)	
8	8	6	**GRUPO MANIA** SE PEGO LA MANIA (ABA MUSA/ZMG 33002/SONY MUSIC LATIN)	
9	9	33	**VARIOUS ARTISTS** 30 TROPICALES DE AYER, HOY Y SIEMPRE (VINA 610)	
10	RE-ENTRY		**TITO RODRIGUEZ** A MAN AND HIS MUSIC: EL INOLVIDABLE (FANIA 1/SONY MUSICA)	
11	11	12	**VARIOUS ARTISTS** URBANIZACION PERFECT: LO MEJOR DE LO MEJOR (MG 3003/SONY MUSIC LATIN)	
12	NEW		**VARIOUS ARTISTS** SUPER BACHATA 2010 (PLANET 90106/SONY MUSIC LATIN)	
13	RE-ENTRY		**XTREME** CHAPTER DOS (MACHETE/UMLE)	
14	12	19	**VARIOUS ARTISTS** SUPER 13 MEGA HITS (MACHETE 013149/UMLE)	
15	10	17	**OMEGA** EL DUENO DEL FLOW (PLANET 90118/SONY MUSIC LATIN)	
16	13	11	**GILBERTO SANTA ROSA** EL CABALLERO DE LA SALSA (VIVAVI 24130/SONY MUSIC LATIN) ✦	
17	14	24	**VARIOUS ARTISTS** 30 BACHATAS PEGADITAS: LE GUSTA? LO MEJOR 2009 (VIVAVI 6[illegible]/SONY MUSIC LATIN)	
18	15	53	**VARIOUS ARTISTS** 40 BACHATAS PODEROSAS (VIVAVI 6[illegible]/SONY MUSIC LATIN)	
19	20	2	**VARIOUS ARTISTS** LA TRULLA DEL PAM PAM PAM (G&A 60055/SONY MUSIC LATIN)	
20	17	14	**VARIOUS ARTISTS** FIESTA LATINA ([illegible]/SONY MUSIC LATIN)	

LATIN RHYTHM ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT · DISTRIBUTING LABEL)
1	NEW		#1 1 WK **TONY DIZE** LA MELODIA DE LA CALLE [UPDATED] (PINA 7001/SONY MUSIC LATIN)
2	1	26	**WISIN & YANDEL** LA REVOLUCION (WY/MACHETE 012967/UMLE) ✦
3	NEW		**TITO "EL BAMBINO"** EL PATRON: LA VICTORIA (SIENTE/UNIVERSAL MUSIC LATINO 653883/UMLE)
4	2	37	**TITO "EL BAMBINO"** EL PATRON (SIENTE 653883/UMLE)
5	NEW		**MAKANO** 6 SUPER HITS (EP) (MACHETE 460036/UMLE)
6	3	67	**DADDY YANKEE** TALENTO DE BARRIO (SOUNDTRACK) (EL CARTEL/MACHETE 2900/UMLE)
7	4	53	**MAKANO** TE AMO (PANAMA/MACHETE 460031/UMLE)
8	6	44	**VARIOUS ARTISTS** LATIN URBAN KINGZ (MACHETE 012319/UMLE)
9	5	8	**DON OMAR** (DON/MACHETE 012867/UMLE)
10	8	43	**FLEX** LA EVOLUCION ROMANTIC STYLE (EMI TELEVISA 67917)
11	7	7	**VICO C** BABILLA (CARIBBEAN 84806/EMI TELEVISA)
12	10	24	**WISIN & YANDEL** EL DUO DE LA HISTORIA (FRESH 11364/SONY MUSIC LATIN)
13	7	57	**CALLE 13** LOS DE ATRAS VIENEN CONMIGO (NORTE 3/SONY MUSIC LATIN)
14	NEW		**DJ PAYBACK GARCIA** ALMAS (VIRUS 9422)
15	11	34	**ALEXIS & FIDO** DOWN TO EARTH (SONY MUSIC LATIN 43561)
16	12	54	**DJ NESTY** WISIN Y YANDEL PRESENTAN LA NUEVE MAESTRA (MACHETE 012276/UMLE)
17	14	35	**KINTO SOL** CARCEL DE SUENOS (VIRUS/MACHETE 012717/UMLE)
18	13	31	**FRANCO EL GORILA** WELCOME TO THE JUNGLE (WY/MACHETE 012845/UMLE)
19	15	67	**EDDY LOVER** PERDONAME (PANAMA/MACHETE/UNIVERSAL MUSIC LATINO 4600/UMLE)
20	NEW		**KINTO SOL** LA SANGRE NUNCA MUERE (VIRUS 332668)

BETWEEN THE BULLETS

DIZE DEBUTS AT NO. 1 ON RHYTHM



Under new label Pina, Tony Dize's new set "La Melodia de la Calle Updated" lands atop Latin Rhythm Albums (3,000). Previous effort "La Melodia de la Calle" bowed at No. 20 in the May 3, 2008, issue and peaked at No. 3 a week later. Despite the title, "Updated" is a brand-new set that marks his departure from WY, the imprint of longtime collaborators Wisin & Yandel. Lead single "El Doctorado" climbs 11-5 on Latin Rhythm Airplay (8.6 million in audience, up 22%). —*Rauly Ramirez*

Billboard HITS OF THE WORLD

DEC 5 2009

JAPAN

BILLBOARD JAPAN HOT 100

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN JAPAN/PLANTED) NOVEMBER 17, 2009
1	NEW	MY GIRL (CD DVD LTD EDITION) ARASHI
2	NEW	THE GENERATION - FUTATSU NO KUCHIBIRU + EXILE
3	NEW	MY GIRL ARASHI J STORM
4	NEW	THE GENERATION - FUTATSU NO KUCHIBIRU EXILE
5	NEW	SAHARA SLASH FT. MIABA KOSHI UNIVERSAL
6	NEW	NAKUMONKA (CD DVD LTD EDITION) IKIMONOGAKARI
7	NEW	ONE WAY (JACKET A)(CD/DVD LTD EDITION) SID
8	NEW	ONE WAY (JACKET B)(CD/DVD LTD EDITION) SID KIOON
9	NEW	W-B-X -W BOILED EXTREME (CD/DVD) AYA KAMIKI & TAKUYA AVEX TRAX
10	5	ICHYO YUSUKE SONY MUSIC

UNITED KINGDOM

SINGLES

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 22, 2009
1	NEW	YOU ARE NOT ALONE X FACTOR FINALISTS 2009 SYCO
2	1	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
3	NEW	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS
4	2	HAPPY LEONA LEWIS SYCO
5	4	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR
6	3	EVERYBODY IN LOVE JLS EPIC
7	6	TIK TOK KESHA KASZ MONEY/RCA
8	11	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
9	5	I NEED YOU N-DUBZ ALL AROUND THE WORLD/UMTV
10	7	3 BRITNEY SPEARS JIVE/JLG

GERMANY

SINGLES

THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 24, 2009
1	2	PFLASTER ICH + ICH DOMESTIC POP
2	NEW	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
3	1	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
4	II	SECRETS ONEREPUBLIC MOSLEY/INTERSCOPE
5	4	HEAVY CROSS THE GOSSIP COLUMBIA
6	3	HAPPY LEONA LEWIS SYCO
7	10	ALLES KANN BESSER WERDEN XAVIER NAIDOO NAIDOO
8	NEW	I WILL LOVE YOU MONDAY AURA DIONE MUSIC FOR DREAMS
9	8	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
10	6	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

EUROPEAN HOT 100 SINGLES

THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) NOVEMBER 18, 2009
1	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2	3	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
3	NEW	HAPPY LEONA LEWIS SYCO
4	1	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
5	6	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
6	5	J'AIMERAIS TELLEMENT JENA LEE MERCURY
7	9	LADY MELODY TOM FRAGER/GWAYAV AZ
8	4	EVERYBODY IN LOVE JLS EPIC
9	8	PFLASTER ICH + ICH DOMESTIC POP
10	7	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR
11	15	HEAVY CROSS THE GOSSIP COLUMBIA
12	17	TIK TOK KESHA KASZ MONEY/RCA
13	13	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
14	14	RELEASE ME AGNES COPENHAGEN 3 BEAT BLUE/AATW
15	78	3 BRITNEY SPEARS JIVE/JLG
16	10	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
17	11	EVACUATE THE DANCEFLOOR CASCADA ZOOLAND ZEBRALATION/AATW
18	NEW	I NEED YOU N-DUBZ ALL AROUND THE WORLD/UMTV
19	NEW	LES JUMO JUMO SELEBAO UP
20	26	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION

EURO DIGITAL SONGS

nielsen SoundScan International

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 5, 2009
1	1	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
2	12	YOU ARE NOT ALONE X FACTOR FINALISTS 2009 SYCO
3	NEW	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER BROS
4	7	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	2	HAPPY LEONA LEWIS SYCO
6	4	TIK TOK KESHA KASZ MONEY/RCA
7	8	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
8	6	FIGHT FOR THIS LOVE CHERYL COLE POLYDOR
9	19	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
10	5	EVERYBODY IN LOVE JLS EPIC
11	3	3 BRITNEY SPEARS JIVE/JLG
12	RE	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
13	9	I NEED YOU N-DUBZ ALL AROUND THE WORLD/UMTV
14	16	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN
15	13	DOWN JAY SEAN FT LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC

EUROPEAN ALBUMS

THIS WEEK	LAST WEEK	(NIELSEN/BILLBOARD) NOVEMBER 18, 2009
1	NEW	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	1	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
3	2	BON JOVI THE CIRCLE ISLAND
4	3	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
5	4	RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL
6	9	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE
7	6	STING IF ON A WINTER'S NIGHT CHERRYTREE/IG
8	NEW	JLS JLS EPIC
9	5	FOO FIGHTERS GREATEST HITS ROSWELL/RCA
10	NEW	SNOW PATROL UP TO NOW I... TOUR POLYDOR
11	8	MUSE THE RESISTANCE A&E HELIUM 3/WARNER
12	41	ROD STEWART SOULBOOK
13	12	MADONNA CELEBRATION WARNER BROS
14	11	DAVID GUETTA ONE LOVE VIRGIN
15	17	SOLDIERS COMING HOME RHINO

EUROPEAN AIRPLAY

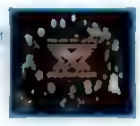
THIS WEEK	LAST WEEK	NOVEMBER 24, 2009
1	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
2	2	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
3	4	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
4	5	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
5	3	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	7	J'AIMERAIS TELLEMENT JENA LEE MERCURY
7	6	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
8	8	EVACUTE THE DANCEFLOOR CASCADA ZOOLAND ZEBRALATION/AATW
9	11	HOTEL ROOM SERVICE PITBULL MR. 305/POLO GROUNDS
10	14	HAPPY LEONA LEWIS SYCO
11	10	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
12	17	SHE WOLF SHAKIRA SONY MUSIC LATIN
13	13	I WANT TO KNOW WHAT LOVE IS MARIAH CAREY ISLAND
14	9	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
15	12	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA

EURO DIGITAL SONGS SPOTLIGHT

LUXEMBOURG

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 5, 2009
1	1	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
2	2	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
3	4	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	7	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION
5	3	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
6	9	HAPPY LEONA LEWIS SYCO
7	5	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN
8	NEW	JUMP ROPE BLUE OCTOBER UNIVERSAL MOTOWN
9	6	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
10	10	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

Michael Jackson's "You Are Not Alone," which spent two weeks at No. 1 on the U.K. Singles chart in 1995, returns to the top, as a cover by "X Factor" finalists.



ITALY

DIGITAL SONGS

WEEK	LAST WEEK	(FIMI/NIELSEN) NOVEMBER 23, 2009
1	43	SALVAMI GIANNA NANNINI SONY MUSIC
2	24	MA IL CIELO E'SEMPRE PIU'BLU GIUSY FERRERI SONY MUSIC
3	2	L'AMORE SI ODIA NOEMI SONY MUSIC
4	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
5	3	TI VORREI SOLLEVARE ELISA CON GIULIANO SANGIORGI SUGAR
6	4	BODIES ROBBIE WILLIAMS CHRYSALIS/VIRGIN
7	5	LOBA/SHE WOLF SHAKIRA SONY MUSIC LATIN/EPIC
8	7	CELEBRATION MADONNA WARNER BROS
9	6	SENZA NUVOLE ALESSANDRA AMOROSO EPIC
10	17	RESTO DELL' IDEA MARCO CARTA WARNER

SPAIN

SINGLES

THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) NOVEMBER 16, 2009
1	1	DUE NADIE MANUEL CARRASCO DUO CON MALU VALE
2	3	LOOKING FOR PARADISE ALEJANDRO SANZ FT. ALICIA KEYS WARNER BROS
3	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
4	4	AYO TECHNOLOGY MILOW HOMERUN/MUNICH
5	5	CRONICAS DE UNA LOCA EL BARRIO SENADOR
6	10	KALEMBA (WERGE - WERGE) BURUKA SON SISTEMA FABRIC
7	6	LOBA SHAKIRA EPIC SONY MUSIC LATIN
8	7	HALO BEYONCE MUSIC WORLD/COLUMBIA
9	9	ESCLAVO DE SUS BESOS DAVID BISBAL VALE
10	RE	RECUERDAME LA QUINTA ESTACION SONY MUSIC

PORTUGAL

ALBUMS

THIS WEEK	LAST WEEK	(FIMI) NOVEMBER 24, 2009
1	1	HOJE AMALIA HOJE LA FOLIE
2	NEW	RUA DA SAUDADE RUA DA SAUDADE CANCOES DE ARY DOS SANTAROL
3	6	ANA MOURA LEVA-ME AOS FADOS MERCURY
4	3	AMALIA AMALIA IPLAY
5	8	THE BLACK EYED PEAS THE E.N.D INTERSCOPE
6	2	DAVID FONSECA BETWEEN WAVES MERCURY
7	RE	NORAH JONES THE FALL BLUE NOTE
8	9	PAULO GONZO PERFIL COLUMBIA
9	10	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
10	4	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC

CANADA

BILLBOARD CANADIAN HOT 100

THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) DECEMBER 5, 2009
1	3	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL
2	1	TIK TOK KESHA KASZ MONEY/RCA SONY MUSIC
3	RE	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN/EMI
4	RE	FIREFLIES OWL CITY UNIVERSAL REPUBLIC/UNIVERSAL
5	6	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
6	5	3 BRITNEY SPEARS JIVE SONY MUSIC
7	7	WHATCHA SAY JASON DERULO BELUGA HEIGHTS/WARNER
8	13	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS ROC NATION/WARNER
9	12	REPLAY IYAZ THE EMPIRE/BELUGA HEIGHTS/REPRISE/WARNER
10	8	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD/UNIVERSAL

AUSTRALIA

SINGLES

THIS WEEK	LAST WEEK	(ARIA) NOVEMBER 22, 2009
1	1	TIK TOK KESHA KASZ MONEY/RCA
2	3	DOWN JAY SEAN FT LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
3	2	MEET ME HALFWAY THE BLACK EYED PEAS INTERSCOPE
4	5	STARSTRUKK 3OH!3 PHOTEK/ATOM
5	4	THIS IS WHO I AM VANESSA AMOROSI UNIVERSAL
6	7	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	11	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
8	6	SEXY CHICK DAVID GUETTA FT. AKON GUM/VIRGIN
9	8	3 BRITNEY SPEARS JIVE/JLG
10	10	PARTY IN THE U.S.A. MILEY CYRUS HOLLYWOOD/UNIVERSAL

NETHERLANDS

SINGLES

WEEK	LAST WEEK	(MEGA CHARTS BV) NOVEMBER 28, 2009
1	1	K3 MAMASE
2	7	NO SURRENDER KANE
3	2	TIMES ARE CHANGING DI-RECT
4	4	KON IK MAAR EVEN BIJ JE ZJIN THOMAS BERGE
5	3	HET MASKER NICK & SIMON

ALBUMS

WEEK	LAST WEEK	
1	NEW	JOHN MAYER BATTLE STUDIES COLUMBIA
2	1	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
3	3	MICHAEL BUBLE CRAZY LOVE 143/REPRISE
4	2	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
5	NEW	PAUL DE LEEUW HONDERD UIT EEN

AUSTRIA

SINGLES

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI AUSTRIA TOP 40) NOVEMBER 23, 2009
1	19	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	1	ROBBIE ROBBIE WILLIAMS CHRYSALIS/VIRGIN
3	NEW	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
4	4	HEAVY CROSS THE GOSSIP COLUMBIA
5	8	PFLASTER ICH + ICH DOMESTIC POP

ALBUMS

THIS WEEK	LAST WEEK	
1	1	ROBBIE WILLIAMS REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	2	KIDDY CONTEST KIDS KIDDY CONTEST VOL 10 SONY MUSIC
3	NEW	NORAH JONES THE FALL BLUE NOTE
4	NEW	ICH + ICH GUTE REISE DOMESTIC POP
5	4	RAMMSTEIN LIEBE IST FUR ALLE DA MOTOR/UNIVERSAL

NORWAY

SINGLES

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) NOVEMBER 24, 2009
1	2	SOMETIMES DONKEYBOY WARNER
2	NEW	TRY SLEEPING WITH A BROKEN HEAD ALICIA KEYS
3	1	RUSSIAN ROULETTE RIHANNA SRP/DEF JAM
4	5	BAD ROMANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	4	TIK TOK KESHA KASZ MONEY/RCA

ALBUMS

THIS WEEK	LAST WEEK	
1	2	SISSEL OG ODD STRALANDE JUL UNIVERSAL
2	5	BJORN EIDSVAG DE BESTE I DAG
3	3	DONKEYBOY CAUGHT IN A LIFE WARNER
4	1	DUMDUM BOYS TIDSMASKIN RAMALAMA
5	NEW	THEM CROOKED VULTURES THEM CROOKED VULTURES

DENMARK

SINGLES

THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) NOVEMBER 24, 2009
1	1	FIREFLIES OWL CITY UNIVERSAL REPUBLIC
2	RE	THE SPELL ALPHABEAT COPENHAGEN
3	2	100 DAGE THOMAS HELMIG FT. MEDINA GENLYD
4	10	MY MAMMA SAID AQUA UNIVERSAL
5	NEW	MOUTHFUL OF WASPS KASHMIR SONY MUSIC

ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	SELVMORD SELVMORD COPENHAGEN
2	1	DALTON TYVE TI REPORT
3	2	THOMAS HELMIG TOMMY BOY SONY MUSIC
4	NEW	STEFFEN BRANDT BABY BLUE 3 BEAT
5	5	MICHAEL JACKSON MICHAEL JACKSON'S THIS IS IT MJJ/EPIC

SINGLES & TRACKS SONG INDEX

19 AND CRAZY (Getting Gotten Music BMI/Dorrunsson Publishing, BMI/Kat Kaine Music BMI/Pair Of The Dog Music ASCAP/Scott Hastie Music ASCAP) C 39
3 (Magazine AB TEMA/Initial Music Publishing America, Inc. ASCAP/Songs Of Initial Music Publishing America, Inc. BMI/Universal Music Publishing International Limited/Universal Polygram International Publishing ASCAP) HL/WBM H100 9
9 STAR CHOC (Not On We Out Music/Songs Of Universal BMI) RH 6

AIN'T LEAVIN WITHOUT YOU (Mark Mason Music ASCAP/Trace Mc Music ASCAP/Warner-Tamerlane Publishing Corp. BMI/Songs Of Universal/Thomas Brothers International Music/Tuna Sounds LLC BMI/Tressed Music Publishing BMI) HL/WBM RBH 25
ALL I ASK FOR ANYMORE (Sony ATV Aoull Rose Music BMI/Warner Tamerlane Publishing Corp. BMI/Taylor Lindsey Music ASCAP) BMI) HL/WBM H 10
ALL THE RIGHT MOVES (Maddox Miracle Music ASCAP/Sony ATV Tunes LLC ASCAP) HL H100 53
ALL THE WAY TURNT UP (MMI ASCAP/Sound By Reform Music BMI/Fuhrmeister Music BMI/Hyde ASCAP/Element 9 Inc/Mac BMI/Sean Garrett/Wolfpeck BMI) RBH 31
ALREADY GONE (Songs For Me Emma ASCAP/Kobalt Music Publishing America, Inc. ASCAP/Write 2 Live ASCAP) H100 16
AMERICAN SATURDAY NIGHT (EMI April Music, Inc. ASCAP/New Soul Gayle Music ASCAP/Tuperoom ASCAP/Songs Of I Compulsion Music ASCAP/Music Of Windswept ASCAP/Didn't Have To Be Music ASCAP) HL CS 24
AMOR QUEDATE (Kobalt Music Publishing, ASCAP/Universal Music La ASCAP) T 144

BABY BY ME (Last Music Publishing ASCAP/Universal Music Corporation ASCAP/My Own Sixth Symphony, Inc. BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Tunes LLC ASCAP/Pen In The Ground Publishing ASCAP/EMI April Music Inc. ASCAP/Apex Nine Music ASCAP) HL/WBM H100 41
BACKWOODS (Super Slick 98, BMI/Bunker Creek Publishing, BMI/EMI April Music, Inc. ASCAP/Songs Of Countrywood ASCAP/EMI Blackwood Music Inc. BMI/Paw Paw Pickin Publishing, BMI) H... LS 34
BAD HABITS (Sony ATV Tunes LLC ASCAP/Mutuweed ASCAP/Benkio Music ASCAP/EMI April Music, Inc. ASCAP) H... H100 3) RBH 4
BAD ROMANCE (Sony ATV Songs LLC, BMI/RedOne Productions LLC, BMI/Stefani Germanotta p/k/a Lady Gaga BMI/House Of Gaga Publishing, Inc. BMI/Gaussie Music Inc. BMI) HL H100 ...
BEDROCK (WB Music Corp. ASCAP/Artist Publishing Group West ASCAP/Warner-Tamerlane Publishing Corp. BMI/Golden Warehouse Publishing, BMI/Rolling Money Publishing Inc. BMI/Ten Writers ASCAP/The Publishing Designee Of Aubrey Graham BMI/EMI Blackwood Music Inc. BMI/Lil Wayne Publishing Designee BMI/Jason Mizell Publishing Designee BMI/Peso Sak Entertainment BMI/Peso Sak Publishing Designee BMI/Sonka Music Publishing Designee BMI) HL/WBM H100 46
BEEN ON THE TABLE (Mr Throat Music BMI/Big Loud Bucks BMI/Mr Bum Music ASCAP/Songs Of Big SF Music/Pacific Wind Music ASCAP/Songs Of North Relishing BMI) H... W
BETTER BELIEVE IT (3-6 Productions ASCAP/WB Music Corp. ASCAP/Young Money Music BMI/EMI Blackwood Music Inc. BMI/Young K Publishing, BMI/Bocoue Bad Azz Publishing ASCAP/Savage Tie Productions LLC ASCAP) HL/WBM RBH 31
BIGGER (Strength Control/Maxume Writers ASCAP/Sony ATV Canada ULC/EMI Blackwood North Music SOCAN/Sony ATV Tunes LLC ASCAP/Supernatural Publishing ASCAP/Fresh Produce Publishing BMI) HL H100 94
BLAME IT ON ME (EMI Rose Music SESAC/Four Kings Productions SESAC/Marcelle Weiner Music SESAC/EMI April Music Inc. ASCAP/Tressed Inc. LLC ASCAP/Nanna Hums Music ASCAP/Rondor Music ASCAP/Universal Music Publishing ASCAP/Chuck Harmony House Publishing ASCAP/Chuck Harmony House Tune Publishing Corp. BMI) HL/WBM RBH 47
BODY (Nothing To Lose Music USA SESAC/Universal Tunes SESAC/Songs Of Universal, Inc. BMI/Hookman Music SESAC/Universal Music - Z Songs BMI/Hookman Music BMI/Chris B Stokes Music SESAC/If You Need Me Don't Leave Me BMI/EMI Blackwood Music Inc. BMI) HL/WBM RBH 44
BODY LANGUAGE (Maxwell Songs BMI/Remarkable Music ASCAP/Songs Of Universal, Inc. BMI/BMG Music BMI/Hookcomm Music ASCAP/Jasmine Music ASCAP/Seven Peaks Music ASCAP/Magnificat Music BMI/Universal Music - Z Songs BMI) HL/WBM H100 95
BONFIRE (Kevin Rhem Music BMI/Bolton Music BMI/Northern Lights Music BMI/MSB Music BMI/Magic Mistany Music BMI/Prospect Shores Music BMI/Morgan Racing Music SOCAN) S H100 6
EL ROMANCO (Interscope Records ASCAP) T 97
BORROW YOU (Blue Tree Music ASCAP/EMI April Music, Inc. ASCAP/Quality Pop ASCAP) HL RBH 87
BREAK (EMI Blackwood Canada Music LTD SOCAN/Beat The Scene Publishing SOCAN/Metal Music Publishing SOCAN/EMI Blackwood Music Inc. BMI) HL H100 70
BREAK UP (Warner/Chappell Publishing, BMI/Unique Publishing Company, Inc. ASCAP/EMI April Music Inc. ASCAP/Sweet Caroline Publishing, BMI/Kevin Jonas Music Group ASCAP/WB Music Corp. ASCAP) HL/WBM H100 46 RBH 15
BREAK UP TO MAKE UP (Jeremy Felton Publishing Designee ASCAP/Mitch Hadsell Publishing, BMI/Songs Of Universal, Inc. BMI) HL/WBM RBH 95
BULLETPROOF (Drop Music ASCAP/Ahmad J. Word ASCAP/Universal Music - Z Tunes LLC ASCAP/Lookers Worldwide Publishing, Inc. ASCAP/EMI April Music, Inc. ASCAP/Warner Tamerlane Publishing Corp. BMI) HL/WBM RBH 48

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CAMINOS DIFERENTES (Pi Entertainment Mexicana HL 29
CAN'T HANDLY WAIT (Young Money Music BMI/Nicki Minaj Music Inc. ASCAP/Big Love Music ASCAP/Songs Of Peer Music ASCAP/Nothing But Net Music ASCAP/Universal Music Corporation BMI) HL/WBM RBH 21
CAN'T LIVE WITHOUT YOU (Mr Mic Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Demis Hot Songs ASCAP/EMI April Music Inc. ASCAP/Butterfly Music ASCAP/Underdog West Songs ASCAP/Alma Rose Corp. ASCAP/Strange Water Music ASCAP) HL/WBM RBH 28
CELOS (Sayem EMI ASCAP/Emotions Musicales Hispanos SGAE/Nannas Editorial S A EMI April Music Inc. ASCAP/Warner-Tamerlane Publishing Corp. BMI) HL/WBM RBH 29
CHASIN' GIRLS (Mike Curb Music BMI/EMI April Music Inc. ASCAP/Instrument Music ASCAP/Bertrue Music BMI) HL/WBM RBH 29
CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO (EMI Blackwood Music Inc. BMI/EMI Musical S.A. de C.V. SACM) CS 56
CLOSE TO YOU (Live/Green Copyrights, BMI) RBH 27
COMO VOLVER A SER FELIZ (Sony ATV Discos Music Publishing, ASCAP) T 46
CONSIDER ME GONE (Ken And Steve's Music ASCAP/Ever Green Copyright, BMI/Warner Tamerlane Publishing Corp. BMI) HL/WBM H100 ...
COUNTRY LIVIN' (Whitney Dan Publishing/Spaces Music BMI/Sue Phoenix Music ASCAP/Polar Bowl Music ASCAP/Primary Wave Songs ASCAP/Hapihouse ASCAP/Sony ATV)
COWBOY CASANOVA (Carrie Underwood Music BMI/EMI April Music Inc. ASCAP/Raisen Ave Music ASCAP/Stage Three Songs ASCAP/Warner Tamerlane Publishing Corp. ASCAP) HL/WBM H100 ...
CRAWL (Songs Of Universal, Inc. BMI/Culture Beyond Us Experience Publishing, BMI/Mess Music SOCAN/Songs For The Heart Music ASCAP/Big Deal Music ASCAP/Sony ATV Songs LLC ... BMI/Pen Heat BMI) HL/WBM RBH 60
CREERE (Mr Jones) T 45
CRYIN' FOR ME (WAYMAN'S SONG) (Takeoff Tunes, BMI/Chris Stone

DEFYING GRAVITY (Iris Dog Music ASCAP) H100 74
DERECHO DE ANTIGUEDAD (Universal-Musica Lirica Publishing, BMI) T 31
DID IT AGAIN (LO HECHO ESTA HECHO) (The Extreme House Music BMI/Sony Music Corporation, BMI/Mole Water Music ASCAP/EMI April Music Inc. ASCAP/Susan's Baby Boy Publishing, Inc./Air Warner Chappell Music Publishing, BMI/Songs Of Universal, Inc. BMI/Universal Polygram International Publishing ASCAP) HL/WBM H100 9
DIDN'T YOU KNOW HOW MUCH I LOVED YOU (Universal Music - MGB Songs ASCAP/Magic Farming Music ASCAP/Universal Music - Z Songs BMI/Universal Music Publishing, BMI/Universal Music - Z Songs BMI/Songs From The Engine Room BMI) HL/WBM L 57
DILE AL AMOR (Universal Music Publishing ASCAP) T 141
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DO (Planet Hazel BMI/Music Corporation Group, BMI/Big Music Inc. BMI/Warner-Tamerlane Publishing Corp. BMI/Downtown Music Publishing America, Inc. BMI/Warnerbird Music BMI) ... H100 44
DON'T MAKE 'EM LIKE U NO MORE (Big Loud, BMI) RH 85
DON'T STAND SO CLOSE TO ME / YOUNG GIRL (EMI Blackwood Music Inc. BMI/Warner Tamerlane Publishing Corp. BMI) HL/WBM H100 64
DON'T STOP (Imagem Music Limited, BMI/Universal Music - Z Songs BMI) HL/WBM H100 39
DOWN (Home Made Kreyon, BMI/Air Classic Music BMI/Warner Factory Music ASCAP/Cutter Pie Publishing, ASCAP/Songs Of Peer Music ASCAP/Warner Tamerlane Publishing Corp. BMI/Norton Tamerlane Publishing Corp. ASCAP) HL/WBM H100 19
DO YOU REMEMBER (Orange Factory Music ASCAP/Sony ATV Tunes LLC ASCAP/Butter Pie Publishing, ASCAP/EMI April Music Inc. ASCAP/Raisen Ave Music ASCAP/Curb Park Music ASCAP/Lil Joe Music ASCAP/Sony ATV Songs LLC BMI/Songs Of Universal, Inc. BMI/Sony Music Publishing, BMI/Sony Music Publishing, BMI) H... H100 10

ECHO (Jewels Yesterdays, Inc. BMI/Universal Music - Z Tunes LLC ASCAP/Kasseem Music ASCAP/Gamper Music ASCAP/Studiowood Music BMI/Warner Tamerlane Publishing Corp. BMI) H... H100 84
EIGHT SECOND RIDE (Universal Music - Careers BMI/Sony Tree Music Publishing, BMI/Drive 4 Home Music Publishing, Inc. BMI/EMI April Music Inc. ASCAP/Songs Of Universal, Inc. BMI/Round Hill Songs BMI) HL/WBM H100 ...
EMPIRE STATE OF MIND (EMI April Music, Inc. ASCAP/Gamper Music ASCAP/Al Shuckburgh PRS/Good Ni Band PRS/EMI Music Music ASCAP/Alexander Editorial Music ASCAP/Universal Music Publishing Limited PRS/Publishing Inc. BMI/Warner Music Music BMI/Sonka Music Publishing Designee BMI/Universal Music - Z Songs BMI) H... H100 ...
ENCORE (Eminem Music BMI) LT 38
ENDLESS LOVE (Hemsong, S.A. ASCAP/Brockman Music ASCAP) T 142 Music ASCAP/WB Music Corp. ASCAP) WBM H100 84
EQUIVOCADA (Sony ATV Discos Music Publishing, LLC ASCAP/Westwood Publishing S.A. De C.V.) T 24
ERES TODO TODO (Maximo Aguirre Music Publishing ASCAP) T 4
ESCLAVO DE SUS BESOS (Universal Musica Inc. ASCAP/Universal Music - Z) T 12
ESTUVE (Vander ASCAP/Universal Music Publishing Latin ASCAP) T 36
EVACUATE THE DANCEFLOOR (Redo ASCAP/Songwriters Music Publishing, BMI/Sherry) RBH H100 27
EVERYTHING, EVERYDAY, EVERYWHERE (EMI April Music, Inc. ASCAP/Breezo Music ASCAP/Kensington Publishing, BMI/Sherry Publishing, BMI/Songs Of Peer Music ASCAP/Warner Tamerlane Publishing Corp. BMI/Universal Music - Z Songs BMI/Hookman Music BMI/Chris B Stokes Music SESAC/If You Need Me Don't Leave Me BMI/EMI Blackwood Music Inc. BMI) HL/WBM RBH 44
EVERYWHERE I GO (Pitchwaiter Music Inc. ASCAP/Jeffrey Steele Music ASCAP/Administration BMI) H... T

FALLIN' FOR YOU (Jaquenaire Music, BMI/EMI April Music Inc. ASCAP/Raisen Ave Music ASCAP) H... H100 69
FED UP (Hitchhiker Publishing, BMI/Nothing Hill Music Inc. BMI/EMI April Music Inc. ASCAP/Sony ATV Songs LLC BMI/Pretty Lies Publishing, BMI/Universal Music - Z Songs BMI/Warner Tamerlane Publishing Corp. BMI/Rolling Hill Music Inc. BMI/Atmic Music ASCAP/Songs Of Universal, Inc. BMI) HL/WBM RBH 11
FEELIN' IT (Mr Mic Music ASCAP/Black Fountain Music ASCAP/EMI April Music Inc. ASCAP/Lookmelaw Music BMI/Sons ATV Melody, BMI/Songs Boulevard ASCAP/Deverland ASCAP/Mr Mic Music ASCAP/Southern Cross Music ASCAP/EMI Focus Music ASCAP/Electric Dawn Music BMI/Songs Of Universal, Inc. BMI/Lil Wayne Publishing, ASCAP/WB Music Corp. ASCAP) HL/WBM H100 18 RBH 20
FIREFLIES (Owl City BMI/Top Dog Music ASCAP/Universal Music Corporation ASCAP) H... H100 3
FIRST DANCE (Jeremy Felton Publishing Designee ASCAP/EMI April Music Inc. ASCAP/Mr Porter Pouche Publishing ASCAP/Songs Of Universal, Inc. BMI/Universal Music - Z Songs BMI/Music Of Windswept Pacific Publishing, BMI/Sony ATV Songs LLC BMI) H... H100 94
FITFUL OF TEARS (Jerry Kilgore) RBH
FLEX (Mr Hudson Publishing) T 48
FOREVER (Ken Steve Publishing ASCAP/Sony ATV Tunes LLC ASCAP/The Publishing Designee Of Aubrey Graham BMI/Universal Music - Z Songs BMI/Songs Of Universal, Inc. BMI/Warner Tamerlane Publishing Corp. BMI/Rolling Hill Music Inc. BMI/Songs Of Peer Music ASCAP/Universal Music - MGB Songs ASCAP/Universal Music - Z Tunes LLC ASCAP/Universal Music Publishing America, Inc. ASCAP) HL CS 24
FRESH (Imagem 1977447 Music Publishing, ASCAP/Ten PP Publishing, BMI/Entertaining Music BMI/Nicki Rock Music Corp. BMI) H... H100 ...
FUNHOUSE (EMI Blackwood Music Inc. BMI/Pink Inside Publishing, BMI/Prospective Music ASCAP/Wemgamusica ASCAP/Universal Music - Z) H... H100 94

GANGSTA LUV (Mr Mic Music Publishing, ASCAP/Mike Curb Music BMI/Sony ATV Aoull Rose Music BMI/Universal Music Corporation ASCAP/Alma Rose Music BMI/Universal Music - Z Tunes LLC ASCAP/Butterfly Music ASCAP/Underdog West Songs ASCAP/Alma Rose Corp. ASCAP/Strange Water Music ASCAP) HL/WBM RBH 28
GETTIN' TO ME (Ken Steve Music BMI/Sony ATV Tunes LLC ASCAP/Universal Music - Z Songs BMI/Songs Of Universal, Inc. BMI/Universal Music - MGB Songs ASCAP/Universal Music - Z Tunes LLC ASCAP/Universal Music Publishing America, Inc. ASCAP) HL/WBM H100 ...
GIVE IT UP TO ME (Ken Steve Music BMI/Songs Of Universal, Inc. BMI/Universal Music - MGB Songs ASCAP/Universal Music - Z Tunes LLC ASCAP/Universal Music Publishing America, Inc. ASCAP) HL/WBM H100 ...
GOIN' THRU CHANGES (Blue Tree ASCAP/Uncle Buddha's Music ASCAP/Nothing Else Songs, Inc. ASCAP/Universal Music - MGB Songs ASCAP) HL/WBM RBH 69
GOTTA BE SOMEBODY (Warner-Tamerlane Publishing Corp. BMI/Mr Hudson Music Publishing, Inc. BMI/Jim Gilstrap Music BMI/Same Like Music BMI/Patrick Adam Music SOCAN/EMI Music Publishing, SOCAN) WBM CS 57
GOTTA GET IT (Prima Music BMI/EMI Blackwood Music Inc. BMI) H... H100 ...
GRACIAS A TI (Universal Musica Inc. ASCAP/WB Publishing BMI) T ...
GRITO MUNDIAL (Imagen Publishing, ASCAP) T 27

HALF OF MY HEART (Sony ATV Tunes LLC, ASCAP/Specific Harm Music ASCAP) H... H100 ...
HAPPY (Artist Love Academy Music/Kobalt Music Publishing America Inc. ASCAP/Peermusic Latin Ap Add Music, BMI/Bedouga Heights Music BMI/Sony ATV Songs LLC BMI/Jones Music Publishing, BMI) HL H100 31
HARD (DMC Music Publishing, ASCAP/WB Music Corp. ASCAP/R.S. Music Publishing, ASCAP/Jay-Z Publishing, ASCAP/Rondor Music Inc. BMI/Blackwood Music Inc. BMI/Young Money Music Inc. BMI) HL/WBM H100 9 RBH 17
HATE U (We Song, HMI/Songs Of Universal, Inc. BMI/2082 Music Publishing, ASCAP/WB Music Corp. ASCAP/Songs Of Peer Music ASCAP/Mammoth And Ammo Music ASCAP/Universal Polygram Music ASCAP/Phoenix Rise Music Publishing, ASCAP/Warner Gumbo Publishing, ASCAP/Below Productions, ASCAP/EMI April Music Inc. ASCAP) HL/WBM RBH 93
HAVEN'T MET YOU YET (Timbaland Music Publishing, SESAC/Mr Hudson Music Publishing, BMI/Songs Of Peer Music ASCAP/Warner Tamerlane Publishing Corp. BMI/WB Music Corp. ASCAP, ASM) H100 69
HAY DUTCH (EMI Blackwood Music Inc. BMI/Universal Music - Z Tunes ... Air/Art Farmer Music Publishing, S A de Cv/EMI Music Publishing, S A de C V) ... S ... T 15
HEADBOARD (Chris Brown Music Publishing, BMI/Art Ahad Music BMI/Hamsterjazz Music BMI/Songs Of Universal, Inc. BMI/Universal Music - Z Songs BMI/Hookman Music BMI/Chris B Stokes Music SESAC/If You Need Me Don't Leave Me BMI/EMI Blackwood Music Inc. BMI) HL/WBM RBH 44
HEAL OF A LIFE (Grand Oak Publishing, BMI/Warner-Tamerlane Publishing Corp. BMI/Transatlantic Music, SESAC) WBM RBH 62
HELL ON THE HEART (Sony ATV Tree Publishing Company, BMI/Sony ATV Cross Keys Music Publishing, ASCAP/Songs Of Windswept Pacific Publishing, BMI/Kobalt Music Publishing, BMI) HL/WBM H100 ...
HEY, SOUL SISTER (Blue Lump Music ASCAP/EMI April Music Inc. ASCAP/Stone Songs, BMI/EMI Blackwood Music Inc. BMI) H... H100 45
HIGHWAY 20 RIDE (Arrowmound Music, BMI/Cal Dub Music, BMI/Angelina Music, BMI) CS 52
HILLBILLY BONE (Big Loud Bucks, BMI/Bocoue Bad Azz Publishing, BMI/Universal Music - Careers, BMI/Hot Powered Machine Music, BMI) HL/WBM H... RH
HIP TO MY HEART (Tamdamilly Music, BMI/Pop Brave Music, Inc. BMI/Phatfrathre Publishing, BMI/When I Go To The Moon Music, BMI/Warner-Tamerlane Publishing Corp. BMI/Sweet Cane Music, BMI/Universal Music - Z Songs, BMI) H... H100 77
HOME (Universal Music - Careers, BMI/Big Loud Bucks, BMI/Bocoue Bad Azz Publishing, BMI/Sony ATV Songs LLC, BMI/Jones Music Publishing, BMI) H... H100 ...
HOW FAR DO YOU WANNA GO? (Vertical, Inc. ASCAP/Primary Wave Emotion, ASCAP/Jeffrey Steele Music, BMI/Soul-Ride Music, BMI/Administration BMI) H... W
HOW LOW (Jaquenaire Publishing, Inc. ASCAP/EMI April Music Inc. ASCAP/T-Mimm Music, SOCAN/Songs Of Universal, Inc. BMI/Beach Combs Songs, BMI) HL/WBM RBH 54
HURRY HOME (One Of The Dog Music ASCAP/Words & Music ASCAP/EMI) CS 52

I AM (Universal Music - Careers, BMI/Big Loud Bucks, BMI/EMI April Music Inc. ASCAP/Raisen Ave Music ASCAP/Sony ATV Tunes LLC ASCAP/Olaf Damn Dean Music ASCAP/Administration BMI/Songs Of Universal, Inc. BMI/Sean Garrett Songs, BMI) HL/WBM RBH 39
I CAN'T MAKE IT PAIN (Song Cellular, BMI/Swing Stretcher Music, BMI/MMI Hazelwood Music, BMI/WB Music Corp. ASCAP/Art Attack Music, BMI/Capitol Music Group, BMI/Music Of Windswept Pacific, BMI) H... H100 27
I CAN TRANSFORM YA (Songs Of Universal, Inc. BMI/Culture Beyond Us Experience Publishing, BMI/Doc B-Z Publishing, Inc. ASCAP/Music South ASCAP/Universal Tunes SESAC/Songs Of Universal, Inc. SESAC/Mama Rosa SESAC/Nothing Else Songs, Inc. ASCAP/Classic Hits, ASCAP/Warner Tamerlane Publishing Corp. BMI) HL/WBM H100 ...
IF YOU ONLY KNEW (Driven By Music, BMI/EMI Blackwood Music Inc. BMI/Two Of Everything Music ASCAP/Warner-Tamerlane Publishing Corp. BMI) HL/WBM H100 68
IF YOU'RE WONDERING IF I WANT YOU TO / I WANT YOU TO (E - Smith Music, BMI/Eat Publishing For Breakfast ASCAP/EMI April Music Inc. ASCAP) HL H100 98
I GET CRAZY (Mike Curb Music, BMI/Sony Music Publishing Inc. BMI/Warner Tamerlane Publishing Corp. BMI/Rolling Hill Music Inc. BMI/Atmic Music ASCAP/Songs Of Universal, Inc. BMI) HL/WBM RBH 11
I GET IT IN (Mr Mic Music ASCAP/Black Fountain Music ASCAP/EMI April Music Inc. ASCAP/Lookmelaw Music BMI/Sons ATV Melody, BMI/Songs Boulevard ASCAP/Deverland ASCAP/Mr Mic Music ASCAP/Southern Cross Music ASCAP/EMI Focus Music ASCAP/Electric Dawn Music BMI/Songs Of Universal, Inc. BMI/Lil Wayne Publishing, ASCAP/WB Music Corp. ASCAP) HL/WBM H100 18 RBH 20
I GOTTA FEELING (Jean Jam Music BMI/Downtown Music Inc. BMI/Tab Magnetic BMI/Cherry River BMI/Headphone Junkie Publishing, ASCAP/EMI April Music Inc. ASCAP/Square Pinkie Publishing, ASCAP/Tyrann Pouche Music ASCAP/Shepard Publishing, Inc. ASCAP/Reservoir Editions, SACEM) CS Music ... H100 19
I HAVENED IT (EMI Music Publishing, BMI/Sons ATV Songs LLC BMI/Downtown Music Publishing, BMI/Atmic Boy Music BMI/Mammoth Ammo Music Publishing, ASCAP/Warner Tamerlane Publishing Corp. BMI/Universal Music - Z Songs BMI/Songs Of Peer Music ASCAP/Universal Music - MGB Songs ASCAP) HL/WBM H100 ...
I JUST CALL YOU MINE (Right Hand Music Inc. ASCAP/Mr Maker Music ASCAP/Songs Of Universal, Inc. BMI/Warner Music Inc. ASCAP/Mr Mike A Rivet Music ASCAP/Kobalt Music ASCAP/Kobalt Music Publishing America, Inc. ASCAP) HL CS 24
I'LL STAND BY YOU (EMI April Music Inc. ASCAP/Myndie House Of Hits, ASCAP/Jeb Awake, ASCAP/Tom Kelly Songs, ASCAP) H... H100 ...
I LOOK GOOD (Loud Music, BMI) RBH 24
I LOOK TO YOU (Mr Hudy Publishing, BMI/Universal Music - Z Tunes LLC ASCAP/Universal Music Publishing, BMI) H... H100 ...
I'M ALIVE (Sony/ATV Songs LLC ASCAP/Relentless Music LLC ASCAP/Sony ATV Aoull Rose Music BMI/Universal Music Publishing, BMI/Razor Bruce Music ASCAP/Big Loud Bucks, BMI) H... H100 ...
I'M GOING W (The Publishing Designee Of Aubrey Graham BMI/Air Artie LLC, BMI/Young Money Publishing, Inc. BMI/Warner-Tamerlane Publishing Corp. BMI/Young Money Music Publishing, BMI/EMI Blackwood Music Inc. BMI/Universal Music Publishing, BMI/Universal Music - Z Songs BMI/Songs Of Peer Music ASCAP/Universal Music - MGB Songs ASCAP/Universal Music - Z Tunes LLC ASCAP/Universal Music Publishing America, Inc. ASCAP) HL/WBM H100 77
I'M GOOD (Ken Steve Music BMI/Songs Of Universal, Inc. BMI/EMI Blackwood Music Inc. BMI/Thirteen Publishing, BMI/Neighborhood Puzzle Publishing, BMI) HL RBH ...
I'M GOOD (YEAH) (Warner Music Publishing, ASCAP/Universal Music - MGB Songs ASCAP/Shapiro Bernstein Publishing, BMI/Copyright Control) HL WBM H100 ...
IT KILLS ME (Sony ATV Tunes LLC ASCAP/Sony ATV Tunes LLC ASCAP/Warner Chappell Music Sales Europa) HL CS 24
I WANNA MAKE YOU CLOSE YOUR EYES (Home With The Armadillo Music, Sony ATV Timber Ridge Music Publishing, ASCAP/Primary Wave Songs ASCAP/Concord Farm Music BMI) HL H100 ...
I WANT TO KNOW WHAT LOVE IS (Someone Songs Publishing Inc. ASCAP) RBH 76
I WILL NOT BOW (Seven Peaks Music ASCAP/Singsing Benjamin Music, BMI) H... T

KEEP ON LOVIN' YOU (Hemsong/Blue Lagoon Music ASCAP/Here Comes A Miner Songs, ASCAP/Happy Cattle Music ASCAP/Calhoun Enterprises SESAC) CS 31

LA CALABAZA (Aqui Music) H... T 74
LAST CHANCE (Ali Mangina, Inc. BMI/Songs In The Key Of B Flat Inc. SESAC/Mangina Music ASCAP/Eat Sleep Music SESAC/Jaime Adrian Publishing, ESAC/Sandbar Combo Music SESAC/Adrian Todd Music SESAC) HL WBM RBH 40
LEAN ON ME (Interior Music Corp. BMI/Songs Of Universal, Inc. BMI) HL/WBM H100 10
A LITTLE MORE COUNTRY THAN THAT (Emerald Music BMI/Songs Of Even Pastures Songs ASCAP/EMI April Music Inc. ASCAP/Warner-Tamerlane Publishing Corp. BMI/Pie Dog Road Music BMI) HL/WBM CS 28
LIKE LIKE WE'RE DYING (EMI April Music Inc. ASCAP/Sonic Graffiti ASCAP/Andrew Frampton Music BMI/Stage Three Music Inc. BMI/Universal Music - MGB Songs ASCAP/EMI Blackwood Music Inc. BMI/EMI Music Publishing Ltd. PRS) HL WBM H100 41
LLEVE POR DENTRO (Sony ATV Discos Music Publishing LLC ASCAP/Sony Music Publishing, ASCAP) T 68
LOBA (The Extreme House Music BMI/Rodeomun Music ASCAP/EMI April Music Inc. ASCAP/Songs Musicales Chipen Music Warner Chappell Music Publishing, SGAE/Anafil Guest Music BMI/Sony ATV Melody BMI/Chrisman Songs, HMI/WB Music Corp. ASCAP/Essential Music Inc. BMI) HL/WBM L 74
LO INTENTAMOS (Sony ATV Tunes LLC ASCAP) T 74
LOL :-) (Ant Music BMI/Warner Tamerlane Publishing Corp. BMI/Mr Quincy House Music Publishing, BMI/Chet Hanson Music BMI/Songs Of Universal, Inc. BMI/EMI Blackwood Music Inc. BMI/Element Inc. BMI/Tab Magnetic BMI/Business Is Business BMI/Nate Dern Music ASCAP/Universal Music - MGB Songs ASCAP/EMI April Music Inc. ASCAP) HL/WBM RBH 77
LONG AFTER I'M GONE (Ken Steve Music, BMI/Tim Wells Music, ASCAP/Wounded Six Music, BMI/Songs Of Universal, Inc. BMI/Sun Burning Music, BMI) H... W
LOOKING FOR PARADISE (Kobalt Music Publishing America, Inc. ASCAP/Mexica Music SESAC/Universal Tunes SESAC/Mexica Publishing, BMI/Our Haven Publishing, BMI/Anya Nicole Publishing, ASCAP/Kobalt Music Publishing America, Inc. ASCAP/Warner Music Latina, Inc. BMI/Universal Music - Z Songs BMI) H... H100 77
LOVE AFTER I'M GONE (Mike Curb Music BMI/Sweet Radical Music BMI/Warner Tamerlane Publishing Corp. BMI/T Bird's Music BMI) AMM CS 47
LOVE LIVES ON (Sony ATV Timber Ridge Music Publishing, ASCAP/Maywood Park Music ASCAP/Sony Songs LLC ASCAP/Hamstead Music Publishing, BMI/Matthew Aerd Publishing Designee) H... T

THE MAN I WANT TO BE (Sage Three Music ASCAP/Reed James Entertainment Music ASCAP/Warner-Tamerlane Publishing Corp. BMI/Made For The Music BMI) WBM CS 47
MANOS AL AIRE (Mayhew Music, LLC ASCAP/Sony ATV Canada SOCAN/Mayhew Publishing, Inc. SOCAN/EMI April Music Inc. ASCAP) H... T 15
MEDICINE (Hindi Kind Publishing, BMI/Warner Tamerlane Publishing Corp. BMI/Warner Chappell Music BMI) ATM RBH 67
ME ENAMORE DE TI (Televisa Music Publishing, Inc. BMI) LT 23
MEET ME HALFWAY (Jean Jam Music BMI/Fox Warren Music Inc. BMI/Tab Magnetic BMI/Cherry River BMI/Headphone Junkie Publishing, ASCAP/EMI April Music Inc. ASCAP/Boppin' Goose And Skate Publishing, ASCAP/Fox, Pink Music ASCAP/Lil Cherry, ASCAP/Cherry 2'S Music ASCAP/Radio Active ASCAP/Chrysalis Songs BMI) CS/MMI/MI H100 11
ME GUSTA TODO DE TI (Mi Music Publishing, BMI/Anja Music ... ATM 74
MI CAMA HUELE A TI (Mike Publishing, ASCAP) LT 9
MI COMPLEMENTO (Imperial Music, ASCAP) CS 39
ASCAP/Gamma Music ASCAP) H100 ...
MILLION DOLLAR BILL (Wow Productions, ASCAP/EMI April Music Inc. ASCAP/Music Corp. ASCAP/Universal Tunes SESAC/Songs Of Universal, Inc. SESAC/State One Music America ASCAP/Air Artie, BMI/Courtney Three Music Publishing, BMI) HL/WBM RBH 45
MONEY TO BLOW (Money Mack Music BMI/Young Money Publishing, Inc. BMI/Warner-Tamerlane Publishing Corp. BMI/Young Drummer, ASCAP/Warner-Tamerlane Publishing Corp. BMI/Air Artie, LLC BMI/EMI Blackwood Music Inc. BMI/The Publishing Designee Of Aubrey Graham BMI) HL/WBM H100 92 RBH 5
NEED YOU NOW (Warner Tamerlane Publishing Corp. BMI/Hillywood Music BMI/Kasuki Inc. BMI/Nothing Hill Music Inc. BMI/Hillary Down Songs, BMI/EMI Love Music SESAC/Your Mama's Publishing, BMI/Capitol Music Group, BMI/Songs Of Peer Music ASCAP/Warner Chappell Music BMI/Dorothia Music ASCAP/Warner-Tamerlane Publishing Corp. BMI) HL/WBM H100 14
NEVER GONNA BE ALONE (Warner Tamerlane Publishing Corp. BMI/Mammoth Ammo Music Publishing, Inc. ASCAP/Zed G Music Inc. ASCAP/Black Chiclet, ASCAP/Black Alpine Music SOCAN/Universal Music - Z Tunes ... ASCAP/Soft Rock Productions Inc. ASCAP/Imagem Songs, LLC PRS/Universal Music Publishing, ASCAP/Universal Polygram International Publishing ASCAP)
NO, HL/WBM, H100 88
NEVER KNEW I NEEDED (Universal Music - Z Songs, BMI/Rondor Music (London) Limited PRS/Universal Music Publishing Limited PRS/Universal Music Publishing, BMI/Universal Music - Z Songs BMI/Songs Of Peer Music ASCAP/Universal Music - MGB Songs ASCAP/Universal Music - Z Tunes LLC ASCAP/Universal Music Publishing America, Inc. ASCAP) HL/WBM H100 ...
NI COM OTRO CORAZON (Universal Music - MGB Songs ASCAP/MCP Publishing, S.A. de C.V./MCP Publishing, ASCAP) T ...
NI ROSAS NI JUGUETES (Maria Marcela Music SESAC/Sony ATV Sounds LLC, BMI/Sony Discos Publishing, SESAC/Peermusic Publishing, ASCAP/Sony ATV Discos Music Publishing, ASCAP) T 45
NUMBER ONE (Ken Steve Music, BMI/Universal Music - Z Songs, BMI/Nothing More, BMI/Hillywood Music, BMI/Songs Of Universal, Inc. BMI/Universal Music - MGB Songs ASCAP/Universal Music - Z Tunes LLC ASCAP) HL/WBM RBH 31

OBSESSED (Interscope, BMI/Songs Of Universal, Inc. BMI/Nicki Minaj Music Inc. ASCAP/Songs Of Peer Music ASCAP/EMI April Music Inc. ASCAP/Universal Music - MGB Songs ASCAP) HL/WBM H100 39
OH (Universal Music - Z Tunes LLC ASCAP/Universal Music - MGB Songs, ASCAP/Universal Music Publishing America, Inc. ASCAP/Songs Of Universal, Inc. BMI/Universal Music - Z Songs BMI/Universal Music Publishing, BMI) H... H100 ...
O LET'S DO IT (Sony ATV Songs LLC ASCAP/EMI April Music In

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

ECORD COMPANIES: Universal Music Group International ppoints Andrew Kronfeld executive VP of international mar- ting, effective in early 2010. He is GM of Universal Motown ecords in New York.

JBLISHING: EMI Music Publishing North America names ch Christina senior VP of creative and Leotis Clyburn nior director of creative. Christina was VP of A&R at ony/ATV Publishing, and Clyburn was creative director at VT Publishing.

BMI names Peter Ripley director of online communica- ons and marketing. He was a Web consultant/project man- er for the company's network of Web sites.



ELATED FIELDS: Australia's Film, Television and Radio chool names Michael Smellie chairman for a three-year rm. He was president of media development for the Asia Pa- ic region at German media company Bertelsmann.

Marc Shaiman has been named music director for the 82nd cademy Awards. He has worked on the Oscar show on three evious occasions and has been nominated for best original ore on numerous films.

AECG, a division of Opus 1 Music Library, appoints Charley ooks VP of marketing. She was West Coast representative career development and industry relations at McNally nith College of Music.

—Edited by Mitchell Peters

GOOD WORKS

CTORS BAND TOGETHER FOR CHARITY

eg Grunberg plays a police detective on NBC's "Heroes," t for the actor, his real hero is his 13-year-old epileptic son. "My son is without question my hero, because he's dealing th it every day," says Grunberg, who's determined to move ilepsy research forward.

To accomplish this goal, he rallied a "supergroup" of mu- ally inclined actors to start Band From TV, whose lineup in- ıdes self-taught drummer Grunberg, guitarists James Denton Desperate Housewives") and Adrian Pasdar ("Heroes"), fid- player Jesse Spencer ("House") and singer Bob Guiney ("The Bachelor"). All the proceeds that the group earns from albums, merch and concerts—where it plays rock covers ranging from Bruce Springsteen to the Killers—are do- nated to such charities as the Fender Music Foundation, the National Coalition Against Domestic Vio- lence, Save the Children and the Pe- diatric Epilepsy Project.



"We're not fooling ourselves by nking people are coming out just for the music," Grunberg s. "We are actors, but we don't take ourselves too seriously." When Grunberg founded the project three years ago, he ıgh it would only last for a couple of shows. But "the of- s keep pouring in," he says. "We won't play for under 00,000 now, because we need to make a dent." So far, Band ım TV has raised more than $2 million.

Last October, the group released the CD/DVD set "Hoggin' the Covers," which reached No. 28 on Billboard's Top In- ependent Albums chart and No. 10 on Top Heatseekers Al- ms. It has sold 2,000 copies in the United States, according Nielsen SoundScan.

—Sandy Gordon



Kim Tribble receives an award for "One in Every Crowd" by Montgomery Gentry. From left: RPM Music Group creative manager Ryan Cook, SESAC director of writer/publisher relations Shannan Tipton-Neese and director of writer/publisher relations John Mullins, Tribble, RPM Music Group chief creative officer Blake Chancey and SESAC associate VP of writer/publisher relations Tim Fink.



Lady Antebellum's Hillary Scott receives an award for country performance activity. From left: SESAC director of writer/publisher relations John Mullins and director of writer/publisher relations Shannan Tipton-Neese, producer Victoria Shaw, Scott and SESAC associate VP of writer/publisher relations Tim Fink.

2009 SESAC NASHVILLE MUSIC AWARDS

The SESAC Nashville Music Awards, held Nov. 9 at the performing rights organization's headquarters in Nashville, honored Monty Powell with the songwriter of the year award and named "Sweet Thing"—a No. 1 hit Powell penned for Keith Urban—song of the year. Powell earned songwriter of the year accolades on the strength of "Sweet Thing" and his other No. 1 for Urban, "Kiss a Girl." Eden Valley Music and Universal Tunes, the publishing companies for Powell, were named country publishers of the year. One of the evening's highlights was a performance by Universal South artist Joe Nichols. PHOTOS: COURTESY OF ED RODE





From left: SESAC director of writer/publisher relations Shannan Tipton-Neese and associate VP of writer/publisher relations Tim Fink, Universal Tunes VP of creative services Kent Earls, songwriter Monty Powell, Universal Tunes president Pat Higdon, SESAC president/COO Pat Collins and VP of writer/publisher relations Trevor Gale.



Anthony Smith picks up an award for his song "I Want My Life Back" as recorded by Bucky Covington. From left: SESAC director of writer/publisher relations Shannan Tipton-Neese, Grand Poobah Publishing president Gil Grand, SESAC director of writer/publisher relations John Mullins, Smith and SESAC associate VP of writer/publisher relations Tim Fink.



SESAC director of writer/publisher relations Amy Beth Hale (center) and associate VP of writer/publisher relations Tim Fink (far right) present Americana songwriters Savannah, Dustin and Kevin Welch (from left) a performance award for their work on Micky & the Motorcars' album "Naive."



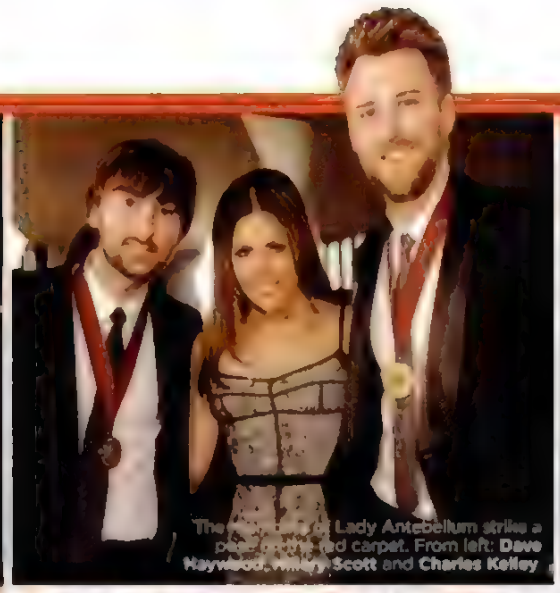
Nanci Griffith takes the stage



Songwriter Tim Johnson picks up his performance award for his No. 1 hit for Jimmy Wayne "Do You Believe Me Now." From left: SESAC director of writer/publisher relations John Mullins, State One Copyrights America senior VP/GM Pat Pinch, SESAC director of writer/publisher relations Shannan Tipton-Neese, Johnson and SESAC associate VP of writer/publisher relations Tim Fink.



From left: **Patty Griffin**, **Vince Gill**, **Willie Nelson**, **Kris Kristofferson** and BMI president/CEO **Del Bryant**.
PHOTO: COURTESY OF ERIKA GOLDRING



The [illegible] of Lady Antebellum strike a pose [illegible] red carpet. From left: **Dave Haywood**, **Hillary Scott** and **Charles Kelley**.

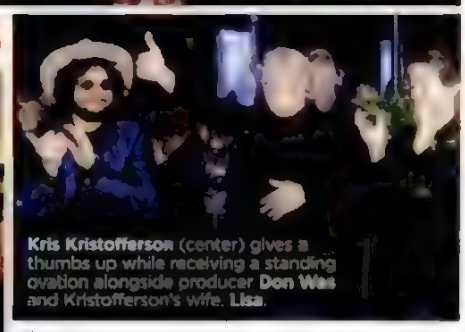


Taylor Swift received her second con[illegible] of the year award for "Love Story," making her the youngest per[illegible] back-to-back wins. "Teardrops My Guitar" earned the award in 2008. [illegible]MI VP of writer/publisher relatio[illegible] **Jody Williams**, Sony/ATV Music Publish[illegible]ashville president/CEO **Troy Tomlinso**[illegible] Swift, Sony/ATV Music Publishing chair[illegible]EO **Martin Bandier**, BMI president/CE[illegible] **Del Bryant** and assistant VP of writer/pu[illegible] relations **Clay Bradley**.

2009 BMI COUNTRY AWARDS



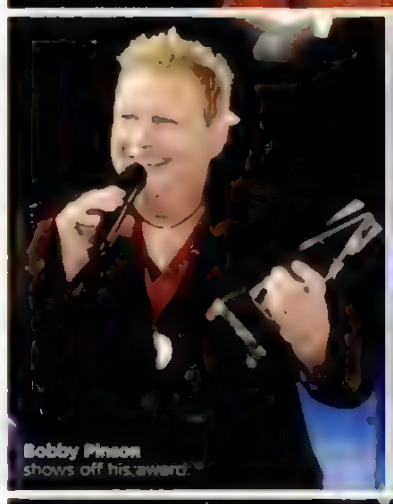
On the red carpet (from left) are BMI Country Award winner **Keith Urban** and his wife, **Nicole Kidman**, with **Kris** and **Lisa Kristofferson**.



Kris Kristofferson (center) gives a thumbs up while receiving a standing ovation alongside producer **Don Was** and Kristofferson's wife, **Lisa**.

The 57th annual BMI Country Awards, held No[illegible] 10 at BMI's Music Row offices, celebrated the wr[illegible] ers and publishers of the past year's 50 mo[illegible] performed country songs from the BMI repe[illegible] toire. The ceremony honored Kris Kristofferson BMI Icon; named Taylor Swift's "Love Story" so[illegible] of the year, Bobby Pinson songwriter of the ye[illegible] and Sony/ATV Music Publishing publisher of t[illegible] year; and saluted Brooks & Dunn with the Pre[illegible] dent's Award. A highlight of the evening wa[illegible] tribute to Kristofferson that featured perfor[illegible] ances by Patty Griffin, Vince Gill and Willie Nelso

PHOTOS: COURTESY OF JOHN RUSSELL (except where not



Bobby Pinson shows off his award.



From left: **Ronnie Dunn**, BMI VP of writer/publisher relations **Jody Williams** and president/CEO **Del Bryant**, and **Kix Brooks**. PHOTO: COURTESY OF PEYTON HOOD



From left: Sony/ATV Music Publishing **Nashville** president/CEO **Troy Tomlinson**, Sony/ATV Music Publishing chairman/CEO **Martin Bandier**, BMI president/CEO **Del Bryant**, **Kris Kristofferson**, **Taylor Swift**, **Bobby Pinson**, BMI VP of writer/publisher relations **Jody Williams**, assistant VP of writer/publisher relations **Clay Bradley** and senior VP of writer/publisher relations **Phil Graham**.

INSIDE TRACK

SAADIQ PREPS NEW SET

Raphael Saadiq contends that he hasn't started working on the follow-up to his 2008 album, "The Way I See It," but in the next breath he acknowledges that "I've recorded some things. I've got a couple of things I like."

Look for him to return to his home studio in January to start working in earnest on the set, and Saadiq says fans can expect it to follow the old-school-fueled path the former Tony! Toni! Toné! leader has been following since his 2002 solo debut, "Instant Vintage."

"There will be more uptempos," Saadiq says, "but there'll be some '60s and some '70s and some soulful kind of funk, kind of rock . . . I love playing with all different types of music, but I've had more fun this year playing music than I've had in my whole life, so I think I want to play in that arena again a little bit. But I want to raise the bar a whole lot, too."

While fans wait for that next album they can sample some other Saadiq work that's currently available. He collaborated on a pair of songs on Ledisi's latest album, "Turn Me Loose," and co-wrote and produced Mary J. Blige's "I Can See in Color" for the film "Precious: Based on the Novel Push by Sapphire." Saadiq is also executive producer of a new sitcom, "Love That Girl," and is developing videogames with his company IllFonic.



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ELSEN BROADCAST DATA SYSTEMS
DSCertified Spin Awards October 2009 Recipients:

000,000 SPINS
eah/Usher Feat. Ludacris & Lil Jon/LaFace/JLG
oulevard of Broken Dreams/Green Day/Reprise

300,000 SPINS
ne Middle/Jimmy Eat World/Dreamworks

500,000 SPINS
ot N Cold/Katy Perry/Capitol

400,000 SPINS
ou Belong With Me/Taylor Swift/Big Machine
o What/Pink/LaFace/JLG

300,000 SPINS
se Somebody/Kings of Leon/RCA/RMG
ealize/Colbie Caillat/Universal Republic
ur Song/Taylor Swift/Big Machine/Universal Republic
ove Remains the Same/Gavin Rossdale/Interscope
alo/Beyonce/Music World/Columbia
rst Time/Lifehouse/Geffen/Interscope

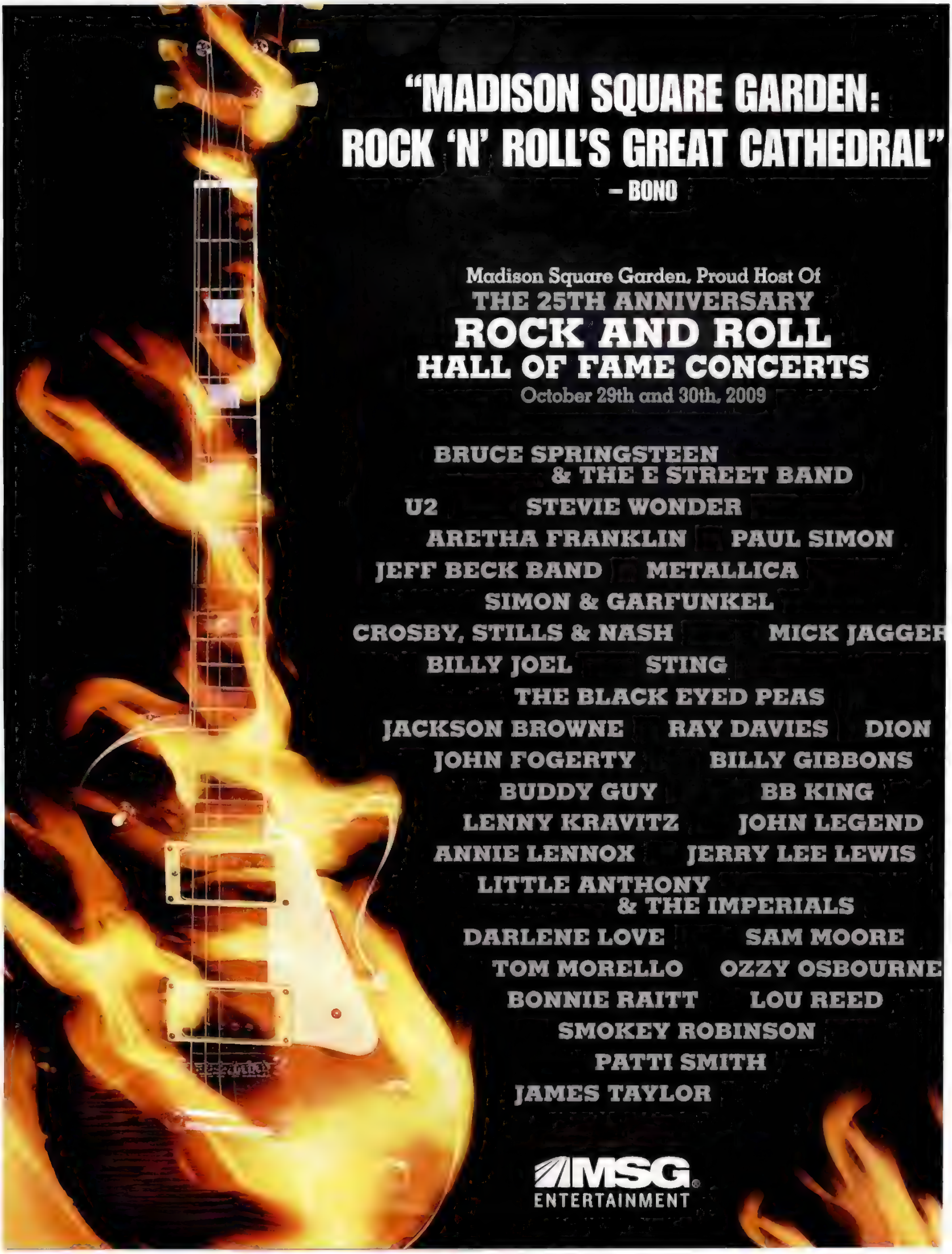
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hen You're Gone/Avril Lavigne/RCA/RMG
sycho/Puddle of Mudd/Flawless/Geffen/Interscope
o Surprise/Daughtry/19/RCA/RMG
ve Don't Live Here/Lady Antebellum/Capitol Nashville
re Burning/Sean Kingston/Beluga Heights/Epic
own/Jay Sean Feat. Lil Wayne/Cash Money/Universal Republic

00,000 SPINS
hatcha Say/Jason Derulo/Beluga Heights/Warner Bros.
etter (Calling You Daddy)/Twista Feat. Erika Shevon/Get Money Gang/Capitol
elcome to the Future/Brad Paisley/Arista Nashville
row It in the Bag/Fabolous Feat. The-Dream/Desert Storm/Def Jam/IDJMG
e Day That Never Comes/Metallica/Warner Bros.
weet Dreams/Beyonce/Music World/Columbia
n This Town/Jay-Z, Rihanna & Kanye West/Roc Nation
rty in the U.S.A./Miley Cyrus/Hollywood
paparazzi/Lady GaGa/Streamline/KonLive/Cherrytree/Interscope
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0,000 SPINS
u're Going Down/Sick Puppies/RMR/Virgin/Capitol
hiskey Hangover/Godsmack/Universal Republic
asted/Gucci Mane Feat. Plies/Asylum/Warner Bros.
es/Zac Brown Band/Home Grown/Atlantic/Bigger Picture
e Fixer/Pearl Jam/Monkeywrench
e Time/Justin Bieber/Island/IDJMG
et Me Halfway/Black Eyed Peas/Interscope
rs/Chevelle/Epic
ma Star (Everywhere We Are)/Jeremih/Mick Schultz/Def Jam/IDJMG
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rever/Drake, Kanye West, Lil Wayne & Eminem/Harvey Mason/
Zone 4/Streamline/Interscop
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'FIERCE' VS. 'FEARLESS': Beyoncé, Swift Capture Most Grammy Nods

Billboard

MARY J. BLIGE

The Queen Returns With An Album, A New Line Of Shades And A 'Precious' Soundtrack

+

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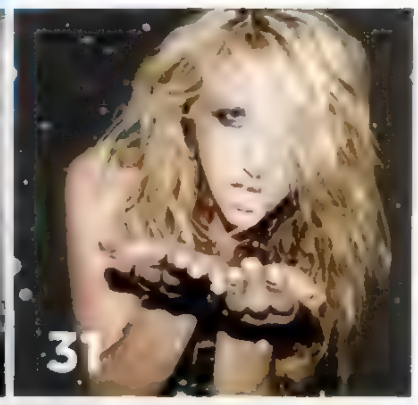
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Starting Over

Labels Should Pay More Heed To Release Windows And Other Product Innovations

BY MARK MULLIGAN



As the first decade of the 21st century draws to a close, it's becoming increasingly apparent that fundamental changes are needed to pull the recording industry into the digital age.

Subscription services have fallen short of the finish line and look increasingly irrelevant in the context of Spotify. The 99-cent download model was a useful transition technology but it clearly isn't enough to offset the impact of the CD's prolonged demise. And ad-supported and subsidized models all have a long way to go.

The problem isn't a shortage of business models. Rather, the underlying product itself needs work. We've had business model innovation. Now is the time for a phase of product innovation.

The immense challenge is to persuade consumers that music is worth paying for again. The scarcity that was a key factor in the value of music disappeared with the rise of Napster. Content scarcity can never be truly regained, so value must be re-established with the scarcity of convenient, compelling services operating within three broad music release windows:

1. Preview: Right at the top of the release cycle, this is the window in which the latest releases should be first "aired." The only consumers who should have access to this window should be those who pay for premium music products, such as those that package music with additional content and greater levels of interactivity.

2. Mainstream pay: This is the current mainstream release window. We suggest that it remain the home of CDs. CDs will soon be obsolete as a mass-market product, and relegating them to the second tier of release priority will prove a useful tactic for grandfathering the product.

3. Free, ad-supported services: This last window is a full month-and-a-half after the first, which strikes the right balance between communicating clear premium value to the top tier and ensuring that free services aren't hopelessly outdated.

But we believe that even more needs to be done. What's required is a radical overhaul of the core music product. Though formats have changed, the primary product (i.e., a collection of songs) has remained largely unchanged through the years. We propose that the straitjacket of the album format can now be shaken off and replaced by a steady stream of creative output as part of a continual artist-fan relationship.

> Future music products need to blend interactivity, multimedia, multiplatform convenience and social networking functions to create something totally new.

So where would all the extra content come from? Much of it is already here. Artists have been creating a much wider range of creative assets for some time, including backstage footage, covers, remixes and mobile apps. We argue that this content should no longer be seen as a way of selling albums and gigs, but rather as an end in itself.

This is an MTV moment in the digital age for the record labels. It was only after MTV had established itself as a successful business that labels realized music videos were a valuable commodity in their own right rather than just a promotional tool to be given away for free. Now it is time for them to learn the same lessons about value-added content.

The fan experience is also in need of extensive innovation. We believe that future music products will need to adopt a platform-agnostic world view that encompasses powerful and social interactivity to empower consumers to create their own unique experiences.

It's time to build music products around consumer needs, not business needs. That might sound like a truism, but so much of current digital music innovation falls short of this crucially important value. Interactivity is going to be key to successful music product innovation, including empowering consumers to make the listening experience their own and to bring their connected friends into that unique experience. A touch-screen netbook would be the perfect form factor for such a product.

Future music products need to blend interactivity, multimedia, multiplatform convenience and social networking functions to create something totally new. The vision here is of a product that essentially behaves like a multiplatform app and facilitates multiple levels of interactivity.

It would deliver music of course, but also dynamic additional content: live chat with fans and bands, games, videos, concert simulcasts, the ability to remix tracks—basically everything that's relevant to the listening experience.

I could go on, but you can see where I'm heading. Tomorrow's music products need to be unrecognizable to be relevant in the post-Media Meltdown age. Done right, product innovation could be the music industry's ticket out of the 21st-century meltdown in which it finds itself. ...

Mark Mulligan is a VP and research director at Forrester Research in London. This piece is adapted from a Forrester report titled "Music Release Windows: The Product Innovation That the Music Business Can't Do Without."

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ON THE 'FLY'
Ticketfly adds social dimension to tix
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UP THE COUNTRY
A chat with Capitol Nashville's Mike Dungan
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UPFRONT

>>MYSPACE MUSIC'S U.K. LAUNCH

ore than a year fter its U.S. rollout, ySpace Music has ade its long-waited bow in the nited Kingdom. As ith the U.S. service, e platform offers .K. users free and nlimited ad-pported, full-ngth audio and usic video reaming and nlimited free aylisting. U.K. users ill also have the otion to download, ream and ersonalize their usic content using e MyMusic anagement system, well as purchase gital rights anagement-free P3 music down-ads on iTunes.

>>SPOTIFY CORES KEYS REVIEW

icia Keys will unveil r upcoming album, he Element of eedom," on music reaming service otify in Europe, e week ahead of its ficial release. The oum drops Dec. 14 the United ngdom and Europe d the following day the United States. ginning at 12 p.m. MT Dec. 7, Spotify ers across Europe ll be able to clusively stream e full album.

>>RADIO IRMS JOIN ARGETSPOT

ur new radio mpanies will ntribute inventory TargetSpot, the gest online radio network. The radio mpanies—Tribune oadcasting, Emmis dio, Lincoln ancial Media and BC Holdings— crease TargetSpot's nthly reach from to more than 17 llion listeners. dio broadcasters looking to Target-ot to help cultivate crative revenue eam that could set significant venue declines.

AWARDS BY ANN DONAHUE and MITCHELL PETERS

Second Time Around

Grammy Nomination Special Sees Viewership Slip

For the second year, the Grammy Awards bet on a splashy TV show to draw attention and viewers. And for the second year, the results failed to set its time slot on fire.

Still, the Recording Academy deemed the evening a success, emphasizing that "Grammy Nominations Concert Live!!—Countdown to Music's Biggest Night" provided nominees and performers with a welcome platform to reach a prime-time audience.

The Dec. 2 Grammy nomination special, which took place at Los Angeles' Club Nokia, pulled in 6.3 million viewers, down from the 7 million who watched last year's special, according to Nielsen.

The CBS telecast finished fourth in its 9 p.m. time slot behind Fox's "Glee," NBC's "Law & Order: SVU" and ABC's "Modern Family." But Recording Academy president/CEO Neil Portnow downplayed the importance of the show's ratings.

"What we've done here is given access to literally many millions of people to get involved as we roll out the nominations, to participate, get them in the mode of the kickoff week for the Grammy season," Portnow says. "So from that standpoint, it continues to be a resounding success. It certainly is viewed upon by us and the network as a terrific promotional tool for the actual show in January. That's the reason we're doing this."

Might the middling ratings affect the nomination special's future? "No, I don't think so," Portnow says. "We're committed and the network is committed . . . When you're in such an early stage in something like this, it takes a while until you hit the stride, in terms of where you think something like this lives."

The show packed plenty of star power, featuring performances by the Black Eyed Peas, Sugarland and Maxwell, as well as the national TV debut of Nick Jonas & the Administration. LL Cool J hosted the show, which also included presenters Linkin Park, Katy Perry, T-Pain, Dwight Yoakam, Smokey Robinson and Ringo Starr.



Dynamic duo BEYONCE and TAYLOR SWIFT captured the most Grammy nods

Completing a trifecta of the big three categories, Beyoncé topped the nominations with 10 nods, including album of the year for "I Am . . . Sasha Fierce," record of the year for "Halo" and song of the year for "Single Ladies (Put a Ring on It)."

Taylor Swift also received nominations in the top three categories: album of the year for "Fearless" and record and song of the year, alongside co-writer Liz Rose, for "You Belong With Me" en route to a total of eight nominations. The Black Eyed Peas, Maxwell and Kanye West each received six nods.

Prior to the awards, insiders suggested that Whitney Houston might be in the race for some of the top categories after "I Look to You" returned her to the Billboard 200 in grand style. The album was her fourth No. 1 on the chart and first since the Houston-fueled "The Bodyguard" soundtrack spent 20 weeks at No. 1 in 1993, but the singer was shut out of the nominations.

Although West snared six nods for "808s and Heartbreak," his antics at this year's MTV Video Music Awards (when he disrupted Swift's acceptance speech for best female video) may have hurt his vote tallies, as he wasn't nominated in any of the big three categories.

In addition to Beyoncé's "Fierce" and Swift's "Fearless," the other album of the year nominees are the Black Eyed Peas' "The E.N.D.," Lady Gaga's "The Fame" and Dave Matthews Band's "Big Whiskey and the GrooGrux King."

Apart from Beyoncé and Swift, the record of the year category is rounded out by the Black Eyed Peas' "I Gotta Feeling," Kings of Leon's "Use Somebody" and Lady Gaga's "Poker Face."

Song of the year nominees are "Poker Face" by songwriters Lady Gaga and RedOne; "Pretty Wings" by Hod David and Musze; "Single Ladies (Put a Ring on It)" by Thaddis Harrell, Beyoncé, Terius Nash and Christopher Stewart; "Use Somebody" by Caleb, Jared, Matthew and Nathan Followill; and "You Belong With Me" by Rose and Swift.

The song nominees seemed to correlate with chart success in 2009; all of them reached the top 40 of the Billboard Hot 100, and four of them peaked in the top four of the chart.

Kings of Leon drummer Nathan Followill said the band was thrilled to receive seven nominations in two years for its album "Only by the Night," adding that the group doesn't anticipate touring any more for the set "unless we win four Grammys this year, then we'll be back."

For more coverage of the Grammy nomination special, go to Billboard.com.

THE LATEST NEWS FROM biz

>>>SWIFT LINKS WITH COMCAST FOR VOD DEAL

In another sign of its commitment to building content strength, Comcast has unveiled an exclusive video-on-demand partnership with Taylor Swift. Comcast says the deal will give its customers the first and only dedicated VOD content collection for Swift fans, including such music videos as "You Belong With Me" and "Love Story," behind-the-scenes clips and special programming, such as a recent "Saturday Night Live" episode she hosted.

>>>LAMBERT AXED FROM MORE ABC SHOWS

Two more of Adam Lambert's scheduled performances on ABC have been canceled. Lambert spread word of the cancellations Dec. 2 on Twitter. "Yes, sadly friends, ABC has canceled my appearances on Kimmel and NYE. :(don't blame them. It's the FCC heat," he wrote. The "American Idol" runner-up had been booked to perform Dec. 17 on "Jimmy Kimmel Live!" and was allegedly set to perform on the network's annual "New Year's Rockin' Eve" special, which, like the American Music Awards, is helmed by Dick Clark Productions.

>>>THE WHO CONFIRMED FOR SUPER BOWL

The Who will perform during the Super Bowl halftime show Feb. 7 in Miami. The NFL unveiled the news during a Thanksgiving Day game between the Oakland Raiders and Dallas Cowboys. Bruce Springsteen & the E Street Band, Tom Petty & the Heartbreakers, Prince and the Rolling Stones have played the halftime show in recent years.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Monica Herrera, Richard Smirke, Georg Szalai and Chris M. Walsh.

COUNTRY BY KEN TUCKER and WADE JESSEN

NEW BLOOD

The CMA Launches Search After CEO Resigns

The top administrative post at the County Music Assn. has always been filled from within the organization. But as the CMA embarks on a search to replace CEO Tammy Genovese, that is expected to change.

"The board has been around for 50 years and we have never gone outside, or felt compelled to go outside, of the organization to find leadership," says Randy Goodman, chairman of the CMA board and president of Lyric Street Records. "We have an opportunity now to look globally if we wish."

Genovese, who announced her resignation Dec. 2, had headed the CMA since 2007 and was a 24-year veteran of the organization. She was only the fourth chief administrator in the CMA's history, succeeding Ed Benson, who was executive director for 14 years. Jo Walker-Meador, the CMA's pioneering second executive director, led the organization from 1962 to 1991 and took over administration of the CMA from former WSM executive Harry Stone.

"Jo Walker-Meador and Ed Benson taught me that success is built on hard work, passion and integrity," Genovese said in a statement, which didn't provide a reason for her departure. She couldn't be reached for comment.

Goodman says there isn't a timetable for finding Genovese's replacement. "If we're going to do an expansive search, then putting a time limit on it would defeat the purpose," he says. "We've got competent volunteer leadership [on the board] and we've got really strong senior staff at the CMA. The organization will continue to function, will continue to move ahead, will continue to do the business of CMA."

Under Genovese's watch, the CMA Music Festival enjoyed record-high attendance this year, while the Nov. 11 CMA Awards telecast on ABC garnered the show's best ratings since 2005.

Although country music sales have been unusually robust in 2009 (see Q&A, page 16), they come amid a continued plunge in overall U.S. sales of recorded music. As part of the effort to seek new opportunities for country artists, the CMA conducted a study of the country consumer market last year and hired communications company MS&L in September to be its exclusive sales, marketing and branding partner.


Happy trails: GENOVESE

As for what qualities the CMA is looking for in Genovese's successor, Goodman says that hasn't been decided.

"At this level it's not about tasking someone, it's not about tactical things," he says. "At this level it's more about strategic thinking and somebody who can be a broad global student of all aspects of the media world so that as an organization that is here to promote country music, particularly in a time of great crisis and tu moil, that we've got someone wh can help engage us as we move th along as well."

Steve Moore, chairman-elect of th CMA board and senior VP of AE Live, will serve as interim director du ing the transition. While Genove held the title of CEO, the CMA's a nouncement of her departure said was conducting a search for a ne "executive director."

Why the change in title? "It's pu semantics and has nothing to c with where we end up landing Goodman says, adding with a laug "The next person may be calle 'president' and they may be calle 'czar.' Hell, I don't know."

LEGAL MATTERS

WHAT THE ANTI-COUNTERFEITING TRADE AGREEMENT IS—AND ISN'T

By BEN SHEFFNER



It sounds scary—very scary.

The blogosphere has been abuzz about an international cabal of corporate and government interests plotting in secret to eliminate freedom on the Internet and impose draconian new penalties against illegal use of copyrighted content, all under the guise of negotiating an innocuous-sounding "Anti-Counterfeiting Trade Agreement."

If the ACTA becomes law, warns Cory Doctorow, copyright reform activist and editor of the popular tech blog Boing Boing, "it will be impossible to run a service like Flickr or YouTube or Blogger." In fact, reliable copyright critic Techdirt claims that the ACTA would radically change U.S. law by eliminating the "safe harbor" provisions provided by the Digital Millennium Copyright Act (DMCA).

It all sounds frightening. And it would be if it were true—but it's not.

So what exactly is the ACTA? First, it's important to keep in mind that, as of now, there isn't an ACTA. There have been ideas, proposals, drafts and lots of meetings, but as of yet no actual agreement. Instead, major industrialized nations—including the United States, the European Union (EU), Japan, South Korea, Australia and Canada—are negotiating a pact to strengthen global enforcement of intellectual property rights. The talks may drag on for another year or more, and then the signatory nations will have to take whatever steps are required under their own domestic laws to implement its provisions.

Under U.S. law, the ACTA would be an "executive agreement," not a treaty. That means it would achieve the force of law without the constitutional requirement of ratification by a two-thirds majority vote in the Senate. But because it's only an executive agreement, the ACTA can't alter existing U.S. statutory law, including, for example, the Copyright Act or the DMCA.

ACTA critics have two basic complaints. First, they say the negotiation process is being conducted in secret, which prevents the public from making its views known and countering perceived corporate influence over the outcome. It's true that ACTA negotiations don't take place in public. But, like it or not, that's simply the norm for international trade talks.

And in fact the Office of the U.S. Trade Representative has, subject to nondisclosure agreements, briefed a wide variety of interested parties on the ongoing negotiations. Corporate copyright interests including the RIAA and Motion Picture Assn. of America take part, but so do skeptics of copyright enforcement, including representatives from Google, eBay, the Consumer Electronics Assn. and the Center for Democracy and Technology.

The other major complaint focuses on substance. ACTA critics charge that the agreement would impose a mandatory government-enforced, French-style "three strikes" regime that would force Internet service providers to kick off users caught downloading songs, movies or TV shows. While many labels and studio executives favor such a law, the ACTA isn't going to give them what they want because, again, it's only an executive agreement that can't change U.S. law.

It's also worth noting that the DMCA already requires that ISPs must "terminat[e] repeat infringers" in "appropriate circumstances" in order to be covered by safe harbor protections from infringement claims. ISPs have interpreted that provision to require a court determination of infringement, so, in practice, terminations of subscribers by ISPs have been minimal.

So if the ACTA won't—and can't—change U.S. law, what's the point? The purpose of such an agreement is to apply a "standard set of terms and best practices" to copyright enforcement rules in the world's lead-ing economies, says Chris rael, who served as the U.S. ordinator for internation intellectual property enfor ment in the administration former President George Bush and now advises maj copyright owners on interr tional trade issues.

Such practices, according a leaked EU memo summar ing the talks, include granti ISPs safe harbor from infrin ment claims based on wror doing by their users, as long the ISPs take reasonable ste to combat piracy—exactly wl U.S. law already requires.

The ACTA won't end o line piracy. But its goal more rigorous enforceme of copyright protections is profound importance to t recording industry and on should support.

Ben Sheffner is a copyright attorney who has represente movie studios, TV networks and record labels. Sheffner currently works as an attorn in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of t Copyrights & Campaigns bl (copyrightsandcampaigns. blogspot.com).



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DIGITAL BY ANTONY BRUNO

Evolutionary Road

More Digital Music Advances Will Perfect Biz Models, Not Blow Them Up

Has the revolution come to an end?

The past decade has played host to an unprecedented level of upheaval, innovation and opportunity as digital music distribution exploded into the mainstream. But as the '00s draw to a close, less convulsive changes appear to be on the horizon.

Instead, the decade ahead will be about refining the revolutionary ideas of the past 10 years—like "freemium," "direct to consumer" and "fan engagement"—into workable, profitable businesses. The focus will shift from the broad-stroke hype of new models to the more mundane details of their execution.

Take the recently launched MOG All Access streaming music service. At first glance, it's easy to say that we've seen this all before. As of Dec. 2, users can stream an unlimited amount of music on demand, create playlists and listen to customizable radio stations for $5 per month. Doesn't sound much different from the $5 subscription plan that Yahoo Music Unlimited offered almost five years ago, or Napster's $5 monthly offering that includes five free digital rights management-free downloads.

But how MOG offers these same services is what CEO David Hyman is betting will set the initiative apart from the others.

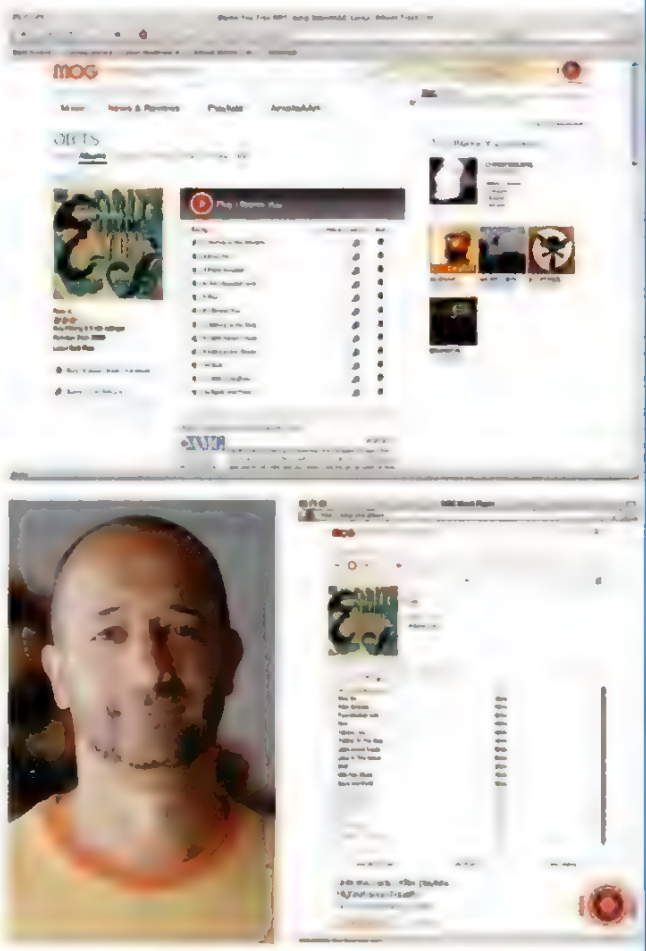
"Before the iPod came out, there were lots of MP3 players," he says. "It was about doing it right and nailing it from a consumer perspective. Same with iTunes. So much of it, especially in the case of music, has to do with ease of use and look and feel. The devil's in the details."

For instance, all music services have music search or playlist-building features. MOG's challenge as a Web-based product is to make those features—not to mention the simple act of playing a song—feel as fast and easy as doing so from a music library stored on a user's desktop.

MOG spent three months defining the specifications for its playlist-building feature before programming even started. It took another six months to create the search feature alone. The result is a rather slick, intuitive service that will remind many of the elegant simplicity that's made Spotify such a huge success in Europe.

Another sign of incremental but potentially important progress is the Vevo music video venture, which is going live Dec. 8. Streaming music videos online is nothing new. Even streaming in HD quality, as Vevo is doing, is not a first.

The difference here is that the labels involved are taking control of the sales and the content. By hosting all of the content in one spot and syndicating it to others, Vevo will create a scarcity of inventory, with the hope of creating higher per-impression ad rates and broader sponsorship/branding opportunities.



Refining the model: The new MOG All Access subscription service (above) and MOG CEO DAVID HYMAN.

Both MOG's subscription service and Vevo represent positive steps for a digital music market still searching for the right mix of user excitement, technological innovation and revenue. So could a number of other digital music services poised to launch or relaunch in the months ahead, including the revamped Project Playlist, Grooveshark, Rdio and a U.S. version of Spotify.

Of course, there remain some pockets of potentially revolutionary developments in the years ahead. One is the motion-capture add-ons being developed for videogame consoles, such as Microsoft's Project Natal, which could lead to some interesting new music-based videogame concepts. Another is the proposal to offer Internet service providers blanket licenses for digital music, which would allow ISPs to charge a small monthly fee for access to all the music subscribers want, while distributing the funds to labels and artists based on usage. And mobile access to digital music remains a source of great potential, despite its disappointing history.

But on the whole, the future of digital music will be marked not by quantum leaps, but baby steps. Some may call this slow and plodding forecast boring or unsexy. But after 10 years of utter chaos, a more conservative and measured approach will be a welcome change. So long to the revolution—welcome to the evolution. ...

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WIDE RECEIVER



The iPhone can be lots of different things—a music player, a gaming platform, a GPS device and even, on occasion, a phone. But one thing it's not is an HD radio.

But it can become one with the help of a plug-in accessory from iBiquity, the company that developed the technology for HD radio. iBiquity's Gigaware Navigation Control HD Radio Receiver acts as a de facto HD antenna for the iPhone and the iPod Touch. It works in conjunction with a free downloadable app, allowing users to tune in HD channels, preview content, bookmark favorites and tag songs for later purchase through the iTunes Tagging feature present in all HD radio broadcasts.

The receiver is available exclusively at RadioShack for $80. —*AB*

BITS & BRIEFS

XBOX RECRUITS NEW LAST.FM USERS

Last.fm says it gained more than 1 million new registered users in a week as a result of its integration with the Xbox 360 gaming system. Microsoft added the service—along with Facebook, Twitter and Zune video—to the Xbox Live network, which is accessible through all Internet-connected consoles. While there's no way of telling how many of those new users will continue to use Last.fm, it provides further evidence of the Xbox system's potential as a device to access music.

NEWGROOVEMUSIC SHARES AD REVENUE WITH ACTS

The music Web site NewGrooveMusic is offering exposure to unknown and emerging artists. The site's proposal, which focuses on ad-supported free music, offers to pair emerging act with local and nationa brands that will sponsor th free download of their mu sic. For each track that downloaded, artists get "generous percentage" c the sponsorship fee. Th site relies on users to fo ward music to friends an build a following throug word-of-mouth.

MUSIC SOCIAL NETWORK LAUNCHES FOR GIs

The U.S. armed forces ma be the best fighting forc in the world, but can the jam? A new social netwo called G.I. Jams aims t find out. It's invited ar current or retired membe of the military to create profile and upload eith video or audio of mus they've created, with th chance to sell downloac directly to others. The si gives 100% of the proceec to the artist.

HOT MASTER RINGTONES

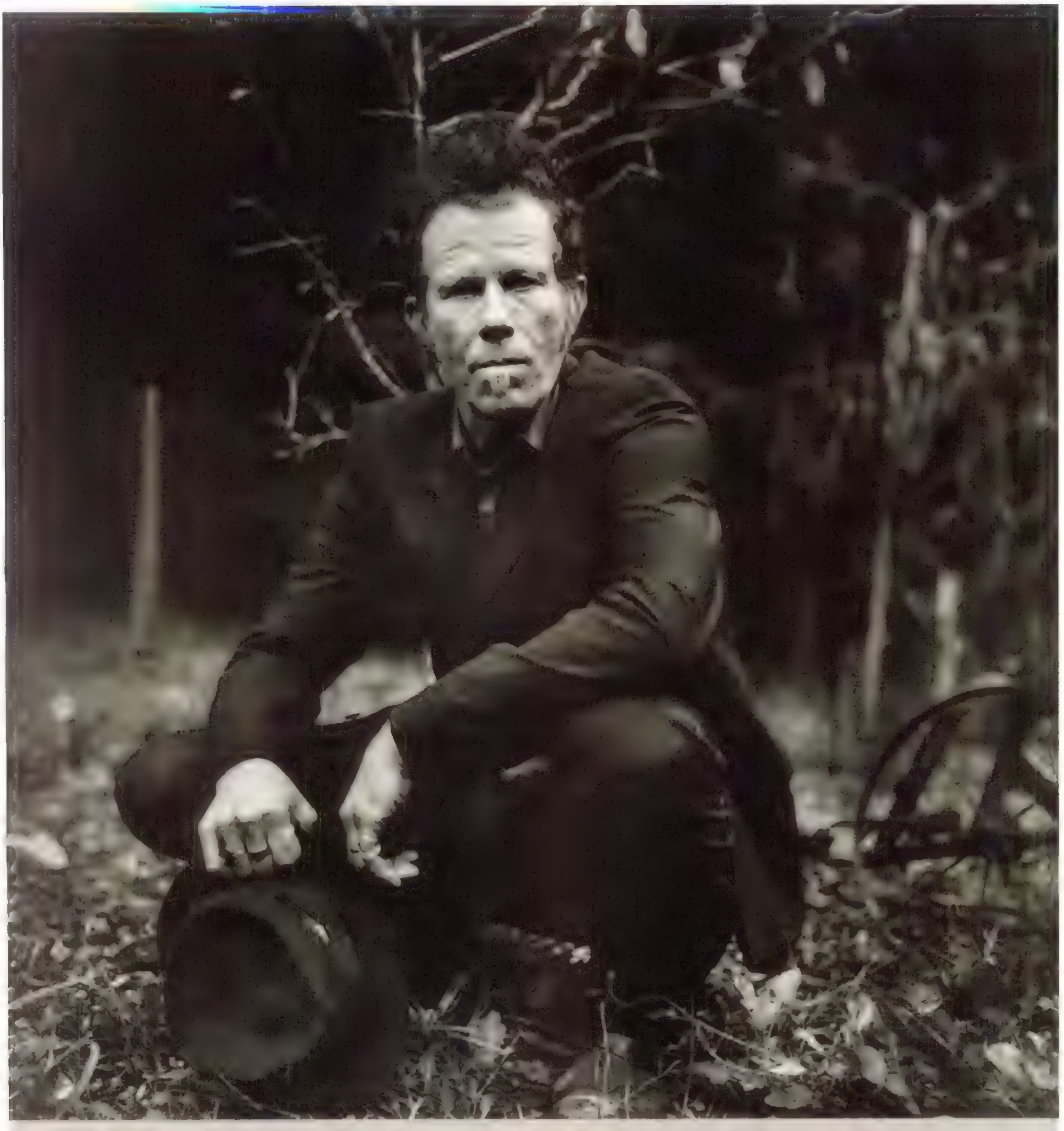
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE
1	1	11	#1 1 WK EMPIRE STATE OF MIND
2	2	10	NEED YOU NOW
3	3	11	FOREVER
4	11	3	BAD ROMANCE
5	5	7	MONEY TO BLOW
6	4	9	FIREFLIES
7	8	4	TIK TOK
8	7	7	REPLAY
9	10	13	WHATCHA SAY
10	6	6	PAPERS



Lady Gaga's latest, "Bad Romance," zoome 11-4 with an 87% increase, the greatest on the chart. This marks her fourth top 10 (and fifth charted) ringtone of 2009, the most of any female artist, and ties her with Drake and Kanye West, who also have four each. Lil Wayne anc Michael Jackson lead, with five each.

11	9	15	PARTY IN THE U.S.A.
12	12	8	MEET ME HALFWAY
13	38	21	ALL I WANT FOR CHRISTMAS IS YOU
14	16	27	BIG GREEN TRACTOR
15	13	3	BABY BY ME
16	14	18	TOES
17	23	3	RUSSIAN ROULETTE
18	19	15	WASTED
19	15	18	DOWN
20	21	3	IT KILLS ME

Based on master ringtones sales data reported by Nielsen



Anti- Records wishes Mr. Tom Waits a Happy Birthday this December 7th.
Thank you for enriching our lives beyond measure Tom, we love you.

ANTI-

Press Ltr Big at Mondo

Money In The Bank

Latin Artists Are Increasingly Investing In Their Own Careers

In the last month, as I've rounded up information for year-end stories, one theme keeps coming up from various sources.

It's the practice of artists—whether they are signed to majors, indies or their own labels—increasingly investing in their own careers, spending money on things labels would have covered without blinking an eye just a couple of years ago. This encompasses a wide range of costs from the mundane to the unexpected, be it paying for a backup band for TV performances (an expense that some TV shows don't cover but should) to the cost of radio promotion.

Cash up front: VERDAGUER



The practice is so prevalent that it's no longer an issue of whether it's good or bad; it simply is, although many cling to the notion that labels should foot the bill for absolutely every single piece of cost involved in the promotion and development of an artist.

This is, of course, a lovely thought, and really, it's the way it should be.

However, artists who are willing to invest in the face of dwindling label returns seem to get more love from those labels, who see them as partners in their development.

The practice is particularly common among reggaetón acts, many of whom started as indies with their own companies. **Wisin & Yandel**, for example, talk openly about how they routinely help pay for their expensive music videos.

Likewise, Venevision International music VP **Jorge Pino** attributes some of the success of the April release of "El Amor" by **Tito "El Bambino"** to the fact that "we haven't stopped investing, from the first day up to now. And we've had great help from an artist who has also invested in his own career."



At a time when labels see fewer album sales but artists are earning more bookings and publishing income, labels appreciate an act stepping up to share costs. This allows for the promotion of, say, not just one or two singles, but three or four down the line.

And then, of course, there are artists who act as their own company, investment included. Take veteran Argentine singer **Diego Verdaguer**, who has gained new relevance with his current, Latin Grammy Award-nominated album, "Mexicano Hasta las Pampas," produced by **Joan Sebastian**. Released on his own label (in partnership with Sebastian) with U.S. distribution on Select-O-Hits (and in Mexico on Universal), the album has been worked by a "small team that's giving me results," which includes marketing, radio, press and Internet promotion. Verdaguer has been doing this for a while, but his most recent albums were live sets promoted on TV. "Mexicano" has required strong investment in radio, which he has footed on his own.

"Truth is, it makes things far more expensive, but it's part of the game," he says.

Verdaguer is willing to invest because he has a broad, loyal fan base and has often worked independently even when distributed by majors. In this case, he and Sebastian saw the big picture of repositioning him in the world music market. Although sales haven't been as expected (given the downturn in the market) there has been a strong return on awareness that will lead to a major tour next year.

For Verdaguer, the investment is worthwhile because he runs a global business that includes touring throughout Latin America, so he can recoup his investment. Otherwise, he says, "It's not worth it. It would be a business that generates an appearance of success, which is wonderful, but there isn't a monetary exchange." ••••

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THE BILLBOARD ¿Q&A?

Jenni Rivera has established herself as a major star with her saucy take on banda music, into which she incorporates stories from her own life and gives voice to a hard-partying, hard-loving persona. Rivera released her long-awaited mariachi album, "La Gran Señora," Dec. 1 on Fonovisa. While it's less autobiographical than her previous work, Rivera says that a mariachi album is a commercial risk she's earned the opportunity to take.



Why did you decide to do a mariachi album now and not earlier in your career?
I don't think I was ready for it. And I don't think the industry was ready for it. You have to prove that you've conquered and that you've created a position with a certain style, which was banda . . . In order to record mariachi, people need to believe it. And how will they believe it if you haven't lived it? So I needed to live it, I guess, first, and then express it throughout the recording.

One of the tracks on the album is Freddy Fender's "Before the Next Teardrop Falls." Have you always been a fan of his?
Big time. I recorded years ago . . . sometime in the '90s [a banda version of Fender's] "Wasted Days and Wasted Nights." I was talking to some politicians here in L.A.—we're working on a few things together—and they are like those veterano cholo type of guys from back in the day, like, you know they were cholos when they were young but now they're successful politicians. They were in my kitchen sitting with me and I thought, "What can I record for these [guys]?" And right then and there, I thought, "Another Freddy Fender song." But let's give it, of course, a mariachi touch, but very acoustic.

Are there any other non-regional Mexican singers that you are planning to cover in the future?
There might be some Dolly Parton songs that I would like to do. I would like to do some type of Brad Paisley, something like that, maybe translating it. I love his lyrics. And do it Jenni-style, but in Spanish, of course, maybe in mariachi or maybe norteño. I'm a big country fan, and I know that would surprise a lot of people because I'm so Mexican. Because I do what I do with such passion. But I'm a music lover above all.

Do you have any branded products coming out?
The fragrance [JR, Jenni Rivera] is out. I didn't just want to license it out to a major company and get royalties from it. I am doing it from the bottom up, from the packaging to the fragrance to the artwork to everything. I want to be able to distribute it and work hard for it, put it in stores myself, of course with my fragrance team, and maybe later on it could become something bigger. It's important to me that I own it and that I have something to offer my public, but that's owned by my children. Right now it's available on the Web site and pretty soon it will be in stores like Target, Wal-Mart, La Curacao and Warehouse Shoe Sale.

—Ayala Ben-Yehuda

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EN BREVE

PEERMUSIC PARTNERS WITH THE SIXTH HOUS

Peermusic has entered publishing joint venture wit entertainment company th Sixth House. The first artis under the agreement is Sixt House management clier and former RBD membe Anahi, who released her debu solo album, "Mi Delirio," No 24 on EMI Televisa. Anahi's cc writers on the album includ members of Mexican alterna tive band Kinky, whose pe centages were also signed t peermusic for their writing c "Mi Delirio."

CODISCOS LAUNCHES APPS

Colombian indie label Codi cos and its U.S. imprint Tro pisounds have released the fir in a series of iPhone app "Wood Puzzle," a children game that sells for 99 cent was designed by Catalina Die a graphic designer and Lat Grammy Award winner for be recording package. Intern tional A&R director/label ma ager Dennis Murcia expects s music-related apps to be r leased by the end of 2010, th first of which will be a "Roc Band"-style game where pla ers can tap out music from th Codiscos catalog.

The company is workir with developers Bartsoft ar Mobile Roadie on the ap but is also hiring develope to do the work in-house. Codiscos-branded app well as one with content fro the company's pop label a also in the works.

MEGA TV TAKES PUERTO RICO

Spanish Broadcasting Sy tem's Mega TV channel is nc available for broadcast ever where in Puerto Rico. As Nov. 23, the channel can l viewed on any TV with a co verter box on Channel 60. "F geographical reasons, most our households without cab or satellite couldn't receive o signal in the past," Luis Rolds senior VP/GM for SBS a Mega TV, explained in an a nouncement of the new sign Mega TV's music-heavy line includes "Lamusica.com Liv "La Descarga Con Albita" a talk show "Esta Noche Night." *—Ayala Ben-Yehu*

GLOBAL | BY PAUL SEXTON

No More Middle Man

Direct-To-Consumer Sales On The Rise In Europe

ONDON—Direct-to-consumer sales of music nd merchandising are gaining traction in Eupe as labels tap into fan demand for exclue product.

Among the majors, Warner Music Internaonal has been particularly active in developping its European direct-to-consumer busiess since it began taking artist Web sites -house in 2008.

Direct-to-consumer sales are "intertwined ith our artist partnerships, or 360, stratgy," says Isabel Garvey, WMI senior VP of ommercial channels and consumer marketg for Europe, the Middle East and Africa. [It] is the centerpoint of all that, because gives us the opportunity to present all icets of the artists we're now representing one place."

Garvey says WMI offers combinations f music, merchandising and—currently rough a third party—ticketing. WMI now perates sites for about 25% of its frontne European acts.

While she won't disclose how much revnue these services are generating, Garvey ys the number of unique users across all its tes for front-line European acts increased 0% in the 12 months ended Oct. 31 from the same period a year earlier, while the average number of page views per visit rose from two to six.

Sales have been particularly strong for products that target an artist's core fan base, Garvey says, noting that almost 100% of the revenue from Spanish star Alejandro Sanz's official site (AlejandroSanz.es) comes from fan club subscriptions or exclusive bundles. About 80% of fan club members opted for the premium Paradise XL membership at €38.99 ($58.37) per year.

Garvey says monthly unique users of Sanz's site rose 300% to 650,000 since WMI took over in July. "We have a really engaged artist blogging four to five times a day, with a very active community around that," she says. "That traffic is generating really decent sales."

Atlantic pop artist Little Boots' site, LittleBootsMusic.co.uk, features a Bootique shop offering exclusive merchandise and bundles. Before the release of Little Boots' album "Hands," the site sold an album bundle comprising CD and vinyl versions of the project, as well as an exclusive, 33-minute MP3 mix of music from "Hands," non-album tracks and remixes. The bundle "proved very effective," says Karen Tillotson, Little Boots' co-manager at London-based This Is Music, although she declined to give sales figures.

"In an age where music can be obtained for free, label and artist have to think of clever ways to make digital and physical product attractive," Tillotson says.

At London-based direct-to-consumer specialist Digital Stores, which operates 60 online stores for acts including the Beatles, Queen and Pet Shop Boys, commercial director Simon Coates reports a sharp upturn in physical music sales.

"Year-on-year music sales are over 100% up—it's crazy," he says, although he, too, didn't reveal unit figures.

Coates says a £90 ($149) boxed set of Queen's "Absolute Greatest" compilation, exclusive to QueenOnlineStore.com in a limited edition of 500, sold out in 12 hours. While physical demand is up, he adds, "digital's pretty much flat."

The Official Charts Co. doesn't break out U.K. direct-to-consumer market-share data. But managing director Martin Talbot confirms it's a growing sector, with "an increasing number of retailers in this area coming to us to become chart return retailers."

The demise of digital marketing company and direct-to-consumer mainstay Trinity Street (Billboard.biz, Feb. 16) hasn't dampened artist enthusiasm for direct sales.

"Trinity Street overpromised and underdelivered," Coates says. "But that's worked in our favor, because bands have come to us."

Garvey maintains Trinity Street's shuttering also represents an opportunity for WMI. "The players out there are quite fragmented, in terms of what products they can offer," she says. "We have something unique, being able to offer everything together." ....





BY ANDRE PAINE

TEMPORARY MEASURES

U.K. Biz Targets Holiday Shoppers With Pop-Up Stores

LONDON—On a recent Friday evening, shoppers at a new HMV store in the south London neighborhood of Lewisham were scanning a range of CDs and DVDs, citing interest in everything from the new Leona Lewis album, "Echo," to the complete boxed set of "The Sopranos."

It's an encouraging sight—but after January, this HMV could disappear as suddenly as it arrived; the location is one of 10 temporary stores launched to capitalize on the Christmas shopping season.

"That's a shame," one shopper says. She has just picked up the Killers' debut album, "Hot Fuss," for £4 ($6.65) and says she still wants to purchase physical music, even more so this time of year, "because you want to buy presents."

With the demise of entertainment retailer Zavvi and mass merchant Woolworths in early 2009 removing more than 900 stores from the market, the HMV initiative is just one of a range of measures aimed at making sure U.K. Christmas shoppers can still find physical product.

"There is some concern that having fewer outlets will particularly affect impulse purchases," says Kim Bayley, director-general of the Entertainment Retailers Assn., who believes the HMV stores are "guaranteed to perform—where you get the footfall, it's quite easy to sell CDs and DVDs."

HMV now has 280 shops in the United Kingdom and Ireland, but property director Mark Bowles says, "There are still quite a few towns that don't have a specialist entertainment offer."



Christmas rapping: ERA's **BAYLEY** (left) and Universal's **ROSE**

The focus is on chart titles—all stores are chart registered—and Bowles says that based on "early, encouraging signs," its holiday sales strategy will be repeated next Christmas. HMV will also consider a "longer-term solution" for sites that report strong sales.

According to U.K. trade group BPI, Woolworths had a 9.8% market share of albums by volume in 2008, while Zavvi had 8.1%. Official Charts Co. data shows that total 2009 album sales through Nov. 21 are down 6.8% year on year.

Brian Rose, Universal Music U.K. managing director for the commercial division, says the temporary stores have "started well" and believes HMV's strategy "will plug a really significant gap," but has also worked to find new retail partners.

As a result, around 220 of computer game retailer Game's stores will sell a top 20 range of albums from Universal and Sony Music from Nov. 16 until the end of the Christmas shopping season.

"We know from our research there is real overlap across entertainment products," a Game spokesman says.

Rose hopes that, if successful, the seasonal stores will be expanded for next Christmas or made permanent. He has also negotiated an exclusive with fashion retailer Peacocks for 150 stores to sell chart titles during the Christmas period, alongside existing clothing from Universal-owned merch company Bravado.

Both Woolworths and Zavvi have been reborn on line. Cheshire-based e-com merce provider Hut Grou acquired the Zavvi name an relaunched its online store i April, and it also powers th entertainment store for Woo worths.co.uk, owned by on line retail group Shop Direc

"Over 50% of the [Zavv customer data that we boug engaged again and starte purchasing," Hut comme cial director Richard Chapp says. He notes that musi sales increased 158% in valu from September to Octobe

Meanwhile, Rose says hasn't been easy persuadi people that now is the time stock music, but he believe the gifting season will pro there's plenty of life left i physical product.

"We've got a responsibili between now and Christm just to make the thing work he says.

The Year-End Billboard Country Update

Where did your artist end the year on the charts?

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GLOBAL BY ILYA BUTS

Contentious Collections

Russian Collecting Society Faces Accreditation Questions

MOSCOW—The Russian government's appointment of collecting society VOIS as the only accredited group allowed to collect performing rights fees on recorded music remains a contentious move.

The decision, effective Aug. 6, sidelined two other Russian societies, ROUPI and RFA, and caused consternation among international labels (Billboard, Sept. 19), particularly in the case of RFA, which had collected license fees for many years.

RFA "had the overwhelming backing of the local and the international industry," IFPI spokesman Adrian Strain says.

Both ROUPI—which represents some Russian independents—and RFA declared they would appeal the decision, although only ROUPI has done so. Meanwhile, some music users continue paying royalties to RFA, despite VOIS' sole agency status.

The IFPI "continues to support RFA's activities to collect [for] rights owners that have directly authorized it to collect royalties on their behalf," Strain says.

Billboard caught up with VOIS general director Andrey Krichevsky to ask him about the company's activities.


Accredited collector: VOIS' ANDREY KRICHEVSKY

How have the majors reacted to VOIS' accreditation?

Sony and Universal's decisions . . . on whether to transfer neighboring rights to external management are made in London, and their European offices' positions are largely following the views held by IFPI.

[But] local EMI and Warner licensees showed positive reaction. Alexander Blinov, who heads EMI's local representative S.B.A./Gala Records, transferred both Gala Records and EMI catalogs to VOIS after accreditation. Alexei Nikitin, head of [Warner licensee] Nikitin Recording Co., joined the VOIS board when it launched in April 2008 and transferred Nikitin's Russian catalog to VOIS quite a while ago. [Warner's catalog remains with RFA.]

Can RFA continue collecting royalties for the majors?

Legally, the royalties may only be collected and distributed by an accredited organization. The accreditation was given to us because VOIS had already shown solid collection figures. The numbers speak for themselves. In the 12 months before the accreditation, RFA collected about 40 million rubles ($1.4 million) in royalties, while we collected over 370 million rubles ($12.8 million).

But we're prepared to work closely with RFA and have invited them to name a representative to join VOIS as deputy general director, so we could tap into their experience.

What about the IFPI's complaint that, pre-accreditation, VOIS was collecting for rights holders with whom it didn't have contracts?

We're ready to present all the necessary evidence that will confirm that up and until Aug. 6, all collections by VOIS had only been on behalf of rights holders who had standing contracts with us. Given the intensity of battle that we had to go through to get the accreditation, it would have never been granted had we committed so grave a violation.

What are your immediate plans for reciprocal deals with overseas societies?

We're working to sign contracts with European and U.S. societies. The response from many has been that they would be happy to cooperate and are very much interested in getting royalties from Russia.

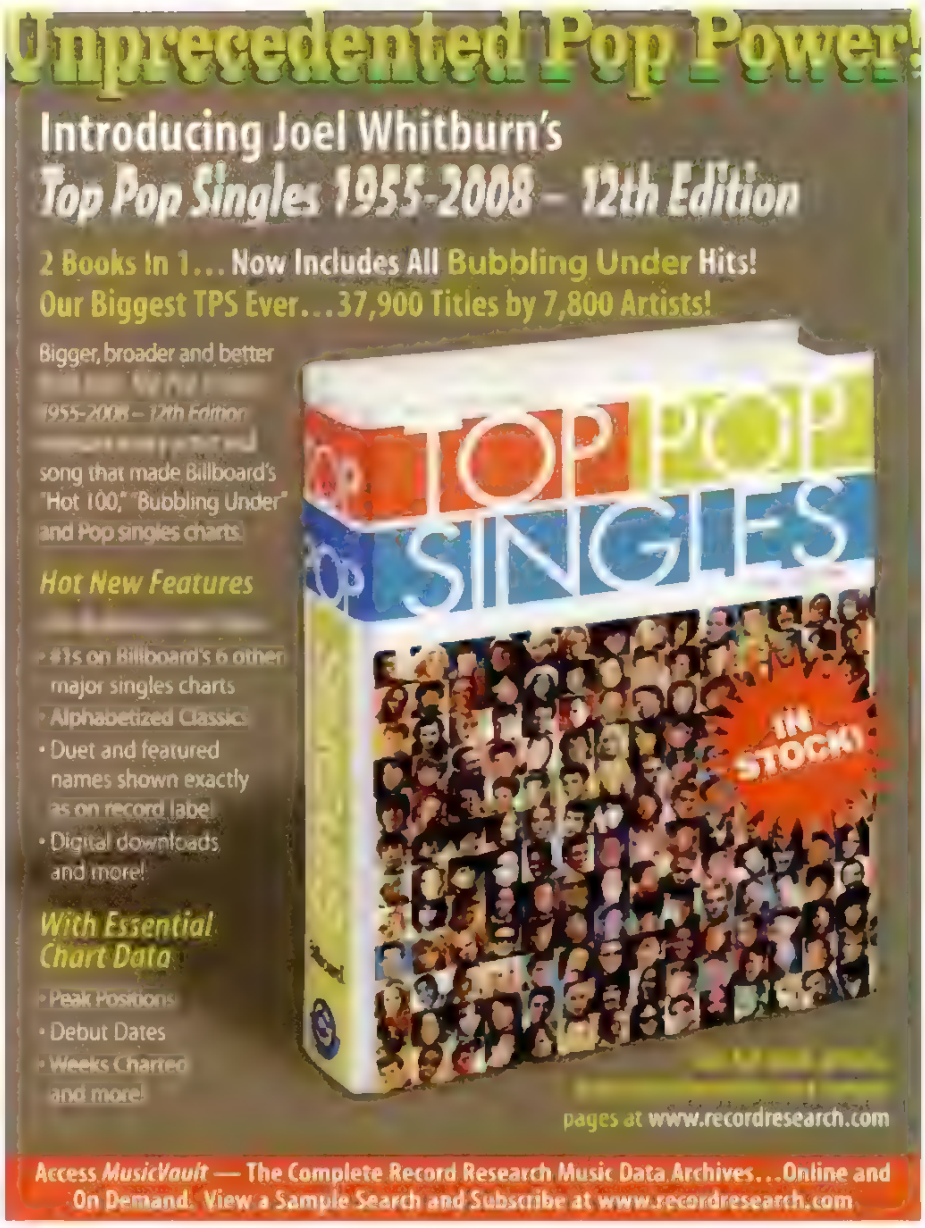
However, performers' right societies like [international group] SCAPR and [Pan-European group] AEPO-ARTIS have expressed their intention not to sign contracts with VOIS until they develop a consolidated position. We are concerned about a certain dialogue taking place under the table—you're rather used to seeing those remnants of the old way of thinking in the [Commonwealth of Independent States], but I cannot say we expected that from our European counterparts.

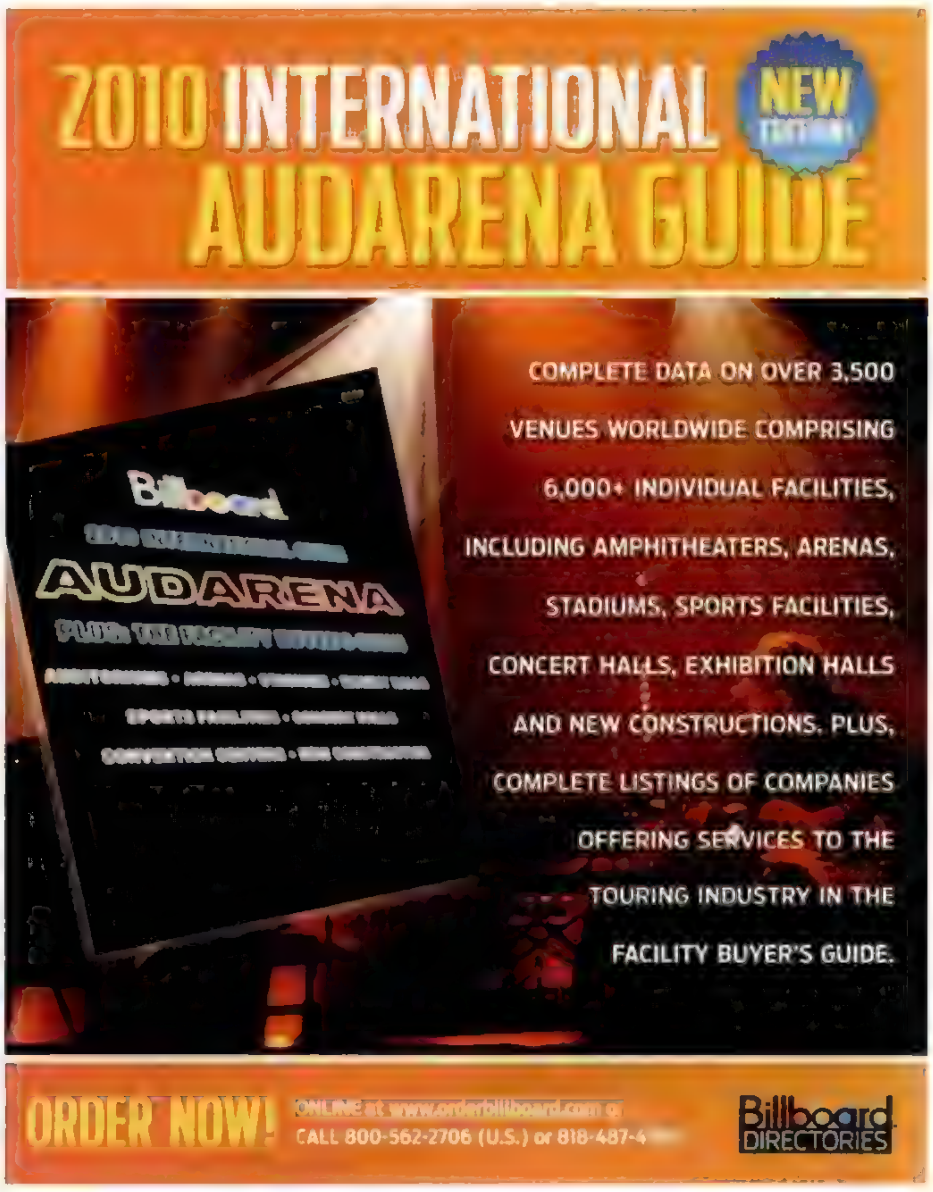
Under VOIS, will international labels see increased collections for neighboring rights?

There will be a major increase, [although] until the end of the year we will be in the so-called startup phase, fine-tuning our collection system, because now we can collect for all rights holders.

My forecast is that we will at least double the current figures [during 2010]—and that would be the worst-case scenario. ••••

Ilya Buts is head of editorial for Billboard's Russian edition.



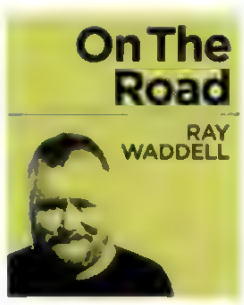


Tell Your Friends

Ticketfly Uses Social Media To Get The Word Out About Purchases

Technology has lowered the barriers to entry to the ticketing market. At the same time, social media has emerged as a key influencer. These two paths converge with the launch of Ticketfly, which aims to be a ticketer, marketer and digital ticketing facilitator, while building fan communities around the ticket-buying experience.

Ticketfly's founding partners/co-CEOs **Dan Teree** and **Andrew Dreskin**—veteran execs of pioneering Internet ticketing company Ticketweb, which Ticketmaster acquired in 2000—are getting traction out of the gate with such clients as the 9:30 Club in Washington, D.C.; Knitting Factory venues; and the recently signed Troubadour in West Hollywood. And Ticketfly just raised a fresh round of capital.



In launching Ticketfly six months ago, Teree and Dreskin think they've built a better mousetrap, at least when it comes to online opportunities. "It seemed to us that ticketing software hadn't changed all the much for the past decade," Dreskin says. "You're looking for a system that does inventory management, doesn't oversell, you get a check on time. There are plenty of those that do that. But promoters seem keen on the next generation of ticketing technology, which will allow them to maximize revenue and have more efficient pricing."

While Ticketfly is building technologies to deal with such issues as yield management and dynamic pricing, marketing is now a key focus. In many cases, when the Ticketfly guys think marketing, they're thinking social media and the opportunity for venues and promoters to leverage the ticket buyer as a sales or marketing channel.

A good example of this is how Ticketfly uses Facebook to reach its growing user base, particularly in the key 20-35 demo. Ticketfly's strategies start with such basic initiatives as rewarding Facebook users who share concert experiences with friends.

"Ticketfly is very focused on creating reward programs that excite and stimulate fans to tell their friends about what's going on in their music lives, rewarding them with free tickets, meet the band, VIP packages, things like that," Teree says.

"If you think about a kid buying a ticket and sending it to his [Facebook] wall, and all of his friends seeing that ticket having the ability to buy a ticket," Dreskin adds, "then the kid can generate points, and for every one of those folks who buys a ticket and sends it to their wall, you think about the magnitude of the exponential opportunity there for the promoters."

Ticketfly also helps venues and promoters coordinate their various digital marketing efforts.

"The way the ticketing world works today is you have silos that don't really speak to each other, and it creates inefficiencies," Dreskin says. "If I'm a promoter and I have **the White Stripes** or whatever band coming, and when I confirm that act I have to build it into my ticketing software, I have to have it built on my Web site, my e-mail newsletter, Facebook, MySpace, Twitter. What we've done is develop an integrated solution where it's a single data entry and it updates down the line."

Ticketing clubs and small venues are one thing, but the game changes dramatically when it's a major tour at a large venue with a hot on-sale. This is where the scale and experience of a Ticketmaster comes into play. Live Nation launched an in-house ticketing company this year and attracted attention when a massive **Phish** tour on-sale melted down the system (Billboard.biz, Feb. 4).

Dreskin says Ticketfly isn't ready for a huge stadium show—yet. "The way technology has advanced has made it significantly more possible for young, technology-heavy companies like ours to handle big demand," he says. "One thing we set out to do when we started the company was architect the system in a way that allows us to be highly scaleable and handle big demand. What only Ticketmaster could do 15 years ago with the big iron is just not the case anymore. While we're not ready for the big stadium on-sale today, there's no reason why we won't be in 12 months or so."

Does Ticketfly's rapid growth support Ticketmaster and Live Nation's contention that their merger won't prevent other ticketing companies from flourishing?

"That's certainly crossed our mind," Dreskin says. "We've been selling tickets for like six months, and we've already signed up 10-20 of the best club-sized venues and promoters in the U.S. We don't see any reason why we can't move upstream and handle larger facilities, promoters and events. There's certainly no shortage of competitors, but we're feeling optimistic for sure." ••••



Being social: Ticketfly's home page (top); client venue the Troubadour in West Hollywood.

biz For 24/7 touring news and analysis, see **billboard.biz/touring**.

BOXSCORE Concert Grosses

	GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
1	$4,053,770	BRITNEY SPEARS, DJ HAVANA BROWN Brisbane Entertainment Centre, Brisbane, Australia, Nov. 22, 24-25	29,457	Dainty Consolidated Entertainment
2	$3,221,147	CHER The Colosseum at Caesars Palace, Las Vegas, Nov. 19, 21-22, 24-25, 28-29	23,432	Concerts West/AEG Live
3	$2,682,390	FLEETWOOD MAC O2, Dublin, Oct. 24-25	16,026	MCD
4	$2,002,982	MILEY CYRUS, METRO STATION Nassau Coliseum, Uniondale, N.Y., Nov. 18-19	29,277	AEG Live
5	$1,751,409	SANTANA The Joint, Hard Rock Hotel, Las Vegas, Nov. 11, 13-15, 18, 20-22	18,368	AEG Live
6	$1,194,745	AVENTURA Allstate Arena, Rosemont, Ill., Nov. 20	14,758	Cardenas Marketing Network, VIVA Entertainment
7	$1,182,082	MILEY CYRUS, METRO STATION Greensboro Coliseum, Greensboro, N.C., Nov. 22	17,597 sellout	AEG Live
8	$1,072,833	MILEY CYRUS, METRO STATION Quicken Loans Arena, Cleveland, Nov. 15	15,774	AEG Live
9	$1,018,200	MILEY CYRUS, METRO STATION Conseco Fieldhouse, Indianapolis, Nov. 16	14,920	AEG Live
10	$1,000,448	MILEY CYRUS, METRO STATION XL Center, Hartford, Conn., Nov. 12	13,824	AEG Live
11	$891,736	GREEN DAY O2, Dublin, Oct. 21	12,592	MCD
12	$754,525	AVENTURA Mark Etess Arena, Atlantic City, N.J., Nov. 27, 29	8,907	Cardenas Marketing Network
13	$670,856	MUSE Oslo Spektrum, Oslo, Oct. 25	8,294	Live Nation International
14	$669,092	AVENTURA Arena at Gwinnett Center, Duluth, Ga., Nov. 25	9,055	Cardenas Marketing Network
15	$666,503	RASCAL FLATTS, DARIUS RUCKER Rexall Place, Edmonton, Alberta, Oct. 26	9,121	Live Nation
16	$653,958	AC/DC, THE ANSWER Toyota Center, Houston, Nov. 8	11,115	Live Nation
17	$639,437	RASCAL FLATTS, DARIUS RUCKER Save Mart Center, Fresno, Calif., Oct. 15	10,879	Live Nation
18	$631,879	TRANS-SIBERIAN ORCHESTRA Resch Center, Green Bay, Wis., Nov. 8	13,283	Live Nation, in-house
19	$631,222	SARAH BRIGHTMAN Auditorio Nacional, Mexico City, Oct. 5	9,565	Super Publicidad
20	$630,360	DANE COOK, ROBERT KELLY Sullivan Arena, Anchorage, Alaska, Oct. 22	8,280	Goldenvoice/AEG Live
21	$629,975	TIËSTO Hammerstein Ballroom, New York, Sept. 24-26	11,001	Live Nation, Area Event
22	$628,062	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA American Airlines Center, Dallas, Sept. 25	13,794	The Messina Group/AEG Live
23	$625,265	KISS, BUCKCHERRY Quicken Loans Arena, Cleveland, Sept. 28	8,903 sellout	Concerts West/AEG Live
24	$623,975	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Target Center, Minneapolis, Oct. 11	13,563	The Messina Group/AEG Live
25	$620,538	MARCO ANTONIO SOLÍS, PEPE AGUILAR HP Pavilion, San Jose, Calif., Oct. 17	9,279	Live Nation, Alvarez & Garner
26	$617,234	RASCAL FLATTS, DARIUS RUCKER Tacoma Dome, Tacoma, Wash., Oct. 29	11,080 sellout	Live Nation
27	$616,427	BLINK-182, WEEZER, TAKING BACK SUNDAY, CHESTER FRENCH Shoreline Amphitheatre, Mountain View, Calif., Sept. 13	22,791	Live Nation
28	$611,326	VICENTE FERNÁNDEZ, SHAILA DURCAL Arena at Gwinnett Center, Duluth, Ga., Oct. 16	6,445 8,573	Ralph Hauser Promotions, VIVA Entertainm
29	$611,106	P!NK, THE TING TINGS TD Garden, Boston, Oct. 2	13,922 sellout	Concerts West/AEG Live
30	$610,818	BRITNEY SPEARS CenturyTel Center, Bossier City, La., Sept. 19	10,240 sellout	Concerts West/AEG Live
31	$608,300	BRITNEY SPEARS, JORDIN SPARKS San Diego Sports Arena, San Diego, Sept. 24	11,845	Concerts West/AEG Live
32	$608,177	ATRÉVETE A SOÑAR Auditorio Nacional, Mexico City, Oct. 11	19,185	OCESA/CIE-Mexico
33	$607,022	TRANS-SIBERIAN ORCHESTRA Ervin J. Nutter Center, Dayton, Ohio, Nov. 7	15,021	Live Nation
34	$606,500	KINGS OF LEON, WHITE LIES Philips Arena, Atlanta, Oct. 9	16,047	Live Nation, in-house
35	$604,111	JAMIE FOXX Nokia Theatre L.A. Live, Los Angeles, Oct. 16-17	10,780 13,764 two shows	Goldenvoice/AEG Live

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LET THE BEAUTIFUL RIDE BEGIN!

BOC AND YOUR FRIENDS AT LIVE NATION

BY LOUIS HAU

PRESIDENT/ CEO, CAPITOL RECORDS NASHVILLE

Mike Dungan

The Capitol Nashville chief talks about country music's recent commercial revival—and reveals what was on Darius Rucker's demo tapes.



It's been a surprisingly robust 2009 for country music—even for artists who aren't named Taylor Swift.

Country album sales in the United States totaled 38.7 million units through the week ending Nov. 29, down only 2.6% from the same period last year, while overall album sales have plunged 13.4%, according to Nielsen SoundScan.

Swift's ascent to pop stardom has helped draw new fans to country. Country's broadening appeal is also evident at Capitol Records Nashville. The label's roster illustrates how country music has become the big-tent genre that rock used to be, with hitmakers as stylistically diverse as Keith Urban, Trace Adkins, Hootie & the Blowfish frontman Darius Rucker, Dierks Bentley and Lady Antebellum.

Playing a leading role in building this roster has been Capitol Nashville president/CEO Mike Dungan. The industry vet has headed the label since 2000, when it was primarily known as the home of Garth Brooks, the superstar who led country to the promised land of the commercial mainstream. Brooks' success as a crossover star still provides a template for country artists with broad pop appeal, including Urban and Lady A.

Dungan previously spent eight years at Arista Nashville, where he ultimately rose to senior VP/GM. He is a former president of the board of the Country Music Assn. and remains a CMA director. In an interview with Billboard, Dungan talks about how country music and his label have been adapting to changes in the market.

Overall, U.S. album sales are down about 13%, but country sales are down only 2.6%. What accounts for this strong performance?

We definitely have a new class of stars and they're delivering more than their fair share down to the bottom line. It's led by Taylor Swift of course, but we're getting our share as well, with Lady Antebellum and Darius Rucker, if we can call him a new star. He's just won a CMA best new artist award, so I guess he's new.

Do you think this sales revival has legs?

I do. I think a younger generation is discovering this music. Looking back, we've excelled when our pop counterparts aren't delivering the message as well as they could be. In the '90s it was driven by this magnanimous personality, Garth Brooks. When people looked at what he was doing, they leaned over here and checked out the rest—and loved what they were hearing. I think we're going through the same experience this year, led by a lot of people—Rascal Flatts, Keith Urban, artists like that, but at the top of the list is Taylor Swift. We have first-time fans coming out to shows. They're excited. This is a whole new world for them.

The last several years had been a tough time for recorded-music sales, and country in particular. What happened on the way down?

It's a combination of things. A lot of it involves radio listening habits. When our pop counterparts are performing well and the artists are delivering music that's interesting and compelling, then it tends to draw people back to the pop stations as a primary listening source. Also, some has been self-inflicted—anytime the industry has success, it tends to copy itself—although we [at Capitol] try not to. And that makes for complacency. I think that's where the pop field is at right now. There's a lot of sameness out there.

Country music remains dependent on CD sales. What is the genre doing to cope with the closing of music retailers and shrinking floor space at big-box stores?

It's definitely alarming. If we were making straight-down-the-middle, old-style country music, I'd be freaking out. But in the last nine years at this label, we've made our way in the world by engaging artists with a younger appeal, ones that are challenging the status quo creatively. We sell a lot more records to a younger audience than people would think in country music, so it's less alarming to us because we have an audience that's more engaged in the digital world.

What does the genre need to do overall to elevate digital sales to the level of the broader music market?

Every Christmas helps. Kids come home from college or wherever, and they've given their parents this digital device, an iPod, and then they show them how it works. It opens their eyes to a new world. Look at Lady Antebellum's single sales: "Need You Now" was No. 1 on the overall iTunes chart. They were absolutely astronomical sales.

What digital or social media platforms have been effective for you?

We take a run at all of them. And obviously not all of them work, but we're aggressive on that front, as are our artists. Lady Antebellum is a great example of a shift in country music. When you sign a younger artist, because of their generation—that social osmosis—they're already engaged in the digital world. They're already making their own videos and putting them up on every social network possible, long before they have a record deal. They're building a fan base on their own, long before having a record deal. When you engage with younger artists, that's what you get.

Are there any challenges in promoting acts as different as Trace Adkins and Lady Antebellum?

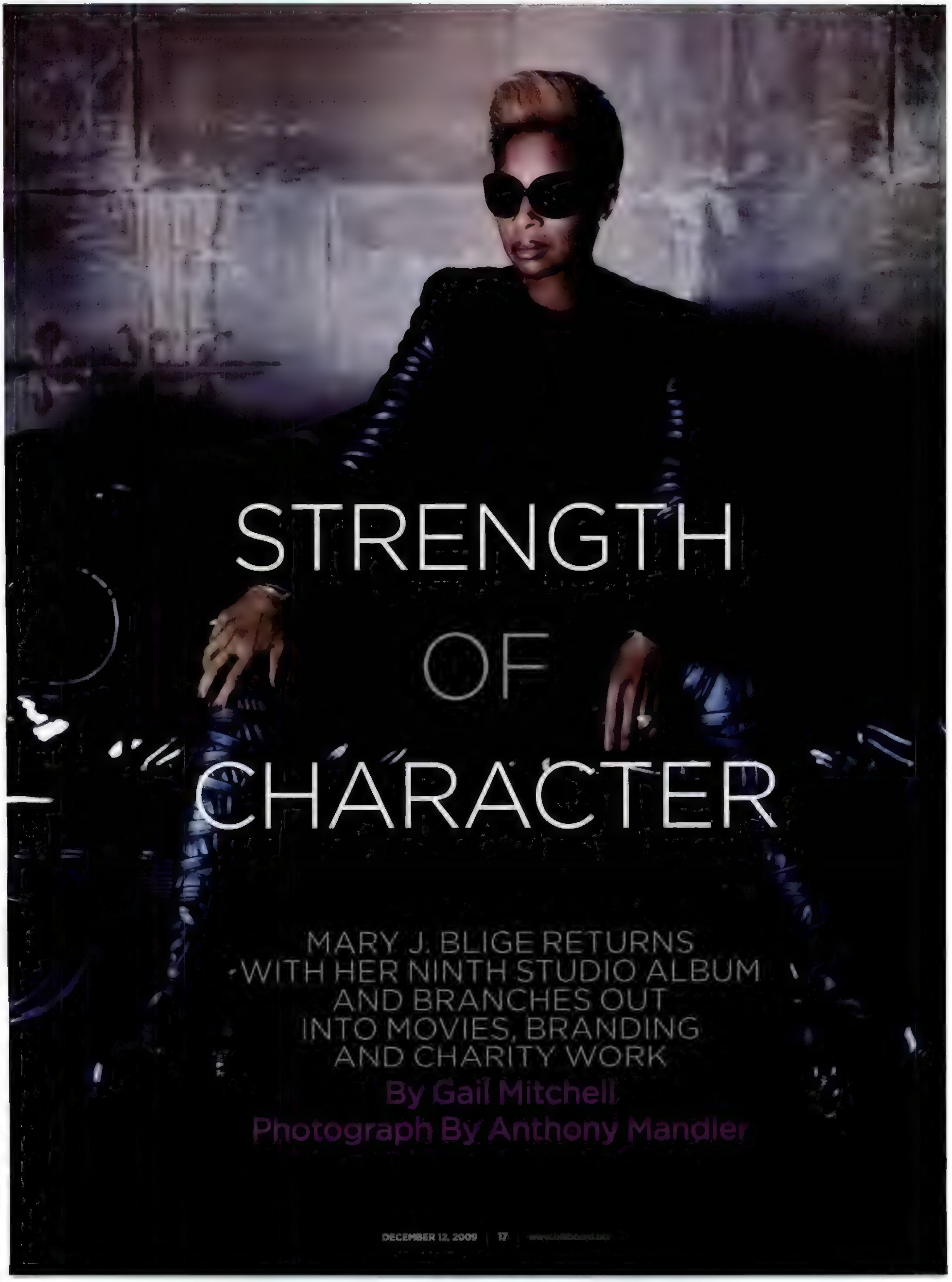
The challenge is getting through the gatekeepers anytime you put something in front of them that's slightly different. There was a great deal of skepticism about Darius. It wasn't that he was a black man, but because he was the lead singer in a band that was so big, it was almost a joke. The comments I got from program directors were that "it's going to take the greatest song in the world for me to play a Darius Rucker record on a country radio station." But the minute we went out with Darius and visited them, they converted immediately. And now, I dare say he feels like a staple in the format.

I was never a Hootie fan, but I recognized that this guy had a very unique voice, and every time I'd see that band on television, he felt like a country singer to me. And it's funny because the stuff that he brought to the table—a lot of them were on cassettes—[was] very, very country, too country for our radio format, so we had to adjust to each other. About half the songs were Texas two-step shuffles—I told him that George Strait can't even get those played. The other half were Vern Gosdin-style, "tear in your beer" ballads. They're all great. He jokes with me that one of these days he's going to make a record of nothing but that stuff.

The CMA will be conducting a consumer research study for the second year in a row. Is there anything in particular that it's hoping to learn from its next study?

We're driving down into a younger audience and seeing what their lifestyle patterns are. We've learned a tremendous amount from [Arbitron's] Portable People Meter in major markets. We're finding out that people don't listen to country radio as long as they said they did under the diary system. But we're finding that a lot more people than we'd ever dreamed of listen to us on a regular basis. People are pushing buttons on the radio like crazy, and country is definitely in their mix. ••••

> "Lady Antebellum is a great example of a shift in country music. When you sign a younger artist . . . they're already engaged in the digital world."



STRENGTH OF CHARACTER

MARY J. BLIGE RETURNS WITH HER NINTH STUDIO ALBUM AND BRANCHES OUT INTO MOVIES, BRANDING AND CHARITY WORK

By Gail Mitchell

Photograph By Anthony Mandler

On the chorus of her latest single, "I Am," Mary J. Blige sings in her riveting voice, "Ain't nobody gonna touch you better . . . more than I am." Since breaking through with her first R&B charting single and first No. 1 in 1992, "You Remind Me," no one has touched fans' inner emotions quite like Blige. ¶ Nearly 20 years later, that emotional connection shows no signs of fraying. The nine-time Grammy Award-winning singer/songwriter—who has earned such sobriquets along the way as "the Queen of Hip-Hop Soul" and "the Empress of Soul"—returns Dec. 21 with her ninth studio album, "Stronger" (Matriarch/Geffen/Interscope). Produced and co-written by Stargate, "I Am" debuted at No. 46 on Billboard's Hot R&B/Hip-Hop Songs chart. Not only was the bow the singer's best start since 2007, it marked her 17th top 50 debut as a lead artist—the most by a female—and her 59th appearance overall among women, second only to the Queen of Soul herself, Aretha Franklin (99). ¶ "You never want to say the words 'It's a perfect song,' " Interscope marketing chief Steve Berman says about the single, which is No. 39 this week on Hot R&B/Hip-Hop Songs. "But I believe this song is as close as you get. Given the positive response it's received thus far, once it fully penetrates, we will have a great long run with it." ¶ In addition to Stargate, Blige enlisted the production and songwriting talent of Ryan Leslie, Polow Da Don, the Runners, Ne-Yo, Akon, Bryan-Michael Cox, Rodney Jerkins, the Stereotypes, D'Mile and Geffen chairman Ron Fair. Guests on the set include Trey Songz, Drake (the previously released track "The One") and T.I. Appearing as a bonus song on the album is the title track, a previously issued single from the "More Than a Game" soundtrack. ¶ Universal Motown singer/songwriter/producer Leslie calls working with Blige for the first time "one of the most inspiring and magical experiences in my career. She's a writer with her own perspective—'This is what the music sounds like and what it's saying to me'—who is just as comfortable knocking a verse out as she is knocking out her vocal in the booth."

On the heels of performing "I Am" at the Nov. 22 American Music Awards, Blige is gearing up for a series of performances. Following her Nov. 24 appearance on "Lopez Tonight" and a Nov. 30 stop on "The Oprah Winfrey Show," fans will be able to catch Blige on "The Jay Leno Show" (Dec. 17), "Jimmy Kimmel Live!" (Dec. 18), the "Christmas in Washington" special with President Barack Obama and first lady Michelle Obama (Dec. 20), "Today" (Dec. 22) and "The View" (Dec. 23). On the retail front, Blige taped an episode for Wal-Mart's Soundstage promotion.

Blige the artist is also busy ramping up her evolution into Blige the entrepreneur. Her Matriarch Records recently released the original motion picture soundtrack to the critically acclaimed Lee Daniels film, "Precious." In addition to co-writing a song specifically commissioned for the soundtrack with Raphael Saadiq, the moving "I Can See in Color," Blige doubled as executive producer on the set, which features previously recorded tracks by Jean Carn, Queen Latifah and Labelle.

In the meantime, Blige and her manager and husband, Kendu Isaacs, are launching Matriarch Entertainment to develop TV and film projects. In that realm, Blige will work in tandem with William Morris Endeavor (WME), with whom the singer has signed for representation. Blige's previous acting roles include "The Ghost Whisperer," "Entourage" and, most recently, Tyler Perry's "I Can Do Bad All by Myself."

Two Blige product lines are rolling out in the coming year: her Melodies line of sunglasses in association with Geffen/Interscope and the My Life fragrance through her partnership in the Brooklyn-based natural beauty products company Carol's Daughter. But beyond music and her burgeoning roles as a businesswoman and actress/producer, it's Blige's work with FFAWN (the Foundation for the Advancement of Women Now) and the recent opening of the first Mary J. Blige Center for Women in her hometown of Yonkers, N.Y., that really stokes her fiery passion.

What was your mind-set when you began workin on "Stronger"?
I always say that whatever doesn't kill you makes you stronger. honestly believe that. And I'm the type of celebrity who can't n talk about the trials I've been through. No matter how successf you become, you always end up finding out there's something i you that needs to be purged. You hit a valley, another trial. It hur so bad that you have to go through something like this again.

But people are people, and you will have to go through thing as long as you live on planet Earth. When you go through thes situations, it's what you learn about yourself that gets you o of them as well as the responsibility you take about that parti ular lesson. And once you come out of that, you're definitely stronger individual than you were before. The strength in th is learning how to forgive and move on. That's a serious lesso As is learning how to love yourself even more to another leve where you don't expect or need anybody to make you feel goo about yourself. That's why I named the album "Stronger." That what I had to learn from this trial I was in, another self-love tria

Was there anything in particular that set this trial in motio
I don't want to go into any details about that. But I do have da when I'll run around like my life is over. And what makes m happy is when I can come out of those situations feeling lik I've learned something.

How would you describe your evolution as singer/songwriter from 1992 until now?
Each and every time, I gain more wisdom about speaking fro every place I learn from. There's really no difference. It's ju me continuing to grow.

Speaking of which, fans may be surprised that you're o of the guests on classical artist Andrea Bocelli's holid album. How did that come about?
He requested me [laughs]. I knew his voice was amazing s said, "Yes, absolutely."

Since you've logged your first soundtrack under yo label, what other projects can we expect from Matriarc
LaNeah [Menzies, who shares a writing credit on "I Can See Color" and on Kanye West's "Love Lockdown"] has joined t Matriarch roster, with her debut album slated for spring 201 Other than that, we're trying to wrap up a few deals with se eral more artists. I don't want to share too much about that un everything is signed.

How did you become associated with Carol's Daughte
[Brand marketing executive] Steve Stoute, who's been a friend


Sweet charity: MARY J. BLIGE and STEVE STOUTE (center) c... ribbon at the ... the Mary ... for Wom...

MADE IN THE SHADE

BLIGE UNVEILS DETAILS OF HER SUNGLASSES LINE AND NINA SIMONE MOVIE PROJECT

Mary J. Blige fans will be able to rock the singer/songwriter's distinctive style when her Melody line of sunglasses rolls out in the spring. The Blige-designed line is a partnership between the Geffen/Interscope artist and her label, headed by chairman Jimmy Iovine.

The Blige/Interscope brand pairing is reminiscent of Iovine's other high-profile partnership: Beats by Dre with Interscope artist/producer Dr. Dre. That audio company's product line includes the Beats by Dre headphones and Lady Gaga's Heartbeats earbuds.

"This isn't about getting a product and sticking someone's name on it," Iovine says. "It's about coming up with something unique that fits the artist—and there aren't that many great, unique ideas. These glasses were completely designed from the ground up with Mary and [Blige's husband and manager, Kendu Isaacs]. And now we'll be working together to market and distribute the glasses. Mary is a great canvas; the three of us plan to execute more ideas together."

One idea is already in motion. Iovine will collaborate with Blige and Isaacs on a biographical fil they're developing under their M triarch Entertainment banner abo legendary singer Nina Simone. Bli earned her first credit as a soun track executive producer for h work on the soundtrack to t movie "Precious." She also co-wro and co-produced an original so for the Lee Daniels/Lionsgate fil "I Can See in Color."

"It's pretty amazing what s does with the song vocally," Lion gate president of music Jay Fair says. "Having worked with Ma now on the 'More Than a Gam soundtrack and Tyler Perry's 'I C Do Bad by Myself,' we'd love the o portunity to work with her on futu material."

Copyrighted



Take me as I am: MARY J. BLIGE performs at the 2009 American Music Awards.

ine in the music business for as long as I can remember, asked e what I thought about Carol's Daughter products. I'd already llen in love with the product before that; it was so good. But I'd en searching for the product ever since and could never find it any stores. So when Steve mentioned it to me a couple of years go, I said it was definitely something I'd love to be involved with. o he took what I said to the Carol's Daughter folks and the rest history. I'm now a co-owner of the company, along with Will mith, Jada Pinkett and Jay-Z, as well as its spokesperson.

I also have a perfume line coming out next year under Carol's aughter called My Life. I did all the work, smelling different ents every single day. I put in a lot of time to make this perfume ork because I wanted it to smell like when people compliment e and ask, "What are you wearing, Mary?" So I made a version what it is I wear, trying to figure out what it was that got to them.

o My Life is a combination of what scents?

n basically a flower girl. So it has flowery scents with just a little musk and a tiny bit of wood.

In a separate venture, you also have the Melodies sunglass line coming out.

I don't know if you watched me sing the national anthem on the World Series with the Yankees. But the glasses I wore and then took off are from the Melodies line. I had to put them on display [laughs]. I designed those myself along with the eyeglass designing company [SpyOptics]. It's my version of what I wear. I have a lot of sunglasses that I'm fond of, so I took my favorite pairs and said, "Let's try to figure out something from these." And they figured it out.

Describe what it felt like to open the first Mary J. Blige Center for Women.

Opening that center is one of my greatest achievements because it's something I've always wanted to do for other women. It's part of the charitable organization I co-founded with Steve Stoute in 2008, Foundation for the Advancement of Women Now. Our initiative is to educate, encourage and empower women. Yonkers is where I grew up and saw women destroyed, both physically and mentally. So this center is beautiful for me because maybe those women's children or their children's children can go there and get help. I'm hoping to see FFAWN and Mary J. Blige Centers all over the world. Outside of music, that's probably the one thing to which I will devote a lot of my time.

During the recent Hollywood Reporter/Billboard Film & TV Conference, you mentioned your ongoing wish to do a biopic about Nina Simone. Is that any closer to happening? What other film and TV projects are you developing?

Yes. WME, [TV/film writer/producer] Cynthia Mort and I are now moving forward on "The Nina Simone Story." It's been a long time coming.

We're also working on a film, which the Lifetime Network just picked up. It's about Betty Shabazz, Malcolm X's wife, and Coretta Scott King, Dr. Martin Luther King's wife, and the lives they led being the women behind such important men. It's really deep: Their lives are different but both women also go through the same things at the same time. I don't want to give away too many details about it, but it's going to be an important film.

So you're eyeing more acting projects?

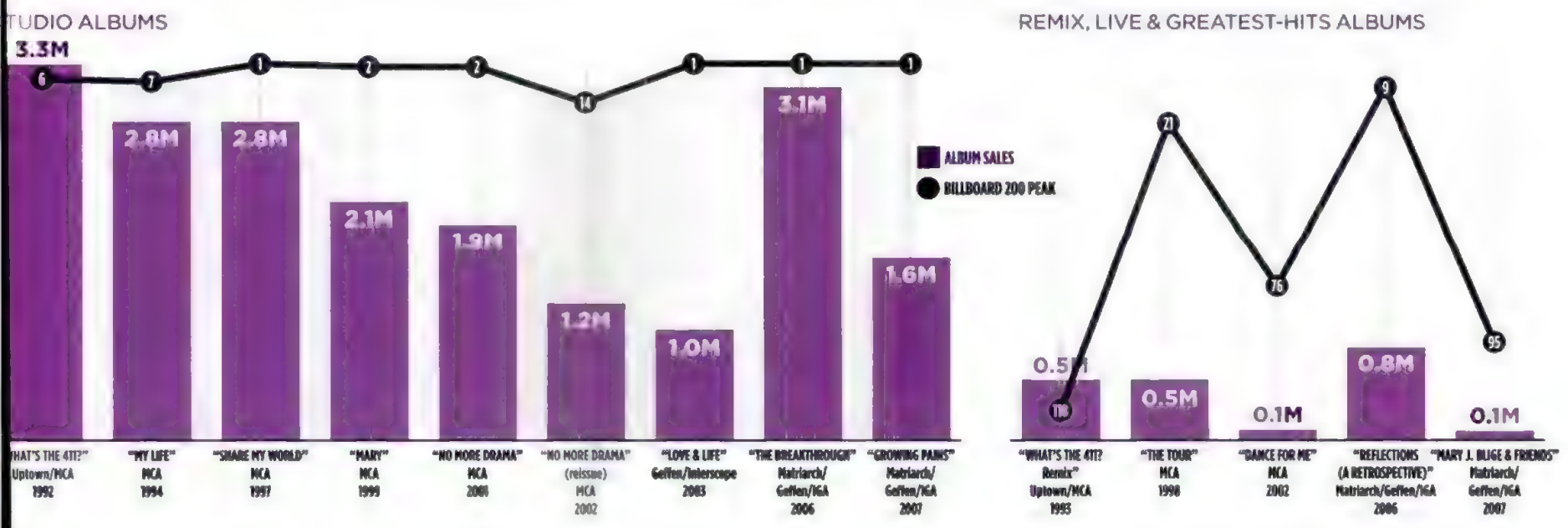
Working with Cara Lewis and Randy Michelle at WME has been a blessing because they really go out for you and do what they say they're going to do. I have scripts now that they're sending over. There aren't a lot of great parts out there, so they're trying to pick the best material for me. I'm waiting patiently, but you will definitely see me in more films.

After almost 20 years in music, what continues to drive you?

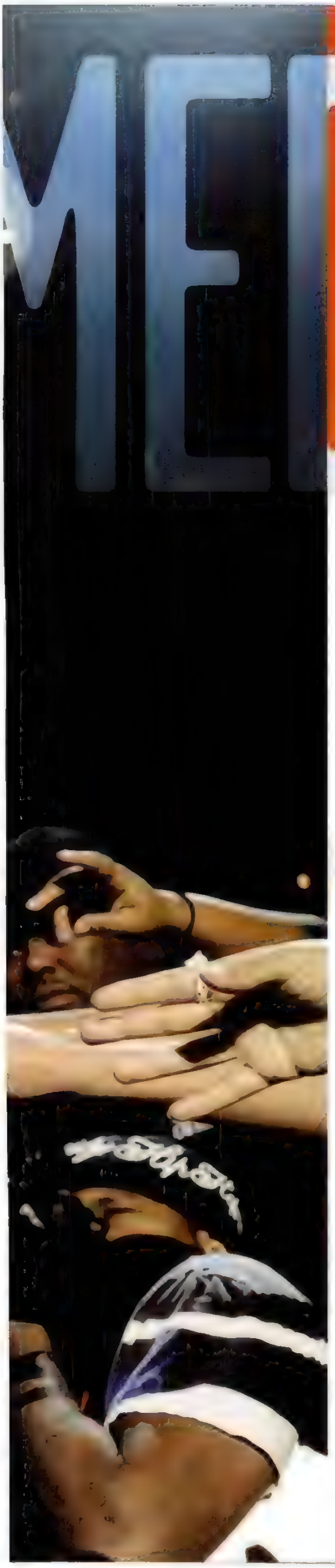
Honestly, it goes back to my fans. I have a responsibility to them and they let me know that it's a responsibility. I read things all the time from them like, "Please keep doing what you doing." Or "I'm listening to 'Growing Pains' right now and it's getting me through my day." It's just the things people say that connect me with their lives . . . that keeps me going.

All this could be gone today or tomorrow if I were to act like I did it all by myself. It's God first and then my fans. They help me do what I'm doing; they're the reason why I am where I am. And I always acknowledge them in that. I've never been the type of person to become full of myself. I've never known how to do that because when we were growing up, if you even showed out a little, someone would try to take you out. So I guess the balance in that is what it taught me: to stay humble and not count all your chickens before they hatch. To just stay on a level where people can relate to you and you can relate to them. ••••

HAIL MARY BLIGE HAS CHARTED ON THE BILLBOARD 200 WITH STUDIO ALBUMS AND OTHER SETS




TRANSFOR



Jive Records Stars R. Kelly And Britney Spears Have Survived PR Nightmares. Can Chris Brown's Publicity Campaign Take Him Back To The Top?

By Mariel Concepcion

Nov. 18 was a typical Hollywood night—the breeze calmly whispered around the congested traffic on the streets.

But on this particular evening, one element of the atmosphere couldn't be forecast. The night marked the return of R&B wunderkind Chris Brown to a California stage for the first time since his February domestic violence dispute with ex-girlfriend Rihanna.

It's a turning point for Brown, the indisputably talented singer and dancer who built a legion of young female fans with his quick smile and catchy music. How Brown and his team at Jive Records—who declined to comment for this story—handle the buildup to the release of his new album, "Grafitti," due Dec. 8, could determine whether he regains the chart clout he held before the incident, or if the grave situation derails a promising career.

Those with experience in crisis public relations—the branch of marketing that by definition requires reactive instead of proactive messaging on a quick deadline—say Brown and Jive have made smart moves since the 20-year-old plead guilty to assault in June, and that careful strategic groundwork could mean a comeback for the singer.

Levick Strategic Communications senior VP Gene Grabowski—who's worked with other celebrities in crisis, including baseball's Roger Clemens—says Brown and his team have taken the necessary steps for a reinvention of Brown's image. "Chris has done three things well, which anyone in his case should do," Grabowski says. "One, he apologized. Two, he's taking the necessary steps to see that it doesn't happen again through counseling and therapy. Usually when you seek the help of others, people empathize with you. Three, he's helping others by giving back to charities."

So far, sales are promising. The new album's first single, "I Can Transform Ya" featuring producer Swizz Beatz and Lil Wayne, reached No. 12 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 23 on the Billboard Hot 100, with 240,000 downloads to date, according to Nielsen SoundScan. The second single, "Crawl," isn't yet available digitally.

STAGE SUPPORT

Brown's performance at the Avalon was the third stop as part his Fan Appreciation tour, an intimate performance for those who supported him during a "tough year," as Brown himself puts it. After the guilty plea, Brown was sentenced to five years' probation and more than 1,400 hours of community service. A portion of the proceeds from the concert will go to the Jenesee Center, which aids domestic violence victims, and Best Buddies International, which helps children and adults with developmental disabilities.

Brown's initial return to the stage in October wasn't without controversy. When he headlined New York radio station WWPR's Powerhouse concert, the station wound up giving away two-for-one tickets to the event. (The venue and/or promoters have yet to report the event's attendance to Billboard Boxscore, and WWPR declined to comment.)

But things looked brighter at the Hollywood stop. The line outside the Avalon extended down the block and wrapped around the corner. People of all ages and ethnicities, including parents who accompanied their underage daughters—some carrying homemade signs that read, "I Love You, Chris"—anxiously awaited the show's start and the Virginia entertainer to hit the stage.

"This tour is a trial balloon for Chris Brown and Jive Records," Grabowski says. "They are doing it in modest-sized venues so the crowds don't look small and so that it looks successful. He's donating the proceeds to two charities, which is smart. The wild card is how well he handles things moving forward. If he handles with grace and humility, he has a good chance of revitalizing his career. Social standards have changed over time and people are conditioned to forgive more easily than in the days of Ike and Tina Turner."

Another notable strategy that Brown's team is adopting that is smart but can be extremely risky, Grabowski notes, is that Brown is "attempting to ride Rihanna's publicity wave. Every time she makes an announcement, he makes one shortly after. She is popular now because she was victimized, but obviously when you talk about her, you think of him, so he is trying to benefit from her publicity."

But all the chess moves in the crisis management PR playbook run the risk of going awry. Adam Kluger, a PR specialist and founder/owner of executive and lifestyle branding company Adam Kluger PR, says that while Jive Records has a track record for saving the careers of troubled artists, like Britney Spears and R. Kelly (see story, page 22), Brown's case may be a bit tricky. "In some genres it gives you street credibility if you are involved in a shooting or if you serve jail time. But for Chris Brown, it goes against his musical personality," he says. "It's difficult to cast yourself as a love figure if you're beating up on those you claim to love."

Grabowski agrees. "R. Kelly won his case and was found not guilty on like 14 counts, which is very helpful. Plus, most of Chris Brown's fan base were girls, I believe, and most women aren't affected close to the heart when it comes to underage sex as opposed to domestic violence," he says.

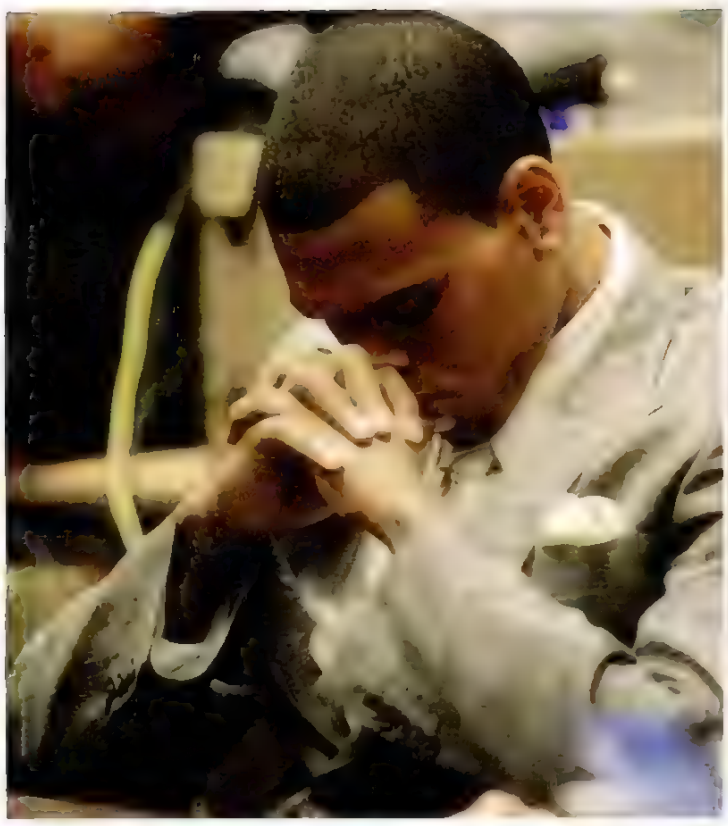
There are two strategic factors that weigh against Brown as he starts promotion of "Grafitti": one is the immediacy of the incident, and the other is the fame of the victim.

Ebro Darden, PD of WQHT New York—the station that gave Brown his first radio interview after the ordeal took place—says that unlike Brown, Kelly's trial dragged to the point where some—maybe even most—had forgotten about the charges against him. "R. Kelly's controversy was extended because the trial dragged on for years, and during that time, he still managed to get tons of airplay and sell tons of albums."

Brown has no such leeway, as every follow-up court appearance after his plea deal continues to be reported by celebrity news outlet TMZ.

Kluger adds that it didn't help Brown's case that Rihanna is a celebrated artist, while the woman involved in the Kelly allegations was unknown. "[Rihanna] has her own fan base just like Jon and Kate and Brangelina and Jennifer Aniston," he says. "If there's an unknown involved, it just doesn't have the same allure."

PHOTOGRAPH BY JASON KEMPIN/GETTY IMAGES





Say goodbye . . . and hello: **CHRIS BROWN** during a June 22 hearing at Los Angeles County Superior Court after pleading guilty to one count of felony assault on Rihanna. (left); Brown and the Chris Brown All-Stars play against the DJ Webstar All-Stars in the Entertainer's Basketball Classic July 27 at Harlem's Rucker Park; Brown poses with NYPD officers before the basketball game.



SECOND CHANCES

Although Brown hasn't granted many interviews since the incident, there may be a strategic reason for his reticence.

Grabowski feels Brown could've used more practice before his public apology, which included an online video released in July after his guilty plea, in which Brown said that what he did was "inexcusable," and an August interview with CNN's Larry King alongside his mother and lawyer, during which he declared his longstanding love for Rihanna.

Grabowski says that in the aftermath of the event, staying quiet is actually a smart move on Brown's part. "You have to be careful not to overexpose yourself and overapologize. If you overdo it, it can seem transparent," he says.

Lizzie Grubman, founder of Lizzie Grubman PR—who found herself in her own tabloid torment when she drove her sport utility vehicle into a crowd of people outside a Hamptons nightclub in 2001—says Brown has a good chance of revamping his career but will need to do more than apologize to prove he is sorry.

"Chris Brown is giving Rihanna space to let her do most of the speaking, which is a respectable thing to do, but I think he needs to continue to work with charities and do PSAs and educate people on what he did wrong," she says. "America likes to give second chances, so if he can come correct and prove to everybody he is truly sorry and produce an amazing album at that, he will win."

Darden agrees that the music will be Brown's saving grace. "Jive knows that ultimately an artist's relationship with the consumer is based on the music they make, so when controversy happens, you can rebound as an artist if you have great music," he says. "He has an uphill battle to fight, but a hit record is the only thing that can keep him afloat."

Based on the significant digital jumps that Brown's song "Forever" made after appearing on TV and online after his guilty plea, the prediction that good music can keep Brown afloat seems to be accurate.

After being featured in a YouTube wedding video July 19, the song's digital downloads jumped from 3,000 the week ending July 12 to 50,000 the following week, a 1,500% increase.

Digital sales the week ending Oct. 4 were 7,000, but after the song appeared in an episode of NBC's "The Office" they jumped to 32,000 the week ending Oct. 11, a 350% increase.

"Look at [football player] Michael Vick—he did something that was terrible as well, but he has been given another chance," Kluger says. "You have to own up to the mistake and try to rectify. Chris Brown seems to be moving in that direction. I wouldn't put it past him if he has a career resurrection."

Other artists have overcome trouble thanks to the popularity of their music. Shortly after Spears filed for divorce from Kevin Federline, she began a downward spiral, which eventually led her to be put on a psychiatric hold at UCLA Medical Center. But with the 2008 release of "Circus," which has sold 1.6 million copies, according to Nielsen SoundScan, Spears is in the midst of a comeback. Her Circus tour has so far grossed nearly $108 million from 77 shows, according to Billboard Boxscore.

A FIRST STEP

If the Avalon stop is any indication, a favorable wind seems to be blowing in Brown's direction.

At around 9:40 p.m. after opening acts Scooter, the Rejects and New Boyz, Brown took the stage before a packed, 1,250-capacity venue to chants of "We want Chris."

While he brought out A-listers 50 Cent and Sean "Diddy" Combs for the New York stop of his 2007 18-stop Exclusive tour, which grossed $11.3 million and had five sellouts, according to Billboard Boxscore, this time he was accompanied by rising stars Keri Hilson and Ester Dean. "Did you all come out to party tonight?" he asked the energized crowd. "First off, I want to say thank you to each and everyone who came out tonight. Without you guys, I would be nothing. Now, let's party."

In the crowd were producer Polow Da Don and representatives from Jenesee Center and Best Buddies International, which he shouted out a number of times during his set.

For those outside the industry, the music remains the message, not Brown's conviction. "I lost some respect for him, but he has apologized and is working to change," said a 16-year-old African-American girl while she gazed at Brown as the singer flashed a smile at the supportive audience. "If he continues to make good music like on his first two albums, I will still bu his music."

"I'm still a fan. Despite what happened, you can't take awa the fact that he's very talented," said a 21-year-old Caucasia male, who got tickets to the show as a birthday gift from hi girlfriend. "All of what's happened to him will become part o his life experiences, which will be ammunition for his musi I don't think his bouncing back to where he was is going to hap pen in an instant, but I think he's going to stand good at th end of the day. I will buy the album when it comes out Dec. 8.

After hiring a grade-A legal team, which Brown clearly did– "He was facing jail time and got off," Grabowski says—th next step toward a full recovery is keeping fans like these i his good graces.

"It's definitely too early to tell, but Jive is making the righ moves," Grabowski says. "We'll just have to wait and see hov fans will respond. The kind of connection he has with fans i the most powerful determination of whether he can come bac or not." ...

Additional reporting by Gail Mitchell in Los Angeles.

CRISIS MANAGEMENT CASE STUDY:

R. KELLY



EMERGING MARKET



HOW SPOON GOT SIGNED, WAS DROPPED, WENT INDIE, SYNCHED UP WITH JAGUAR, HUNG OUT IN THE OC, KEPT ITS CRED AND STILL MANAGED TO SELL ALBUMS

BY CORTNEY HARDING | PHOTOGRAPHS BY AUTUMN DE WILDE

Spoon frontman Britt Daniel's adopted hometown of Portland, Ore., doesn't sprawl. The city maintains tight limits on local development, creating a boundary around the metro area to try and avoid the congestion and suburban sprawl that plague other cities. The term most often used for this theory is planning: managed growth.

It seems strange to draw a comparison between an indie band's development and an indie city's building permits policy, but in a way, Spoon and Portland embody the theory of managed growth. Neither is wholly resistant to getting bigger; they just want to keep everything in check and make sure the fundamentals stay in place.

While Portland's managed growth has run into some bumps recently, Spoon's slow and steady approach has served it well. Each album the band has released has sold progressively >>>



Spoon, man: BRITT DANIEL, ROB POPE, JIM ENO and ERIC HARVEY (clockwise from top left)

more than previous efforts. According to Nielsen SoundScan, 2001's "Girls Can Tell" has sold slightly less than 100,000, 2002's "Kill the Moonlight" 153,000, 2005's "Gimme Fiction" 215,000 and 2007's "Ga Ga Ga Ga Ga" 315,000. And the band hopes to sell even more when its new release, "Transference," arrives Jan. 19 on Merge.

"Spoon's upward trajectory is pretty unparalleled, and it's all across the board," says Ben Dickey, who has worked with Spoon since 2001 and managed the band since 2005. "It's sales, it's touring, it's synchs. This is a traditionally underground band, and they are not all of a sudden making very commercial records."

Ironically, the band's upward trajectory started after Elektra Records dropped it in 1998. Put out to pasture only four months after the release of its major-label debut, "A Series of Sneaks," failed to sell and the band's A&R man Ron Lafitte quit, Spoon signed to Merge in 2000. It wasn't until 2002, however, when "The Way We Get By," from the album "Kill the Moonlight," appeared on the TV show "The OC" that the tide began to turn.

" 'The Way We Get By' was really the start of things," Dickey says. "It was the first single people identified with; previously, they had been a very album-centric band."

But if "The Way We Get By" lit the fuse, the explosion occurred with the band's next album, "Gimme Fiction."

"The biggest tipping point for Spoon was [the track] 'I Turn My Camera On,' " Dickey says. "That was the song that started to crack radio [although the song never charted], and it started to attract a lot more synchs."

One of those synchs was a Jaguar ad, which started airing in January 2006 in the United States, Canada, Mexico, the United Kingdom, France and Italy. The song also appeared in TV shows like "Veronica Mars," "Bones" and "The Simpsons."

" 'I Turn My Camera On' was really the start of them getting a mainstream audience," Merge co-founder Mac McCaughan says. "And they were smart about how they went about it, because they could have gone crazy after 'Camera.' But the band has always retained tight control over their licensing. They do it on their own terms."

Spoon also overcame any notions it would be a one-hit wonder post-"Camera" with "Ga Ga Ga Ga Ga," which featured the single "The Underdog." The song was also a licensing success, appearing in the film "Cloverfield," as well as TV shows like "How I Met Your Mother" and "Numb3rs." "The Underdog" also cracked the radio charts for the first time in Spoon's career, peaking at No. 3 on Triple A and No. 26 on Alternative. The band rode the wave of success all the way to the stage of "Saturday Night Live," where it performed Oct. 6, 2007.

"The key to each successive record is being able to set it up to reach the new people we are poised to meet," McCaughan says of "Transference." "The visibility is there for the fans; they pay attention, and they know it's coming out. The bigger challenge is to get it into places where people who know them from 'SNL' or hearing them in an ad will find them."

But McCaughan adds that strategy doesn't mean flooding the market. "We are going to get them in as many retailers as it is smart for them to be in," he says. "It makes no sense for us to be in useless markets."

That's why, for instance, the label is targeting Best Buy and Target, but is more wary of Wal-Mart. "Wal-Mart doesn't have a lot of alternative albums, and its music section is shrinking," he says. "We have to be careful not to be haphazard in how we approach this." Dickey adds that many big-box stores already stock Spoon albums. "We sort of snuck in the back door at a lot of these stores and quietly sold there," he says.

Lead singer Daniel says that the band has "a definite plan at retail. It feels like the same thing we've always done, just at warp speed."

That same line of thought extends to the licensing for "Transference."

"This is a band that is willing to license, without question," says Lyle Hysen, head of Bank Robber Music, which handles Spoon's licensing. "But they are also more involved than almost any band I know. Britt is included on every e-mail I send out with a licensing request, and he's part of every conversation and very responsive."

"Any band worth its salt should care about where its music is appearing," Daniel says. "We turned down an ad for Hummer, because every time I see someone driving one, they seem to be saying, 'I don't give a fuck about anyone,' and I didn't want to get behind that. But in terms of movies and TV shows, as long as it's not offensive and high quality, we'll go for it."

But don't expect to hear songs from "Transference" in ads or films just yet. "We're trying to keep the record from leaking at this point," Dickey says. Hysen adds that they're planning a party and show for music supervisors the week of release. "We will get some hits the week the album comes out, for sure," he says.

Spoon's cautious approach is a direct result of its last album leaking almost two months prior to release. "The worst part about a leak is this: You spend all your time talking to everyone involved and putting together a plan, and then a leak just throw a wrench into it," drummer Jim Eno says. "You have to rede everything. Say the second single leaks—well, now radio wil think the song has been around forever."

Eno adds that his goal at this point is to make it hard fo someone to steal the record. The physical copy sent out to media won't play on computers, and digital streams come with stric orders not to leak the track.

"I know it will leak at some point," Eno says. "But ideally, it'l be closer to the day it's supposed to come out. And after all leaks can be positive if you have a good record and people star talking about it."

"Transference" is rawer and dirtier than previous efforts without as much sheen and production. Songs like "Myster Zone" cut off abruptly, leaving listeners to wonder whether thei copies might be defective or if the band just decided to simpl stop playing on a whim. Transitions between tracks are als shorter, and the result is a more angular sound.

Daniel says he wanted to make an album where none of th songs sounded like "The Underdog," and he's managed to suc ceed, all while retaining the signature Spoon sound. "I was wri ing whatever turned me on while we were making the album, he says. "But I look back, and I definitely see a lack of song that follow the verse-chorus-verse-chorus structure."

Eno says that a few of the songs were tracked live, and th band tried not to obsess while making the album.

Despite the fact that "Transference" is arguably less con mercial than other albums, Dickey says he thinks Spoon wi continue to do well at radio. "We haven't started really ap proaching anyone yet, but we have had success in the pas and we have program directors and music directors onboard, he says. In addition to charting with "The Underdog," th track "Don't You Evah" peaked at No. 33 on Alternative an No. 9 on Triple A.

"We will continue to work with stations that support Merg artists, like college radio stations and triple A and [noncom mercial]," McCaughan says. "It's harder to predict how thing will go at commercial rock radio. That said, this album is ver stripped-down and direct, so I think that rock radio will like it

The band is also planning on touring extensively behin "Transference," as it has done with other albums. "They ar going to start off by playing some shows in December and tr ing to get back into people's minds," McCaughan says. "We ar counting on people remembering them and hoping that casu fans see that they have staying power."

Daniel says Spoon will play shows during the week of releas and then spend much of 2010 on the road. "We're going to sta out in Europe and then do the States and the summer fest vals," he says. According to the Official Charts Co., "Ga Ga G Ga Ga" has sold 5,000 copies in the United Kingdom, an "Gimme Fiction" has sold 3,000.

He adds that as Spoon spends more time touring behin each album, the members come to better understand their lim its. "You can totally tour a record for too long," Daniel say "And it can prevent you from coming up with new material. feel like we know when to stop at this point. That said, I lov touring, and I have a lot of fun on the road. The really nice thin about being at this point in our careers is that we have the abi ity to stop doing the things that aren't fun."

Eno says that he doesn't envy young bands at all. "They hav no formula or strategy to do music and make a living anymore he says.

And unlike many young acts, Spoon doesn't have to sper countless hours surfing the Web. While the band has a We site and a MySpace page, the members don't post minute-b minute updates of their lives. "No one makes us do any onlin stuff we don't want to do," says Daniel, who sounds incred lous that some labels would force bands to spend hours on Twi ter. "I do some blogging, I like to talk to fans, but I don't do in any organized or strategic fashion.

"We're in such a sweet spot right now," Daniel says. "I hon estly can't really think of anything to complain about." ••

'THIS IS A TRADITIONALLY UNDERGROUND BAND, AND THEY ARE NOT ALL OF A SUDDEN MAKING VERY COMMERCIAL RECORDS.' —BEN DICKEY, MANAGE



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MUSIC



Roaring: MOTION CITY SOUNDTRACK

ROCK BY LAURA LEEBOVE

'Dino'-Mite!

Motion City Soundtrack Gets Ready To Roar On Its Major-Label Debut

After releasing its first two records on indie label Epitaph, pop-punk band Motion City Soundtrack signed a multiple-album deal with Columbia in late 2006, months before releasing its final Epitaph effort, 2007's "Even If It Kills Me." With its Columbia debut, "My Dinosaur Life," set for release Jan. 19, the band's team is working to balance its new major-label status with the independent, grass-roots approach that got Motion City Soundtrack its start.

Manager Doug Lefrak says that while Epitaph has always been a great partner, Columbia offers the group the opportunity to go further. "In the long term, the feeling was that at some point we'd want a larger set of resources and a larger team of people that could help us take all that groundwork and continue to expand it," he says.

Even though the signing was done while the band was still under contract with Epitaph, guitarist Joshua Cain says it seemed like a logical next step. "Knowing how things change so fast and having no idea how the next record would do on Epitaph, it just felt right to make the move when there was the right interest there," he says. "This feels like a big machine that can work really well toward the goals we have at this point. Because we're not a new band, we don't need the [initial] development phase, but we need the development phase on the bigger side."

Columbia director of marketing Nina Webb says she hopes "Dinosaur" will nudge Motion City Soundtrack out of its pigeonhole as a "Vans Warped tour band."

"With a band like this that's kind of been the kings of the Warped tour, it's always the challenge of getting the next step higher," she says. "One of the challenges is making sure people realize that this is not just another emo-punk band. This is a sophisticated band that should be in the same category as Weezer, Jimmy Eat World, Blink-182 and those type of artists."

Because of this, Webb says it's perfect that the band will support Weezer on several dates in December and January. The group will go out on a headlining tour starting in late January, covering the United States, Australia, Japan and the United Kingdom in the first three months following the album release. Motion City also has three sold-out Chicago shows in mid-December, each of which will feature one of the band's Epitaph records in full. "It's kind of our holiday, coming-back moment for being on and off so much in the last year," Cain says.

There's already an album preorder under way on the band's Web site, and fans who opt for the $60 deluxe version will receive five bonus tracks, a hard-bound book with six 7-inch picture discs, a signed lyric booklet and album artwork for each song by Joe Ledbetter. There is also a digital deluxe edition, which includes the bonus tracks and the artwork in PDF form, Webb says. The album's first single, "Her Words Destroyed My Planet," is being serviced to modern rock radio, and the track "Disappear" and an accompanying video were already released to fans online.

Along with the more traditional marketing campaign, Motion City also took a grass-roots approach to reach its diehard fans: Throughout November, frontman Justin Pierre traveled with the band's tour manager and a friend on a tour they called On the Dino Trail, during which Pierre made appearances and played acoustic shows throughout the Midwest and East Coast. Webb says much of the spontaneous itinerary was planned with fans' help through Twitter, and all of it was chronicled on MyDinosaurLife.com. "Justin is a rare breed where he is charismatic and entertaining, but does not have an ego," Webb says. "He's happy if he's playing in front of 10 people or 5,000. It's been really great and I think fans are really surprised by it." Lefrak says he's hoping that a Western run of the tour is also in the cards.

Cain says Twitter has been the biggest change in the band's relationship with its fans, which used to be handled online through instant messaging and e-mail. "I feel like in the last few years, that stuff's gotten harder to do," he says. "[Twitter has] really re-engaged us as a band to be able to communicate with everybody."

Columbia may be new to the Motion City Soundtrack business, but Webb wants to make it clear that the label isn't trying to change the band. "Nothing's broken here," she says. "We want to just help support it and show everybody who this band is and keep them exactly who they are." ••••

LATEST BUZZ

>>>NORAH JONES ANNOUNCES TOUR DATES

Norah Jones is waiting until spring to embark on a 36-city tour, which kicks off March 5 in Tulsa, Okla. The jazz-pop singer will play midsize and smaller markets like Akron, Ohio, and El Paso, Texas. Several shows went on sale Dec. 4 with the rest becoming available before the end of the year. Jones spent much of November performing on TV shows like "The View" and "Good Morning America" and is scheduled to perform on "The Tonight Show With Conan O'Brien" Dec. 15 and "Jimmy Kimmel Live!" Dec. 16.

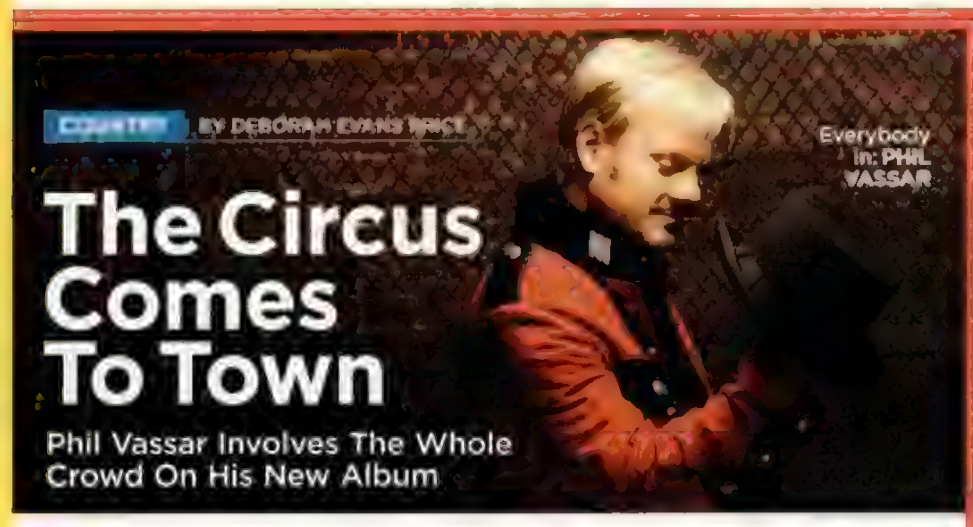
>>>CHESNEY, BON JOVI TO HEADLINE HULLABALOU FEST

Churchill Downs, the Louisville, Ky., racetrack that's home to the Kentucky Derby, has announced plans for a three-day music festival in 2010 called Hullabalou. Headliners for the event, scheduled for July 23-25, include Bon Jovi, Kenny Chesney and the Dave Matthews Band. Grounds passes, reserved seats and VIP packages went on sale Dec. 4 through Ticketmaster and at HullabalouFest.com. More than 65 acts will perform, including Zac Brown Band, Al Green, the Dooble Brothers, Loretta Lynn, Dwight Yoakam, Gladys Knight, the B-52s, the O'Jays, Colbie Caillat, Richard Marx, Gov't Mule, the Black Crowes, Kansas and Taj Mahal.

>>>STROKES BACK ONSTAGE IN 2010

The Strokes and Jay-Z will headline the 2010 Isle of Wight festival in the United Kingdom, marking the New York rock band's first confirmed show since October 2006. The Strokes will headline the festival June 12. According to frontman Julian Casablancas, the band is slated to reassemble in January after spending five months earlier this year working on songs for the group's fourth album, its first since 2006's "First Impressions of Earth."

Reporting by Michael D. Ayers and David J. Prince.



COUNTRY BY DEBORAH EVANS PRICE

The Circus Comes To Town

Phil Vassar Involves The Whole Crowd On His New Album

From recording with his band, rather than as a solo artist, to recruiting young talent to craft his new video, Phil Vassar sought to involve the community with his new Universal South album, "Traveling Circus," due Dec. 15.

"Business as usual just doesn't exist anymore," Vassar says. "I'm so over the glamour-shot album cover and same producers and same musicians on every record. It just all sounds the same to me. So I thought it would be fun to get some different folks on the record."

In addition to using his band on the new album, Vassar recruited recent graduates of Orlando, Fla.'s Full Sail University to create the video for his new single, "Everywhere I Go." "The guys who did the video are just so green. These guys are 22 or 23, just getting out of school," Vassar says. "It's a really cool approach and the thing looks great. I'm trying to figure out why [previous] video guys were charging me $100,000 a year and they could do it for $40,000."

The Virginia native first made a name for himself in Nashville as a songwriter, penning hits for Tim McGraw, Jo Dee Messina, Collin Raye, Alan Jackson and others. In 1999, he was named ASCAP's country songwriter of the year and soon signed with Arista and began scoring hits of his own.

He either wrote or co-wrote everything on the new album, including the personal, vulnerable "A Year From Now." "As an artist, I think you are doing yourself a disservice if you don't take the opportunity to sort of write about things that are good, bad and ugly," he says, referring to his recent divorce. " 'A Year From Now' was a hard song to write, but I think that you can surely tell that I mean it."

Vassar had used his band to record a couple of new songs for his greatest-hits package, but "Traveling Circus," his sixth studio album, marks the first time he and the musicians recorded an entire project. "It's a real raw-sounding album. It was just a lot of fun," says Vassar, who self-produced the record.

Universal South senior VP of sales and operations Van Fletcher says the label has high expectations for the album. "The music on this album represents the most honest and personal Phil Vassar release that he has ever recorded," Fletcher says.

To create awareness, the label plans to place ads in circulars as well as buy TV spots in December and January. There will be "win it before you can buy it" contests at radio and stations are being serviced with liners. Fans who purchase the CD will get a free download of the video for "Bobbi With an I," which features "Desperate Housewives" star James Denton.

Vassar will perform U.S. dates in December and will head to Europe for shows in January. "I've always wanted to do it," he says of playing Europe for the first time. "I'm going back in June for two weeks and then back in November. I'm excited. I'm going to rock that place."

Vassar has also signed on to write songs for an upcoming play based on the 2007 film "Waitress," which starred Keri Russell. "It's a really cool movie, and they are taking it to Broadway," he says. "I'm writing the songs, so I'm in the middle of that. It's just been crazy." ••••

SOUNDTRACKS BY ANN DONAHUE

PLANET HOLLYWOOD

James Horner's Score For 'Avatar' Combines A Love Story, Aliens—And Leona Lewis

It's been 12 years since director James Cameron and composer James Horner worked together on "Titanic." The highest-grossing film of all time earned $1.8 billion at the global box office, according to BoxOfficeMojo.com; sold 10.1 million copies of the score, according to Nielsen SoundScan; and propelled Celine Dion's closing-credits track, "My Heart Will Go On," to an Academy Award for best song and a thousand misguided karaoke sessions.

So when Cameron called Horner two years ago and told him that he wanted to collaborate on another film—but that Horner had to stop work on all his other projects in the interim and dedicate 100% of his time to the movie—he willingly signed up.

"It was going to be pretty massive," Horner says. "He said, 'You won't be able to handle it and anything else at the same time.' "

The film, "Avatar," is due Dec. 18 from 20th Century Fox and stars Sam Worthington, Zoe Saldana and Cameron's muse, Sigourney Weaver. Much like the prerelease buzz on "Titanic," "Avatar" is taking some knocks for being too costly, too long and just too damn weird, with painstakingly intricate computer-generated blue aliens as the main characters.

But Horner says that again the scope of Cameron's vision will prove doubters wrong. The soundtrack, which will be released Dec. 15 on Atlantic, is the result of Cameron creating the futuristic society that's the setting of the film—and Horner dreaming up the type of music that the planet's non-human population would listen to.

"The kind of music he wants and how emotional he wants it to get was extraordinarily difficult to achieve," says Horner, a five-time Oscar nominee for original score and winner for original score and song for his contributions to "Titanic." "I've never worked on a score as complicated as this one."

But lest things get too esoteric, much like "Titanic," the album gets diva lung power with Leona Lewis singing the end-credit song, "I See You (Theme From Avatar)." The song was produced by Horner and Simon Franglen, who also produced "My Heart Will Go On."

GLOBAL ARTIST

EDITORS

ENGLAND
By Steve Adams



Pop quiz: Name the only international act ever to debut at No. 1 on the official singles chart for the Belgian region of Flanders.

Forget Madonna, Eminem or Lady Gaga—the proud owners of that accolade are U.K. alternative act Editors, who went straight to the summit of the Ultratop chart in September with "Papillon," the lead single from their third album, "In This Light and on This Evening."

The album marks a change in musical direction for the four-piece band, which has eschewed the guitar rock of its first two releases, 2005's "The Back Room" and 2007's "An End Has a Start," for a more electronic sound.

Editors singer Tom Smith says that outside Belgium, the new sound has alienated a number of fans.

"Some people are shocked and think it sounds like a different band," he says. "But for us to go somewhere new and stretch ourselves felt like the most natural thing in the world."

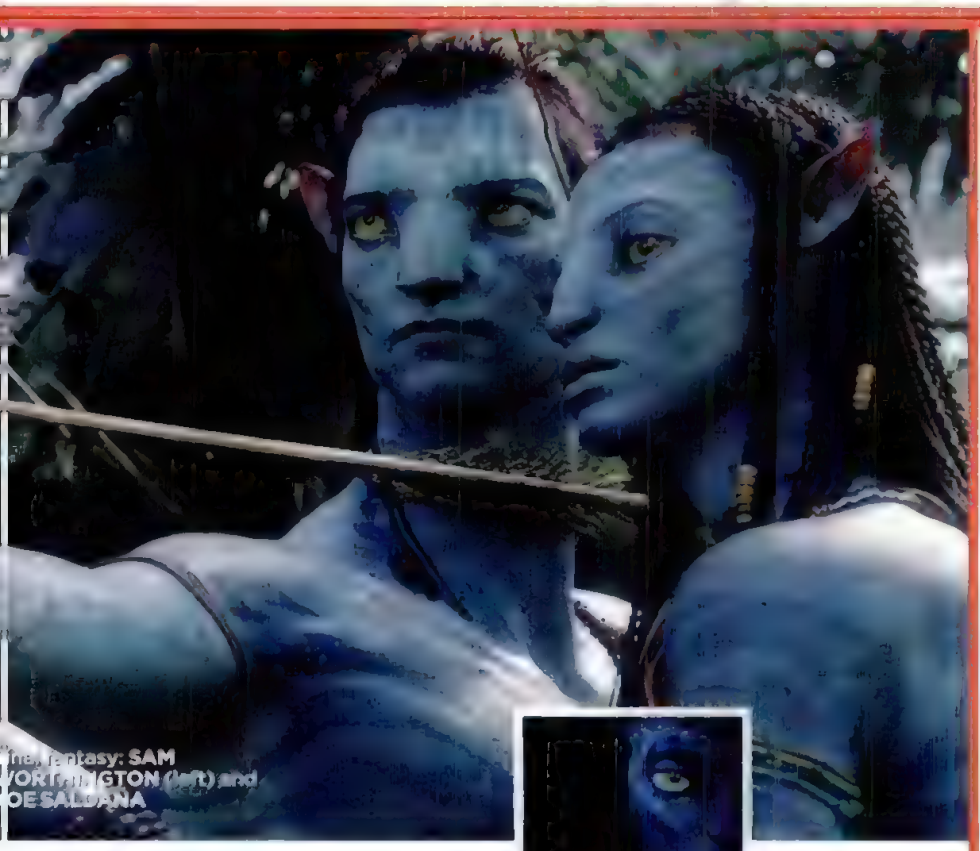
And, in truth, it's a logical progression. After the Joy Division-influenced gloom rock of the first two records, Editors' newfound love of synthesizers and drum machines has echoes of New Order, adding real groove to tracks like "Bricks and Mortar" and "Eat Raw Meat = Blood Drool."

The change also found favor with U.K. record buyers. The album went straight to No. 1 on the Official Charts Co.'s (OCC) albums list after its Oct. 12 release on indie label Kitchenware.

"That was a really nice surprise," Smith says. "To be in the game for three records and have people still interested in what we're doing is an amazing feeling."

The new album has sold 54,000 copies, according to the OCC, while "The Back Room" has moved 523,000 and "An End Has a Start" 335,000.

Editors are licensed to PIAS for Europe and Sony for the rest of the world, but the album makes its U.S. bow Jan. 19 on New York-based indie Fader. Fader handled the U.S. release of "The Back Room," which sold 63,000 copies, according to Nielsen SoundScan, allowing its successor to b



...ne, fantasy: SAM WORTHINGTON (left) and ZOE SALDANA

Atlantic Records chairman/CEO Craig Kallman got the soundtrack—"He had pursued it heavily since last spring," says James Lopez, senior VP of marketing/brand partnerships at Atlantic. "The song came about in the past month. We're all running at breakneck speed."

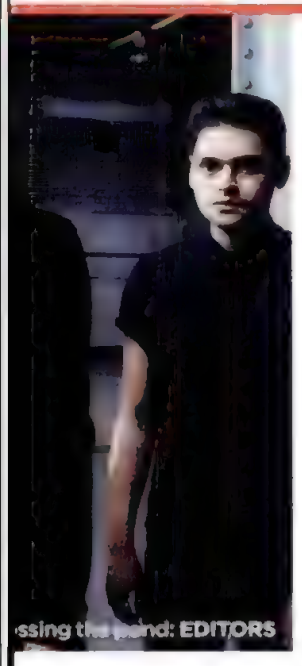
Much like "My Heart Will Go On," "I See You" incorporates sonic themes from Horner's score. "It will be very familiar by the time the movie ends and the song comes on," Lopez says.

While specific deals haven't yet been finalized, Lopez says the rollout for the soundtrack will take place in three phases: First, the song was streamed online during the first week of December; the following week, the album will be streamed in its entirety; finally, the week "Avatar" is released in theaters, the video will be released online.

There's another similarity between "Avatar" and "Titanic," Horner says: Despite the spectacle of the films, they're both love stories at the core.

"I was always pushing [Cameron] never to lose sight of the heart," he says. "I was like the female onboard: 'Remember the girls that want to go see this and may want to go see it twice.' That is where the music plays its most important role, constantly reminding you that there's this two-person relationship driving the whole inside of the story." ••••

'I've never worked on a score as complicated as this one.'
—JAMES HORNER



...ssing the pond: EDITORS

...ostreamed to Epic. But ...les of "An End Has a Start" ...alled at 48,000, according to SoundScan, prompting a return to Fader.

"We were really happy with the setup of ["The Back Room"]," says the band's co-manager Rob Whitaker, of Birmingham-based Zoot Music. "So we're glad to be using the same team."

Fader CEO Jon Cohen is optimistic that his label can return the band's stateside career to an upward trajectory.

"The new sound is going to go over really well here," he says. "But this is the kind of record people need to spend time with. The first two records had some more obvious straight-ahead pop music . . . this one's more challenging."

"Papillon" is being worked to college and alternative radio. Some U.S.-specific remixes are due in early 2010—a tactic that proved successful in Belgium, where three versions of the song, including an acoustic take and a mix by Dutch dance DJ Tiësto, all attracted considerable airplay.

Meanwhile, Smith is relishing the prospect of playing some U.S. shows in February, booked by William Morris Endeavor Entertainment.

"Our music's never been particularly British," he says. "We'll go out there and get amongst it. Our fan base has been building step by step with every record. It'd be nice if America could follow suit." ••••

6 QUESTIONS with ELVIS COSTELLO

by CORTNEY HARDING

Elvis Costello needs no introduction. If you're unfamiliar with his body of work, put down this magazine and make a beeline to your nearest record store or download emporium. The British singer/songwriter, who swept through the London pub scene, the punk movement and the New Wave fad while retaining his signature sound continues to release great work 30-plus years in. His latest project, the country- and folk-inflected "Secret, Profane, and Sugarcane," arrived June 9 on Hear Music.

As if being a music legend wasn't enough, Costello is also determined to make his mark on TV; his show, "Spectacle," blends music and interviews with superstars and up-and-comers. A DVD of the first season was released Nov. 17, and the second season premieres Dec. 9 on the Sundance Channel.

1 How do you curate the shows and decide on the guests?
Well, of course you can make a wish list, but even though you can theorize all you want, you've got to get people into the theater. After that, I think the most important thing is contrast. You need people who are more gently spoken together with people who can really grab you by the throat. It's not a bad thing to also have people who have a broad popular appeal and don't often get to play in intimate settings.



2 You hold your own as an interviewer against big personalities like Bono and former President Bill Clinton. How did you prepare to interview these people?
With someone like Bono, at one time, I was on top of the bill and he was just coming up. And all of sudden he got on a rocket ship and just took off, and his music was just designed for such huge, wide spaces. But he's still a human being with anxieties and insecurities. On the show, Bono talks about being in the company of Frank Sinatra and realizing that he was in a heavyweight league.

When I talked to Clinton, we mainly talked about music, but I did ask him one very serious question, about whether he consulted music when he was faced with a difficult policy decision. And I could see the impact that question had was different than him just reminiscing about music, and I felt like I had been sparring with Muhammad Ali and just laid a glove on him.

3 Were you influenced by any particular music shows or talk shows when you started putting "Spectacle" together?
I didn't really have a model for the show in my head; I just wanted to pull together all the things that interested me. I see myself as being like a carnival barker or the MC of a big package show.

4 Are you planning on doing any other TV, given the success of "Spectacle"? Maybe visiting "Colbert Christmas" or "30 Rock"?
I think "30 Rock" is on hiatus right now, but I'd be more than happy to reprise my roll as an international art thief [laughs]. I've carried a Screen Actors Guild card for a number of years, but I don't think of myself as an actor. I wouldn't mind doing something where I am given the responsibility of being a character—usually I'm just asked to be a guitar player with glasses.

5 Are you working on any new music at the moment?
I'm always writing. I'm not recording anything right now because I just finished touring. I was in Australia four weeks ago playing shows, and then I went to Toronto to do the last show of the season [for "Spectacle"], and I've been in New York working on the edits ever since.

6 In 2004, you put a line on the back of your CD "The Delivery Man" stating that you didn't endorse the FBI anti-piracy warning on the back of albums. What did you mean when you made that statement?
My issue with having a government agency stamp on creative work is that it just goes against my nature. I won't carry an ID card, because people actually lost their lives so that we don't have to carry ID cards.

And I'm not really big on government institutions putting stamps on works of art. The problem is much more complex than all of that, and my issue is that it's just like the patient is bleeding from a number of wounds and you just put a [bandage] on this one thing—and it has a big FBI sticker on it and that's supposed to make people feel better?

It's like suing one or two people for downloading. If you really want to go after it, you go after the file-sharing institutions, because they're also the conduits for child porn. So why don't you go after them? Just go and close them down. You know, it's a half-assed thing, that's what my problem with it is. It's the wrong enemy. ••••

ALBUMS



RAP

KID SISTER

Ultraviolet
Producers: *various*
Downtown Music
Release Date: *Nov. 17*

Kid Sister may be something of a one-trick pony, but fortunately that one trick is totally unique to her—a high-energy, syncopated rap style that's as simultaneously cute and husky as a Miley Cyrus single. Her often-delayed, multiple-producer debut album (overseen by A-Trak) comes more than two years after her breakthrough single, "Pro Nails," a thumping collaboration with Kanye West. That track is included on "Ultraviolet," along with 11 other instances of old-school Chicago-style rap and house melding together in decidedly not-so-nostalgic ways. On the declarative opener "Right Hand Hi" (produced by tastemaking dance music DJs Steve Angello and Sebastian Ingrosso), Kid Sister drops Missy Elliott-esque rhymes over humming, trance-like synths that pulsate in breakbeat style. Other standouts include the frenetic, techno-tinged "Switch Board" and the new wave styling of "Get Fresh." After 20-something years of rap and dance running in mostly parallel lines, Kid Sister's imagining of their intersection is fresh and unapologetically fun.—*KM*

RAKIM

The Seventh Seal
Producers: *various*
Ra Records/Tuscan Villa/SMC Recordings
Release Date: *Nov. 17*

Despite it being nearly 10 years since his last album, Rakim proves he's still in top lyrical form on his third solo set, "The Seventh Seal." On the single "Holy Are You," he makes biblical references atop the Electric Prunes' 1968 sample of the same title, rapping, "Trace this style to the roots of Genesis/The world wonder/I'm still standing like pyramids." Later, over a basic tambourine and electric guitar production, Rakim schools other artists about the art of rap on "How to Emcee." Standouts on the album include "Man Above," with piano influence from Dr. Dre's "Still D.R.E.," and "You and I," which features flute vibrations. But much like the synth-driven beat on "Holy Are You," some elements on "The Seventh Seal" seem dated. "Message in the Song" includes a lifeless singer on the chorus, while "Satisfaction Guaranteed" has an unappreciated chipmunk-sounding voice looped into the beat. Overall, the God MC can still carry the throne as one of the greatest rappers of all time, but he'll need stronger production the next time around.—*MC*



GUCCI MANE

The State Vs. Radric Davis
Producers: *various*
Asylum Records/Warner Bros.
Release Date: *Dec. 8*

If Gucci Mane's new album, "The State Vs. Radric Davis," were a holiday, it would be Halloween. Over a daunting, organ-like piano on the track "Heavy," the Atlanta rapper wittily rhymes, "I just got out of jail, yeah, they tried to Michael Vick me." Similar to something heard in a horror film, the song "Gingerbread Man" features OJ Da Juiceman's habitual "Eys!" over a grand piano scheme and clinging xylophones. And Soulja Boy and Waka Flocka Flame are featured on "Bingo," which boasts a double-speed beat ideal for any scary movie. Even the ladies' track "I Think I'm in Love," on which Gucci discovers he and his love interest are falling for each other, features an eerie Zaytoven production beneath it. However, like the singles "Spotlight" and "Wasted," the songs on the album that jump out most aren't the ones with creepy rhythms, but those with Gucci Mane's witty lyrical delivery. The comical "Lemonade" is about diamond-encrusted jewelry, while "My Own Worst Enemy" talks about the day he was almost murdered.—*MC*



SHAKIRA

She Wolf
Producers: *various*
Epic Records
Release Date: *Nov. 23*

With plenty of moans, guitars, doumbek, disco, clarinet and synth, Shakira's newest album, "She Wolf," is a grab bag of influences, ranging from pop rock to world music to '80s R&B. The result is certainly more adventurous than anything from her peers, if a little forced. Highlights include an ingenious mix of mandolin, banjo, sitar and tabla on "Gypsy," the closest thing to an acoustic song on the album, and "Why Wait," with its relentless synth punctuated by a badass Middle Eastern string section straight from Led Zeppelin's "Kashmir." The bonus tracks, for which the album's U.S. version was previously delayed, don't add much. The Timbaland-produced "Give It Up to Me" has Shakira telling Lil Wayne, "Put me in a cage and lock me away and I'll play the games that you want me to play." Just as you'd say to a friend with an unworthy partner, you want to tell Shakira: You can do better.—*ABY*

ROCK

ONEREPUBLIC

Waking Up
Producer: *Ryan Tedder*
Mosely/Interscope
Release Date: *Nov. 17*

OneRepublic has recharged its sound with its second album, "Waking Up." The new set finds the band turning out irresistible instrumentals and ultra-catchy vocal chants that enliven its radio-friendly rock sound. The first single, "All the Right Moves," melds scratchy drums with a sweeping mix of cello and piano in a nod to industry politics. During "Secrets," OneRepublic frontman Ryan Tedder defends his in-demand songwriting abilities when he sings, "This time, don't need another perfect line/Don't care if critics never jump in line." He's more optimistic on "Good Life," an uplifting pop gem complete with whistles and lighthearted marching drums. "Waking Up" boasts enough intertwining pop melodies backed with anthemic vocals to show fans of the 2007 Timbaland-remixed track "Apologize" that OneRepublic can deliver more addictive hooks while still maintaining its own graceful and introspective sound.—*KP*

POP

ROBBIE WILLIAMS

Reality Killed the Video Star
Producer: *Trevor Horn*
Astralwerks
Release Date: *Nov. 17*

The United States may not even have noticed he's been away, but there's been a Robbie Williams-shaped hole in the rest of the world's pop landscape since his experimental last album, "Rudebox," flopped in 2006. On his newest effort, "Reality Killed the Video Star," such lyrics as "Get the message to the troubadour/The world don't love you anymore" may suggest that "Rudebox" is still preying on Williams' mind. But musically, it's never happened. Instead, he offers string-drenched ballads ("Morning Sun"), slick George Michael-style electronic dance-pop ("Starstruck," "Last Days of Disco"), Elvis Costello-esque clever wordplay ("Blasphemy") and the slightly cheesy, supremely catchy MOR pop he made his name with ("You Know Me," "Won't Do That"). Only the garish '80s-style rocker "Do You Mind" fails. The end result may not be enough to convince America it's missing out, but expect this album to bring the already-converted back on-board in droves.—*MS*

JUSTIN BIEBER

My World
Producers: *various*
Island Records
Release Date: *Nov. 17*

Fifteen-year-old pop sensation Justin Bieber's first Billboard Hot 100 single, "One Time," was an insanely catchy ode to young love that immediately won over fans. And so were his second, third and fourth. It's no wonder, then that Bieber's debut album, "My World," sticks to the formula. His vocals are as boyish as they are disarmingly mature. With genuine swag



LEONA LEWIS

Echo
Producers: *various*
J/Syco
Release Date: *Nov. 17*

"I breathe, I hear, but I don't believe it," U.K. pop artist Leona Lewis sings on "Alive," a standout track from her second album, "Echo." "My heart, it beats, but inside I'm freezing." Lewis' detractors will find it hard to separate those lyrics from the main criticism often lobbied against her: that she's technically gifted, but there's a soulful quality missing from her performance. While it's true that Lewis has never emoted on the level of her heroine, Whitney Houston (an awfully high bar to match), "Echo" still marks a vast improvement over her post-"X Factor" debut release in 2007. A range of writer/producers—including Ryan Tedder, Kevin Rudolf and Max Martin—help the singer reveal a more expressive side. The result is most apparent on Martin's upbeat electro-pop "Outta My Head," where she's finally allowed to let loose. As haunting as Lewis' ballads are, perhaps fewer of them would do her some good.—*MH*

THE BILLBOARD REVIEWS

SINGLES

ger on the nimble R&B track Bigger," Bieber sings, "I was player when I was little, but ow I'm bigger . . . and all he haters, I swear, they look o small from up here." The allad "Down to Earth" (a ong he co-wrote about his arents' separation) reveals deeper side: "So we fight hrough the hurt, and we cry nd cry and cry and cry/ hen we live and we learn, nd we try." Judging by the elivery of those poignant nes, it's hardly a stretch to magine Bieber racking up nore hits in the next decade o come.—*MH*

PRETTY RICKY

Pretty Ricky
Producer: *Diamond Blue Smith*
Bluestar/Big Cat/Tommy Boy
Release Date: *Nov. 17*

The giant parental advisory/explicit lyrics sticker on the front of Pretty Ricky's new self-titled album leaves no doubt as to what the group is still up to on its latest musical outing. The former Atlantic quartet comes packing with a new member (Lingerie) as well as sexually charged songs whose titles don't leave much to the imagination ("Menage a Trois," "Doggystyle" and "Sticky"). Pretty Ricky goes hard right from the start with an intro that trumpets this telling piece of information: "My sex drive is times a million, trillion." Another song, the aptly titled "Black," intones that once you go black, you never go back." The foursome can be clever and fun, as demonstrated on "Mr. Goodbar" and mellow lead single "Tipsy (In Dis Club)"—about the tamest song on the set. The group gets off, however, on the mood-setting "Lapdance." Despite the title, it's a languid R&B groove that pleasingly complements the quartet's sweet, urgent harmonies. It also hints at something for the guys to keep in mind next time: Sometimes less is more.—*GM*

NEW & NOTEWORTHY

THE ROLLING STONES

Get Yer Ya-Ya's Out! (40th-Anniversary Deluxe Boxed Set)
Producers: *The Rolling Stones, Glyn Johns*
ABKCO
Release Date: *Nov. 3*

For a band with such a storied history of great performances—and a large catalog of live recordings—there's little a fan can buy (legally, at least) that captures the Rolling Stones at the full height of their powers. "Get Yer Ya-Ya's Out!," which captures the band at New York's Madison Square Garden in 1969, has always been the best of the bunch. This smart four-disc package commemorates the concert's 40th anniversary with a pristine remastered version of the original recording, five previously unreleased songs from the same show and an entire disc devoted to the fiery opening acts, B.B. King and Ike & Tina Turner. But the real treat for Stones fans is the 29-minute DVD by director Albert Maysles, which features material left out of the documentary "Gimme Shelter." Here, Maysles manages to give the vast stage show at the Garden an intimate feel and reveal the band's immortality.—*DJP*

ROCK

TRAVIS McCOY

One at a Time (2:55)
Producers: *The Smeezingtons*
Writers: *various*
Publisher: *EMI*
Decaydance/Fueled by Ramen

Travis McCoy's gig as the ambassador to MTV's Staying Alive foundation recently gave the Gym Class Heroes frontman another reason to make music. On Dec. 1, McCoy and the nonprofit released "One at a Time," a charity single that coincides with World AIDS Day. The track was written after McCoy visited communities in South Africa, India and the Philippines that are fighting the global epidemic. Producers Philip Lawrence and Bruno Mars, better-known as the Smeezingtons, mix lingering acoustic guitar riffs with midtempo beats, over which McCoy sings, "We gotta speak soft and listen harder . . . so go on and spread the word, and not the virus." Though McCoy's signature tongue-in-cheek approach is absent, his lyrics should resonate and influence young listeners to get involved in a vital cause.—*MM*

ELECTRONIC

FOUR TET

Love Cry (9:13)
Producer: *Kieran Hebden*
Writer: *K. Hebden*
Publisher: *Chrysalis Music*
Domino Recordings

Almost five years after his last full-length release, English avant-hip-hop trailblazer Kieran Hebden is set to return in 2010 with "There Is Love in You." Those looking for more of the caustic angularity on 2005's "Everything Ecstatic" will be shocked at the directness of Hebden's new single. A nine-minute trance-out, "Love Cry" harbors some of the artist's most accessible, danceable grooves to date. The song takes a cue from "Moth/Wolf Cub," his collaborative 12-inch with dubstep artist Burial from earlier this year. As its midtempo groove steadily heats up without boiling over, cooing female vocals repeat the song's title and house-style synths weave in and out of the periphery, with a hint of signature weirdness thrown in for the fanboys. "Love Cry" is thinking person's dance music at its finest.—*RH*

POP

IYAZ

Replay (3:01)
Producer: *J.R. Rotem*
Writers: *various*
Publishers: *various*
Time Is Money/Beluga Heights/Reprise

With his charismatic vocals and Caribbean roots, Iyaz—the first artist signed to Sean Kingston's Time Is Money Entertainment—bears a close resemblance to his mentor. It's no surprise, then, that the newcomer's first single, "Replay," is an island-style ode to romance. "Shawty's like a melody in my head that I can't keep out, got me singin' like/Na-na-na-na everyday, it's like my iPod's stuck on replay," Iyaz croons on the catchy chorus. The artist's charm comes across through his youthful, exuberant voice, while producer J.R. Rotem supplies a breezy beat sprinkled with effervescent strings and synths. "Replay" sees Iyaz delivering on the reggae-pop formula that's already worked well for Kingston. Though he'll need to set himself apart on the next single, Iyaz is off to a promising start.—*KP*



RIHANNA FEATURING YOUNG JEEZY

Hard (4:10)
Producers: *Christopher "Tricky" Stewart, Terius "the-Dream" Nash*
Writers: *various*
Publishers: *various*
SRP/Def Jam/IDJMG

The notion of Rihanna as impervious—both emotionally and career-wise—is central to her new album "Rated R," and her second single, "Hard," puts forth that message loud and clear. "They can say whatever/I'ma do whatever/No pain is forever/Yup, you know this," the Barbadian singer boasts in a rap cadence over gurgling synths and antagonistic piano notes. "Tougher than a lion/Ain't no need in tryin'/I live where the sky ends." Rihanna effectively assumes the hip-hop posture and even recruits the ultimate street cred-booster in rapper Young Jeezy, who provides the thrust needed to send a song with a somewhat inert chorus home. Though "Hard" doesn't find Rihanna in her typical comfort zone, the atypical is precisely what she has aimed for with her new material—and it works.—*MH*



BRAD PAISLEY

American Saturday Night (3:40)
Producer: *Frank Rogers*
Writers: *B. Paisley, A. Gorley, K. Lovelace*
Publishers: *various*
Arista Nashville

Brad Paisley has a gift for wrapping astute observations on American life and culture in tasty musical packages. The country artist does it again with this engaging third single and title track from his chart-topping "American Saturday Night" album. The song's melody is absolutely infectious, and its chorus is an open invitation to sing along. But it's the well-crafted verses, which celebrate the American melting pot, that make it a hit. "It's like we're all livin' In a big ol' cup/Just fire up the blender, mix it all up," Paisley sings. The artist delivers a revved-up performance that teems with personality and panache. Paisley has already scored 15 No. 1 hits on Billboard's Hot Country Songs chart, and this upbeat single looks sure to reach the summit next.—*DEP*

LEGEND & CREDITS

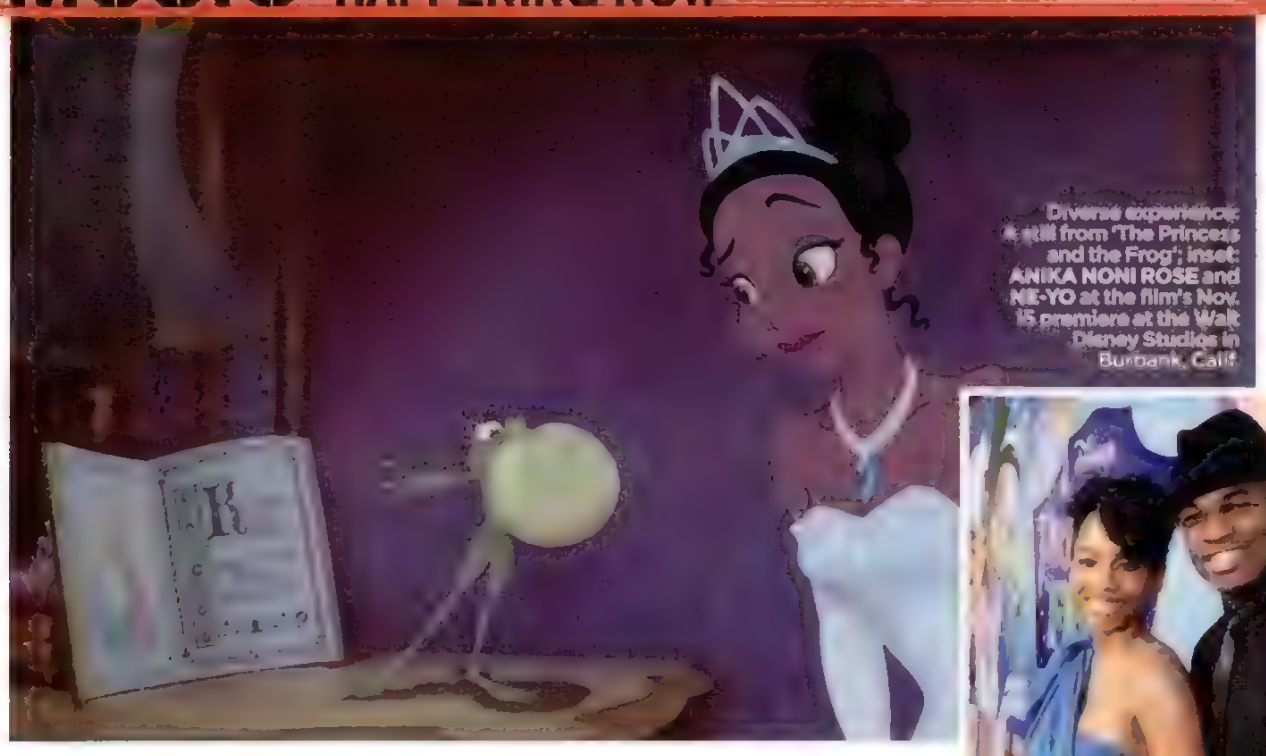
EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

CONTRIBUTORS: Ayala Ben-Yehuda, Mariel Concepcion, Ron Hart, Monica Herrera, Kerri Mason, Michael Menachem, Gail Mitchell, Kelsey Paine, Deborah Evans Price, David J. Prince, Mark Sutherland

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

PICK ▸: A new release predicted to hit the top half of the chart in the corresponding format.

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Monica Herrera at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003, or to the writers in the appropriate bureaus.



Diverse experience: A still from "The Princess and the Frog"; inset: ANIKA NONI ROSE and NE-YO at the film's Nov. 15 premiere at the Walt Disney Studios in Burbank, Calif.

SOUNDTRACKS | BY JASON LIPSHUTZ

A Thing Of Beauty

Disney Fosters Synergy With 'Princess' Soundtrack

With its hand-drawn animation and hip, New Orleans-set story, "The Princess and the Frog," currently in limited release in New York and Los Angeles, is a mix of the classic and cutting edge for Walt Disney Animation Studios.

The film's soundtrack, which includes original compositions by Randy Newman and a new single from Ne-Yo, reflects a similar combination of old and new aesthetics that Disney hopes will connect with a diverse audience.

Released Nov. 23 on Walt Disney Records, "The Princess and the Frog" soundtrack debuts at No. 14 this week on Billboard's Top Soundtracks chart. With 10 original songs and seven score pieces composed by Newman, the set touches upon the jazz, gospel and zydeco music that define the diversity of the film.

"With something like this, the album is so tied into the movie experience that the soundtrack is like owning a piece of the film," says Damon Whiteside, senior VP of marketing at Walt Disney Records. Whiteside believes the soundtrack's close relationship with the film makes the disc comparable to a Broadway soundtrack and will help drive album sales instead of single-song purchases. "This feels like a purchase where you want the entire musical experience, not just a sample," he says.

Walt Disney Records' marketing campaign for the soundtrack will coincide with Disney's promotion of the film, which will go to wide release Dec. 11. For example, when fans preorder tickets to the film from Fandango or MovieTickets.com, they will be given a code that can be used to download album track "Dig a Little Deeper" for free on iTunes. Advertisements for the soundtrack will also appear before screenings of the film.

"The key for us is to align with the movie marketing team, and then have a stand-alone campaign as well," Whiteside says. "There's such a broad audience interested in seeing this movie that we are trying to reach, from parents to kids and even young teens."

"Never Knew I Needed," Ne-Yo's contribution to the album, represents another opportunity for the soundtrack to expand its demographic appeal. The Grammy Award-winning artist signed on to the project because of Disney's pedigree and for the chance to be involved with the first Disney animated film with an African-American lead character.

"Disney's animated films have such a timeless elements to them. My whole MO is to make music that's going to outlive me, so this made perfect sense for me," he says.

A precious love song built around a twinkling piano riff and pulsating R&B beat, "Needed" mirrors the film's simple style and offbeat charm. "The movie is traditional Disney but with a little different feel to it, and I felt like [the song] needed to have a little of both worlds—sweet, but with some flavor to it," Ne-Yo says. "I think we hit the mark."

When the film goes to wide release, Walt Disney Records will increase its promotion of the album with retail circulars and radio/TV advertising. Although the movie is marketed as an innovative new fairy tale, the label also believes the film will make audiences recall the soundtracks to Disney's past animated hits like "Aladdin" and "The Little Mermaid."

"This film makes you remember that when music is so integrated into a movie, it can jump off the screen," Whiteside says. •••

A 'SPECIAL' TIME OF YEAR

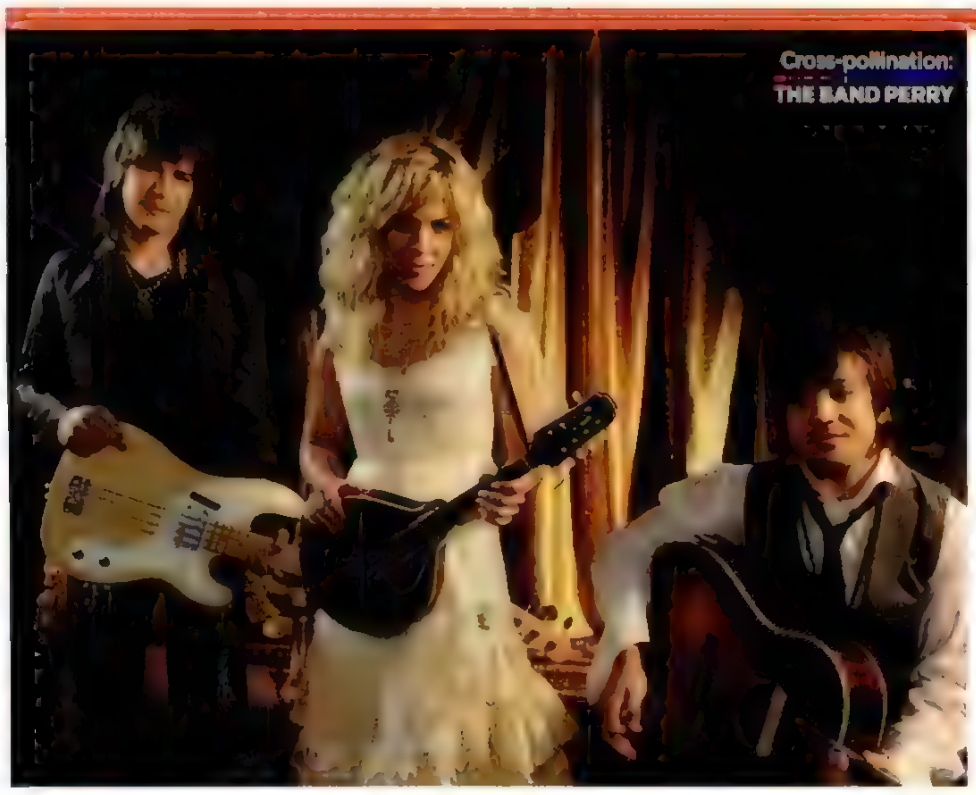
With the debut of "A Very Special Christmas 7" on this week's Billboard 200, each edition of the venerable series has graced the chart. The A&M/UMe album, released Nov. 23, bows at No. 184. ¶ The anthology, launched 22 years ago by Interscope Geffen A&M chairman Jimmy Iovine, has since generated more than $100 million for Special Olympics, the most money ever raised by a benefit recording series, according to the organization. ¶ How long has the "Very Special Christmas" brand been a holiday fixture? When its first volume entered the Billboard 200 the week of Nov. 14, 1987, many of the artists featured on the newest release—such as Miley Cyrus, Vanessa Hudgens and Sean Kingston—weren't even born. —*Gary Trust*



HOLIDAY CHEER
The benefit CD series "A Very Special Christmas" has been a chart fixture since its debut in 1987.

*Released prior to the advent of Nielsen SoundScan data in 1991. the album has been certified four-times-platinum, according to the RIAA





COUNTRY BY KEN TUCKER

All In The Family

The Band Perry Savors Sweet Sibling Success

The Band Perry, a family trio made up of Kimberly, Reid and Neil Perry, has grabbed the attention of country radio in a way usually reserved for more established acts. The group's first single, "Hip to My Heart," which the trio co-wrote with Brett Beavers, jumps 45-40 on Billboard's Hot Country Songs chart this week after only five weeks of airplay.

It's one of the most-played songs at KKBQ Houston, which spun the record 58 times during the week ending Nov. 29. "It's a fun, bright and uptempo song that's perfect for a younger-targeted country station like KKBQ," says PD Johnny Chiang, who first saw the group perform in a conference room in Nashville. "I was blown away by the band's talent and charisma. [They] have 'it,' whatever 'it' is."

Mike Moore, PD at KWJJ (the Wolf) Portland, Ore., says he's convinced the Band Perry "will be the biggest breakout act of 2010. They sound fantastic live, they have amazing songs, and they look good. They are the total package." Moore says the group's sound "is like nothing else on the radio."

The trio owes its unique sound to its parents. "Most dads would be rocking their kids to sleep singing 'Rock-a-bye Baby,' " Kimberly says. "Our dad was singing us Rolling Stones songs, and our mom loves country. They definitely cross-pollinated our musical palette."

She describes the group's sound as "modern throwback. We love tons of old country, from [Johnny] Cash to Loretta Lynn to Hank [Williams], but we also love modern music. And we live up in Appalachia, so there's a little bit of bluegrass thrown in now and then."

Kimberly, the oldest of the trio, fronted her first high school band at age 15, employing Reid, then 10, and Neil, only 8, as her roadies. Eventually the brothers formed their own band, which opened for Kimberly's. Four years ago the siblings banded together. "We always knew at some point it would be a family band," Kimberly says.

The trio toured, playing "a little bit of everything—festivals, churches and clubs," Kimberly says. "Anywhere there was a pair of ears that would sit and listen, our dad was really dogged about getting us the opportunities to play for them."

Raised near Mobile, Ala., the siblings moved to East Tennessee seven years ago to be closer to, but not live in, Nashville. "Our initial inspiration and songs came from outside Nashville, so to keep one foot in and one foot out was always really important to us," Kimberly says.

The trio teamed with Garth Brooks' manager, Bob Doyle, in 2008 and a year later it signed with Republic Nashville. The group's debut album, which is being produced by Paul Worley (Lady Antebellum) and Nathan Chapman (Taylor Swift), is due in 2010. ....

CASHING IN

esha Sebert, who's better-known as the pop nger/songwriter Ke$ha, has nothing to hide.

She has a dollar sign tattooed on her and, inked over the spot of skin where she cks salt before slamming tequila shots. he was once trapped in an elevator that ne says went haywire after she provoked "ghost." She rambles about the psychic owers of narwhales—"the unicorn of the ea"—and asks if it's OK to use the ladies oom during a phone interview.

"I think people can stand to take themelves just a little less seriously," she says. 'm fighting the war against pretension."

Ke$ha's spontaneity is part of her charm. ne artist's debut single, "TiK ToK," an electo-pop song inspired by a night of epic parring and featuring a Diddy cameo, is No. 3 its eighth week on the Billboard Hot 100. ne song already peaked at No. 2 on Hot igital Songs and has sold 875,000 downads in the United States, according to ielsen SoundScan.

Before her recent success, the 22-year-d Los Angeles native was subsisting on ee tacos and, at one point, living out of a old 1978 Trans Am. She scored a break arlier this year as a featured artist on Flo ida's No. 1 Hot 100 hit "Right Round," hich inspired that dollar sign tattoo.

"I got it because I was being ironic. I didn't make any money off the Flo Rida song. No one knew it was me," Ke$ha says nonchalantly. "I'm money—I don't need money."

Ke$ha signed a deal with RCA Records shortly after "Right Round" topped the Hot 100, and she's now prepping her debut album for an early 2010 release. Tentatively titled "Animal," the set features production from Dr. Luke as well as collaborations with Max Martin and Benny Blanco.

Ke$ha is currently touring, backed by a DJ, bassist and keytar player and armed with a cannon as a stage prop. Though she says she could "party in a cardboard box," the singer boasts that her live show is a "sensory assault" of sweat, beer and glitter.

If Ke$ha is serious about anything, it's self-motivation. Case in point: She once snuck into Prince's house to ask him to produce her album. "If you visualize what you want and you go for it and you work your ass off," she says, "you can realize your own realities." —*Sandy Gordon*





IN THE SPIRIT

Jazz saxophonist Kirk Whalum credits adversity for inspiring the genre-bridging, live-recorded project he started in 1998, "The Gospel According to Jazz."

"I had been on Columbia Records for 12 years when I was kicked to the curb like a lot of other artists," Whalum recalls. "The next day my wife said, 'What can we do today that we couldn't do yesterday?' And the first thing that came to mind was, 'Why don't we do the project [the label] promised they would support?' So we called up [pianist/producer] George Duke and got started."

Whalum and Duke's expressive distillation of music and message is once again movingly displayed on "The Gospel According to Jazz: Chapter III." The follow-up to prior installments in 1998 and 2002 is due Feb. 16 from Whalum's Top Drawer Records through distributor Mack Avenue Records.

Recorded live at Reid Temple in Glenn Dale, Md., the double-CD set also spotlights special guests Lalah Hathaway, guitarist Doc Powell, Bishop T.D. Jakes and several Whalum relatives: sons Kevin and Kyle, nephew Kenneth Whalum III and Whalum's sax-playing uncle, Hugh "Peanuts" Whalum.

In addition to original material like the rousing "Fit to Battle," the set includes inspirational covers of songs popularized by Luther Vandross ("Make Me a Believer"), Charlie Chaplin ("Smile") and Maze featuring Frankie Beverly ("Running Away"). Two singles are being worked: a revamped version of the Stylistics' 1971 R&B/pop hit "You Are Everything" and "He's Been Just That Good" featuring Hathaway. "We wanted this to be off the beaten path of what fans may expect, to stir things up," Whalum says.

An avid fan of social media, Whalum and Atlanta-based Fairwave Media will launch the "Music Is Love. Share12" campaign to help spread the word about "Gospel." Kicking off on the project's release date, the interactive campaign (facebook.com/kirkwhalum) will let fans send 12 people instant messages about the album. When those 12 confirm they've received the sender's message, the original sender can download up to nine "Gospel" tracks for free. Then the 12 others in the circle can share the message with 12 more and so on.

Also being released is a DVD of the "Gospel" live recording at Reid Temple. "We're just trying to connect all the dots on this spiritual journey," Whalum says. —*Gail Mitchell*

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com

LEGAL NOTICE

IN THE UNITED STATES BANKRUPTCY COURT
FOR THE DISTRICT OF DELAWARE

In re	)	Chapter 11
MUZAK HOLDINGS LLC, *et al.*,[1]	)	Case No. 09-10422 (KJC)
Debtors	)	Jointly Administered

NOTICE OF (A) OBJECTION AND VOTING DEADLINES, (B) SOLICITATION AND VOTING PROCEDURES, (C) HEARING TO CONFIRM THE PLAN OF REORGANIZATION AND (D) CERTAIN OTHER INFORMATION

DISCLOSURE STATEMENT AND SOLICITATION PROCEDURES APPROVED. On November 2, 2009, the United States Bankruptcy Court for the District of Delaware (the "Bankruptcy Court"), entered that certain *Order (a) Approving Debtors' Second Modified Disclosure Statement, (b) Approving Solicitation and Notice Procedures, (c) Approving Voting and Tabulation Procedures, and (d) Establishing Confirmation Notice and Objection Procedures* (the "Disclosure Statement Order"). As part of the Disclosure Statement Order, the Bankruptcy Court approved, among other things, the Debtors' *Disclosure Statement for Second Modified Joint Plan of Reorganization of Muzak Holdings LLC and its Debtor Affiliates Under Chapter 11 of the Bankruptcy Code*, dated October 26, 2009 (the "Disclosure Statement") for the *Second Modified Joint Plan of Reorganization of Muzak Holdings LLC and its Affiliated Debtors Under Chapter 11 of the Bankruptcy Code* (as amended or modified from time to time, the "Plan"), as containing adequate information, as required under section 1125(a) of title 11 of the United States Code (the "Bankruptcy Code"), and authorized the Debtors to solicit acceptances of the Plan.

COPIES OF SOLICITATION PACKAGE MATERIALS, INCLUDING THE DISCLOSURE STATEMENT AND PLAN. The Plan, Disclosure Statement, Plan Supplement (upon its filing), Disclosure Statement Order and all other materials, except Ballots and Master Ballots, may be obtained from the Debtors' restructuring website at http://chapter11.epiqsystems.com/muzak or by requesting a copy from the Debtors' Voting and Claims Agent by writing to Muzak Holdings LLC Balloting Center, c/o Epiq Bankruptcy Solutions, LLC, FDR Station, P.O. Box 5014, New York, New York 10150-5014 or calling (866) 940-3607. The Debtors will serve the Plan, Disclosure Statement and all other materials in the Solicitation Package (except ballots and letters) on (a) the Office of the United States Trustee for the District of Delaware, (b) counsel for the Official Committee of Unsecured Creditors, (c) counsel to the steering committee of the Debtors' term loan lenders, (d) counsel to the ad hoc group of the Debtors' 10⅛% senior note holders, (e) counsel to the Prepetition Administrative Agent, (f) counsel to Silver Point, (g) counsel for the International Planned Music Association, (h) the Internal Revenue Service, and (i) any persons who have filed a request for notice in these chapter 11 cases pursuant to Bankruptcy Rule 2002. Creditors who are entitled to vote to accept or reject the Plan will be served by first-class mail with this Confirmation Hearing Notice, applicable Ballots and Master Ballots, and voting instructions, a pre-addressed, postage pre-paid return envelope, the Plan, the Disclosure Statement, the Disclosure Statement Order (excluding the exhibits thereto, except the Solicitation Procedures) and certain other materials contained in the Solicitation Package.

CONFIRMATION HEARING. A hearing to consider confirmation of the Plan (the "Confirmation Hearing") will commence on **January 12, 2010 at 1:30 p.m. Prevailing Eastern Time**, before the Honorable Kevin J. Carey at the Bankruptcy Court, 824 Market Street, 5th Floor, Courtroom 5, Wilmington, Delaware 19801. The Confirmation Hearing may be continued from time to time by announcing such continuance in open court or otherwise, without further notice to parties in interest. The Bankruptcy Court, in its discretion and prior to the Confirmation Hearing, may put in place additional procedures governing the Confirmation Hearing.

PLAN OBJECTION DEADLINE. The Bankruptcy Court has established **January 5, 2010 at 12:00 p.m. Prevailing Eastern Time**, as the last date and time for filing and serving objections to the confirmation of the Plan (the "Plan Objection Deadline"). Objections to the confirmation of the Plan, if any, must (a) be in writing, (b) state with particularity the grounds for such objection, (c) state the name and address of the objecting party and the nature of the claim or interest of such party, (d) conform to the Federal Rules of Bankruptcy Procedure and the Local Rules, and (e) be filed with the Bankruptcy Court and served on the following parties (collectively, the "Notice Parties") so that they are actually received no later than the Plan Objection Deadline. Objections not timely filed and served shall be overruled and not considered.

Co-Counsel to the Debtors: **(i) KIRKLAND & ELLIS LLP**, Attn: Edward O. Sassower, Joshua A. Sussberg, 601 Lexington Avenue, New York, New York 10022-4611, **(ii) KLEHR, HARRISON, HARVEY, BRANZBURG & ELLERS LLP**, Attn: Domenic E. Pacitti, Michael W. Yurkewicz, 919 Market Street, Suite 1000, Wilmington, Delaware 19801-3062, ***Co-Counsel to the Committee:*** **(iii) AKIN GUMP STRAUSS HAUER & FELD LLP**, Attn: James R. Savin, Attn: David M. Dunn, Robert S. Strauss Building, 1333 New Hampshire Avenue, N.W., Washington, D.C. 20036-1564, **(iv) DORSEY & WHITNEY LLP**, Attn: Eric Lopez Schnabel, Attn: Robert W. Mallard, 1105 North Market Street, Suite 1600, Wilmington, Delaware 19801, ***Co-Counsel to Silver Point Capital Advisors, LLC:*** **(v) WILLKIE FARR & GALLAGHER LLP**, Attn: Paul Shalhoub, Attn: Robin Spigel, 787 Seventh Avenue, New York, New York 10019; **(vi) YOUNG CONAWAY STARGATT & TAYLOR LLP**, Attn: Robert S. Brady, Attn: Matthew B. Lunn, The Brandywine Building, 1000 West Street, 17th Floor, Wilmington, Delaware 19801, ***Co-Counsel to the Ad Hoc Consortium of NonSilver Point Holders of Senior Notes:*** **(vii) BROWN RUDNICK LLP**, Attn: William R. Baldiga, Attn: Andrew M. Sroka, One Financial Center, Boston, Massachusetts 02111, **(viii) SAUL EWING LLP**, Attn: Mark Minuti, 222 Delaware Avenue, Suite 1200, P.O. Box 1266, Wilmington, Delaware 19899, ***Co-Counsel to the Steering Committee of Senior Secured Lenders:*** **(ix) BINGHAM MCCUTCHEN LLP**, Attn: Andrew J. Gallo, One Federal Street, Boston, Massachusetts 02110-1726, **(x) REED SMITH LLP**, Attn: Kurt F. Gwynne, 1201 Market Street, Suite 1500, Wilmington, Delaware 19801, **(xi) MCGUIRE, CRADDOCK & STROTHER, P.C.**, Attn: Jonathan Thalheimer, 500 North Akard, Suite 3550, Dallas, Texas 75201, ***Counsel to the Prepetition Administrative Agent:*** **(xii) THE OFFICE OF THE UNITED STATES TRUSTEE FOR THE DISTRICT OF DELAWARE**, Attn: David Klauder, 844 King Street, Suite 2207, Wilmington, Delaware 19801; **(xiii) KLESTADT & WINTERS, LLP**, Attn: John E. Jureller, Jr., Klestadt & Winters, LLP, 292 Madison Avenue, 17th Floor, New York, New York 10017, ***Counsel to the IPMA:*** **(xiv) THE INTERNAL REVENUE SERVICE**, 31 Hopkins Plaza, Mail Stop Room 1150, Baltimore, Maryland 21201.

VOTING RECORD DATE. **October 20, 2009** is the record date (the "Voting Record Date") for purposes of determining which parties are entitled to vote on the Plan.

VOTING DEADLINE. **January 5, 2010 at 12:00 p.m. Prevailing Eastern Time** is the voting deadline ("Voting Deadline"). All Ballots and Master Ballots must be received by the Voting and Claims Agent by the Voting Deadline. Voting Instructions will be sent with the Ballots.

TEMPORARY ALLOWANCE OF CLAIMS FOR VOTING PURPOSES. Holders of Claims that are subject to a pending objection by the Debtors as of the Voting Record Date cannot vote on the Plan absent one of the following resolution events taking place prior to the Voting Deadline: (a) an order of the Bankruptcy Court is entered allowing such claim pursuant to section 502(b) of the Bankruptcy Code, after notice and a hearing; (b) an order of the Bankruptcy Court is entered temporarily allowing such claim for voting purposes only pursuant to Bankruptcy Rule 3018(a), after notice and a hearing; (c) a stipulation or other agreement is executed between the holder of such claim and the Debtors resolving the objection and allowing such claim in an agreed upon amount; (d) a stipulation or other agreement is executed between the holder of such claim and the Debtors temporarily allowing the holder of such claim to vote its claim in an agreed upon amount; or (e) the pending objection to such claim is voluntarily withdrawn by the Debtors (each, a "Resolution Event"). If an objection to a Claim is filed by the Debtors after the Voting Record Date, any vote by the holder of such Disputed Claim will not be counted unless there is a Resolution Event prior to the Confirmation Hearing.

PLEASE BE ADVISED THAT THE PLAN CONTAINS CERTAIN RELEASE, EXCULPATION AND INJUNCTION PROVISIONS. YOU ARE ADVISED TO CAREFULLY REVIEW AND CONSIDER THE PLAN, INCLUDING THE RELEASE, EXCULPATION AND INJUNCTION PROVISIONS, AS YOUR RIGHTS MIGHT BE AFFECTED.

[1] The Debtors in these chapter 11 cases, together with the last four digits of each Debtor's federal tax identification number, are: Muzak Holdings LLC (3730), Muzak Holdings Finance Corp. (3728), Muzak LLC (3729), Background Music Broadcasters, Inc. (3014), Muzak Capital Corporation (2302), MLP Environmental Music, LLC (6098), Business Sound, Inc. (9525); BI Acquisition, LLC (6049); Muzak Finance Corp. (7963), ElectroSystems Corporation (6059), Audio Environments, Inc. (4111), Telephone Audio Productions, Inc. (4894), Vortex Sound Communications Company, Inc. (3711), Muzak Houston, Inc. (9984), and Music Incorporated (3710). The location of the Debtors' corporate headquarters and the service address for all the Debtors is: 3318 Lakemont Boulevard, Fort Mill, South Carolina 29708.

[2] All capitalized terms used, but not defined herein, shall have the meanings attributed to such terms in the Plan or the Disclosure Statement, as applicable.

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NOTICES/ANNOUNCEMENTS

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STAGE HYPNOTIST
CD FAIRS & FESTIVALS
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NEW PRODUCTS
DOMAIN NAMES

Billboard CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



On DK Alert

Courtesy of last week's introduction of catalog titles to the mix of the Billboard 200, Pink Floyd's "Dark Side of the Moon" logs a record-tying 742nd week on the chart dated 2007 as it re-enters at No. 88—its first week on the chart since Oct. 8, 1988.

Hot Dawn

Roger Anahí of the retired Latin sextet RBD debuts at No. 4 on Top Latin Albums with "Me Delirio" (20,000 copies). Its first-week sales are greater than the 3,000 that launched the bow of RBD's final studio set, "Para Olvidarte de Mí," in April.



Mixed

Beyoncé debuts at No. 1 on Top Music Video Sales with "I Am . . . Sasha Fierce: Live in Europe," her second release on the chart (see page 34). "Live at Wembley" reigned for three weeks in 2004. She also spent two weeks at No. 1 in 2006 as part of "Destiny's Child: Live in Atlanta."

CHART BEAT

Adam Lambert may have defeated Kris Allen in "American Idol," but Adam Lambert beats the series' reigning champ on the Billboard 200. Lambert's major-label debut, "For Your Entertainment," bows at No. 3, topping the No. 11 start for Allen's self-titled introductory set last week. Last year, runner-up Kris Allen likewise arrived with a higher rank (No. 2) than victor Taylor Hicks (No. 3).

On the chart dated Nov. 67, the cast of Fox's "Glee" returns John Lennon's "Imagine" to the Billboard Hot 100 for a third consecutive year, following versions by Jack Johnson (No. 90, 2007) and Adam Archuleta (No. 36, 2008). Lea Michele Spencer's rendition first debuted back Lennon's 1971 No. 3-peaking classic to the chart, debuting No. 85 in 1998.

Read Chart Beat every week at billboard.com/chartbeat.

Boyle's 'Dream' Bow Yields Year's Best Sales Week

YouTube sensation and former "Britain's Got Talent" contestant **Susan Boyle's** debut album, "I Dreamed a Dream," opens at No. 1 on the Billboard 200 with a whopping 701,000 copies sold in its first week, according to Nielsen SoundScan. It's the best sales week for an album in the United States this year.

The year's previous high-water mark came when **Eminem's** "Relapse" sold 608,000 in its opening week. In fact, Boyle's sales frame is the best the chart has seen since **AC/DC's** "Black Ice" bowed with 784,000 upon its release in October 2008.

The arrival of "I Dreamed a Dream" also marks the best opening week for a debut album from a female artist since SoundScan began tracking sales in 1991. Boyle beats out **Ashanti** for the title, as her self-titled debut began with 503,000 in 2002.

In SoundScan's history, only one other debut album has seen a bigger opening week: **Snoop Dogg's** "Doggystyle" opened with 803,000 in its first week in 1993.

Boyle's fellow U.K. countrymen should be proud as well: "Dream" notches the best sales frame for an album by a solo U.K. performer in SoundScan history. In fact, only two U.K. acts—**the Beatles** and **Coldplay**—have earned bigger weeks.

Finally, "Dream" has the eighth-best sales week for an album by a solo female in SoundScan history.

As Billboard reported last issue, expectations were high for Boyle's first week, especially considering the reportedly large number of preorder sales the set had racked on QVC and Amazon. As it turns out, those reports were accurate, as the title's sales from nontraditional sellers tallied 256,000, or 37% of its debut week. That figure includes sales from QVC, traditional Internet retailers and digital download services.



On Top Internet Albums, "Dream" arrives at No. 1 with 132,000—the largest sales week for an album sold online. Previously, the best sales frame came from **Dave Matthews'** "Some Devil" when it hit No. 1 on the Oct. 11, 2003, chart with 87,000.

THANKS FOR GIVING: **Susan Boyle** wasn't the only artist to drop an album during the busy Thanksgiving shopping week, as the reality TV star led a packed release schedule.



Fellow reality TV wonder **Adam Lambert**, the 2009 "American Idol" runner-up, sees his debut, "For Your Entertainment," start at No. 3 on the Billboard 200 with 198,000 copies.

We're not sure if its sales were helped or hurt by his much-talked about American Music Awards performance the night before the album's release, but one thing's for certain: Everyone knew he had an album out.

LEADING LADY: **Lady Gaga's** new eight-song EP, "The Fame Monster," bows at No. 5 with 174,000, while her first album, "The Fame," is close behind at No. 6 (151,000, up 429%).

The latter album's total this week combines sales of her debut set as well as a two-disc deluxe "The Fame Monster" package that contains "The Fame" as well as the "Monster" disc.

There have been instances of this situation in the past, but none quite as high profile as Gaga's.

Exactly a year ago this week, Capitol reissued **Coldplay's** "Viva La Vida or Death and All His Friends" in a deluxe version with the tag line "Prospekt's March Edition." And, as a courtesy to consumers who had already bought "Viva" earlier in the year, the bonus content from the deluxe album was also offered in a stand-alone "Prospekt's March" EP.

Billboard and Nielsen SoundScan combined the sales of the original "Viva" album with the deluxe version of the release while also separately charting and tracking the "Prospekt's" EP.

That week, the combined sales of the two full-length albums pushed the "Viva" set 54-26 on the Billboard 200 with 43,000 (up 127%) while the "Prospekt's" EP debuted at No. 15 with 77,000.

Interscope got the stand-alone EP ball rolling earlier in 2008, with the expansion of **Fergie's** "The Dutchess" into "The Dutchess Deluxe."

The cuts added to her plussed-up album were also offered as a separate digital-only "The Dutchess Deluxe EP," which debuted on the Billboard 200 with 11,000. ....

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	10,727,000	1,754,000	19,791,000
Last Week	7,985,000	1,684,000	18,946,000
Change	34.3%	4.2%	4.5%
This Week Last Year	12,208,000	1,717,000	20,095,000
Change	-12.1%	2.2%	-1.5%

*Digital album sales are also counted within album sales.

Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	369,967,000	320,217,000	-13.4%
Digital Tracks	962,983,000	1,056,626,000	9.7%
Store Singles	1,525,000	1,641,000	7.6%
Total	**1,334,475,000**	**1,378,484,000**	**3.3%**
Albums w/TEA*	466,265,300	425,879,600	-8.7%

*Tracks equivalent albums. 10 digital tracks sold in a week equal 1 album unit. Rounded to the nearest 100 units.

Weekly Album Sales (Million Units)

ALBUM SALES

SALES BY ALBUM FORMAT

CD	309,283,000	249,087,000	-19.5%
Digital	58,927,000	68,882,000	16.9%
Vinyl	1,636,000	2,195,000	34.2%
Other	121,000	53,000	-56.2%

For week ending Nov. 29, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

Distributors' Market Share: 11/02/09-11/29/09

DEC 12 2009

THE Billboard 200

SALES DATA COMPILED BY nielsen SoundScan

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 1 WK SUSAN BOYLE [illegible] SONY MUSIC (11.98)	I Dreamed A Dream		1
2	2	2	[illegible]	ANDREA BOCELLI [illegible] (18.98) ◆	My Christmas		2
3	NEW		1	ADAM LAMBERT [illegible] (14.98)	For Your Entertainment		3
4	NEW		1	RIHANNA [illegible] IDJMG (19.98)	Rated R		4
5	NEW		1	LADY GAGA STREAMLINE/KONLIVE CHERRYTREE/INTERSCOPE 013872 IGA (10.98)	The Fame Monster (EP)		5
6	34	24	57	GREATEST GAINER LADY GAGA [illegible]	The Fame	■	4
7	29	17	14	PACE SETTER MILEY CYRUS HOLLYWOOD 004719 EX (10.98)	The Time Of Our Lives (EP)		2
8	10	5	[illegible]	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ◆	Fearless	4	1
9	9	3	[illegible]	CARRIE UNDERWOOD [illegible] (13.98)	Play On		1
10	3	-	[illegible]	NORAH JONES [illegible] (18.98)	The Fall		1
11	7	4	[illegible]	MICHAEL JACKSON [illegible] (17.98)	Michael Jackson's This Is It (Soundtrack)		1
12	8	10	[illegible]	SOUNDTRACK [illegible] ATLANTIC 519427 AG (18.98)	The Twilight Saga: New Moon	■	1
13	1	-	[illegible]	JOHN MAYER [illegible] (11.98)	Battle Studies		1
14	6	-	[illegible]	JUSTIN BIEBER [illegible] RAYMOND BRAUN ISLAND 013219 IDJMG (19.98)	My World (EP)		6
15	NEW		1	SHAKIRA [illegible] (11.98)	She Wolf		15
16	14	6	[illegible]	VARIOUS ARTISTS [illegible] (18.98)	NOW 32		6
17	15	-	[illegible]	CASTING CROWNS [illegible] (13.98)	Peace On Earth	●	15
18	17	7	[illegible]	MICHAEL BUBLE [illegible] (18.98) ◆	Crazy Love		1
19	18	9	[illegible]	SOUNDTRACK [illegible]	Glee: Season One: The Music Volume 1		4
20	5	-	[illegible]	50 CENT [illegible] (13.98 CD/DVD) ◆	Before I Self-Destruct		5
21	20	-	[illegible]	TAYLOR SWIFT [illegible]	Sounds Of The Season: The Taylor Swift Holiday Collection (EP)		13
22	19	1	[illegible]	BON JOVI [illegible] (13.98) ◆	The Circle		1
23	28	20	[illegible]	THE BLACK EYED PEAS [illegible] (13.98)	The E.N.D.	■	1
24	4	-	[illegible]	CASTING CROWNS [illegible] (11.98)	Until The Whole World Hears		4
25	35	18	[illegible]	OWL CITY [illegible] (10.98)	Ocean Eyes		8
26	24	[illegible]	[illegible]	JOSH GROBAN [illegible] WARNER BROS. (18.98) ◆	Noel	3	1
27	23	11	[illegible]	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	■	1
28	27	14	[illegible]	TIM MCGRAW CURB 79152 (18.98)	Southern Voice		2
29	25	12	[illegible]	STING [illegible] UNIVERSAL CLASSICS GROUP (15.98) ◆	If On A Winter's Night...		5
30	37	-	[illegible]	MICHAEL JACKSON [illegible] SONY MUSIC (14.98)	Number Ones	3	11
31	16	-	[illegible]	PAUL MCCARTNEY [illegible] (19.98 CD/DVD) ◆	Good Evening New York City		11
32	33	16	[illegible]	JAY-Z [illegible] (18.98) ◆	The Blueprint 3	■	1
33	NEW		1	BIRDMAN [illegible] UNIVERSAL MOTOWN 013090 UMRG (13.98) ◆	Priceless		33
34	36	34	[illegible]	SUGARLAND [illegible] (13.98)	Gold And Green		34
35	11	-	[illegible]	KRIS ALLEN [illegible] (13.98)	Kris Allen		11
36	30	15	[illegible]	ZAC BROWN BAND [illegible] HOME GROWN ATLANTIC 516931 AG (13.98)	The Foundation	■	11
37	NEW		1	JAY SEAN [illegible] UNIVERSAL REPUBLIC 013683 UMRG (13.98)	All Or Nothing		37
38	26	26	[illegible]	TRANS-SIBERIAN ORCHESTRA [illegible] (18.98)	Night Castle		5
39	47	36	[illegible]	TAYLOR SWIFT [illegible] (18.98) ◆	Taylor Swift	4	1
40	41	31	[illegible]	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	●	4
41	50	37	[illegible]	BEYONCE [illegible] COLUMBIA 1449 SONY MUSIC (11.98)	I Am...Sasha Fierce	2	1
42	31	45	[illegible]	MANNHEIM STEAMROLLER [illegible] (18.98)	Christmas: 25th Anniversary Collection		31
43	46	33	[illegible]	SOUNDTRACK [illegible] (18.98)	Hannah Montana: The Movie	■	1
44	56	55	[illegible]	CHRIS TOMLIN [illegible] (12.98)	Glory In The Highest: Christmas Songs Of Worship		44
45	91	69	[illegible]	PEARL JAM [illegible] (18.98)	Backspacer		1
46	39	23	[illegible]	ROD STEWART [illegible] (18.98)	Soulbook		4
47	12	-	[illegible]	THEM CROOKED VULTURES [illegible] (13.98)	Them Crooked Vultures		12
48	38	27	[illegible]	DARIUS RUCKER [illegible] (18.98)	Learn To Live	■	8
49	13	-	[illegible]	LEONA LEWIS [illegible] (14.98)	Echo		13
50	53	-	[illegible]	MICHAEL BUBLE [illegible] REPRISE 48599 WARNER BROS. (7.98)	Let It Snow! (EP)		50
51	NEW		1	TOM PETTY & THE HEARTBREAKERS [illegible] WARNER BROS. (24.98) ◆	The Live Anthology		51
52	44	75	[illegible]	DAVID ARCHULETA [illegible] (13.98)	Christmas From The Heart		2
53	51	40	[illegible]	VARIOUS ARTISTS [illegible] VOICE OF VIOLENT INTEGRITY 14857 EMI CMG (17.98)	WOW Hits 2010		1
54	58	13	[illegible]	SWITCHFOOT [illegible] ATLANTIC 522070 AG (18.98) ◆	Hello Hurricane		4
55	59	-	[illegible]	TRANS-SIBERIAN ORCHESTRA [illegible] AG (18.98)	The Lost Christmas Eve	■	14
56	52	32	[illegible]	WEEZER [illegible] GEFFEN/INTERSCOPE 013510 IGA (13.98)	Raditude		2
57	134	-	[illegible]	MICHAEL BUBLE [illegible] REPRISE 000113 WARNER BROS. (18.98)	Call Me Irresponsible	■	57
58	49	38	[illegible]	KINGS OF LEON [illegible] (13.98)	Only By The Night	■	1
59	62	65	[illegible]	WHITNEY HOUSTON [illegible] (14.98)	I Look To You	■	59
60	45	-	[illegible]	VARIOUS ARTISTS EMI SPECIAL MARKETS 86606 EX STARBUCKS (12.98)	Making Merry		60
61	48	30	[illegible]	MIRANDA LAMBERT [illegible] (12.98)	Revolution		2
62	68	[illegible]	[illegible]	DAUGHTRY [illegible] (18.98) ◆	Leave This Town		62
63	NEW		1	TOM WAITS [illegible] EPITAPH (17.98)	Glitter And Doom: Live		63
64	87	87	[illegible]	HARRY CONNICK, JR. [illegible] SONY MUSIC (13.98)	Your Songs		2
65	127	-	[illegible]	MICHAEL BUBLE [illegible] REPRISE 48599 WARNER BROS. (18.98) ◆	It's Time	3	1
66	76	48	[illegible]	SELENA GOMEZ & THE SCENE HOLLYWOOD 002831 (18.98) ◆	Kiss And Tell		2
67	40	8	[illegible]	FLYLEAF [illegible] (13.98)	Memento Mori		8
68	181	-	[illegible]	MICHAEL JACKSON [illegible] (11.98)	Bad	8	1
69	65	79	[illegible]	VARIOUS ARTISTS [illegible] UNIVERSAL MOTOWN SONY MUSIC (19.98)	NOW That's What I Call A Country Christmas		2
70	22	-	[illegible]	JANET [illegible] (19.98)	Number Ones		1
71	43	28	[illegible]	FOO FIGHTERS [illegible] RCA 36921 RMG (11.98) ◆	Greatest Hits		1
72	42	25	[illegible]	CREED [illegible] (13.98) ◆	Full Circle		1
73	[illegible]	72	[illegible]	STEVEN CURTIS CHAPMAN [illegible]	Beauty Will Rise		73
74	86	-	[illegible]	TRANS-SIBERIAN ORCHESTRA [illegible] ATLANTIC 92736 AG (15.98)	Christmas Eve And Other Stories	2	1
75	21	-	[illegible]	ONEREPUBLIC [illegible] (13.98)	Waking Up		2
76	145	74	[illegible]	VARIOUS ARTISTS [illegible] (9.98)	Letters To Santa: A Holiday Musical Collection		76
77	[illegible]	81	[illegible]	SOUNDTRACK [illegible] ATLANTIC 515921 AG (18.98) ◆	Twilight	2	1
78	165	-	[illegible]	STEVEN CURTIS CHAPMAN [illegible] (17.98)	This Moment		78
79	73	-	[illegible]	THE CHIPMUNKS WITH DAVID SEVILLE [illegible] (14.95)	Christmas With The Chipmunks		1
80	121	-	[illegible]	SOUNDTRACK SUMMIT 2075 E1 (18.98)	The Twilight Saga: New Moon: The Score		1
81	103	-	[illegible]	VARIOUS ARTISTS [illegible] UNIVERSAL MUSIC STRATEGIC MARKETING GROUP 89482 SONY MUSIC (19.98)	NOW That's What I Call Christmas! 3	■	14
82	75	57	[illegible]	MELANIE FIONA [illegible] MOTOWN 013150 UMRG (10.98)	The Bridge		2
83	RE-ENTRY		[illegible]	DAUGHTRY [illegible] (9.98) ◆	Daughtry	3	1
84	RE-ENTRY		[illegible]	MICHAEL W. SMITH [illegible] (13.98)	It's A Wonderful Christmas		84
85	54	41	[illegible]	BREAKING BENJAMIN [illegible] (18.98) ◆	Dear Agony		2
86	63	99	[illegible]	STRAIGHT NO CHASER [illegible] ATLANTIC [illegible] (14.98)	Christmas Cheers		86
87	[illegible]	-	[illegible]	MICHAEL JACKSON [illegible] SONY MUSIC (19.98)	The Essential Michael Jackson	2	87
88	61	47	[illegible]	TOBY KEITH [illegible] NASHVILLE 027 (18.98)	American Ride		2
89	85	-	[illegible]	MICHAEL JACKSON [illegible] (18.98)	Thriller	◆	34
90	74	-	[illegible]	FAITH HILL [illegible] NASHVILLE 511500 WRN (18.98) ◆	Joy To The World	●	1
91	69	60	[illegible]	NICKELBACK [illegible] (18.98)	Dark Horse	2	1
92	160	-	[illegible]	CASTING CROWNS BEACH STREET 10723 REUNION (17.98)	Casting Crowns	■	92
93	81	59	[illegible]	PARAMORE [illegible] (18.98)	Brand New Eyes		1
94	90	62	[illegible]	REBA [illegible] VALORY (18.98) ◆	Keep On Loving You		2
95	84	95	[illegible]	BOB DYLAN [illegible] SONY MUSIC (13.98)	Christmas In The Heart		7
96	191	-	[illegible]	MICHAEL BUBLE [illegible] REPRISE 48599 WARNER BROS. (18.98)	Michael Buble	■	96
97	180	-	[illegible]	FRANCESCA BATTISTELLI [illegible] WARNER BROS. (11.98)	My Paper Heart		97
98	64	49	[illegible]	TREY SONGZ [illegible] ATLANTIC 516794 AG (18.98)	Ready		2
99	159	-	[illegible]	JOURNEY [illegible] (13.98) ◆	Journey's Greatest Hits	◆	34
100	66	52	[illegible]	BARBRA STREISAND [illegible] COLUMBIA 44354 SONY MUSIC (15.98)	Love Is The Answer	●	1



The Wal-Mart-exclusive set vaults with 150,000 (up 385%) thanks in part to its $5 sale tag at the retailer last week.



Exactly four years after she last debuted on the chart, the singer returns, starting with 89,000. In 2005, her last release, "Oral Fixation Vol. 2," began at No. 5 with 128,000.



The album's lead single, "Down," spent two weeks atop the Billboard Hot 100 in October. Now, his full-length debut enters with 31,000 copies.

51

The four-disc CD boxed set carries an economical $24.98 list price (though the vinyl version goes for $149.98) and starts with 22,000. Internet sales made up 28% of the package's first week.



With a gain of 286%, the set returns to the chart thanks at least in part to the fact that Best Buy sale-priced it for $6.99 on the two days following Thanksgiving.

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
101	104	85	14	**SKILLET** ATLANTIC 519927 AG (13.98)	Awake		4
102	78	56	3	**DRAKE** CASH MONEY UNIVERSAL MOTOWN 013456 UMRG (9.98)	So Far Gone (EP)		6
103	79	22	3	**BRITNEY SPEARS** [illegible]	The Singles Collection		22
104	71	43	3	**SUGARLAND** MERCURY NASHVILLE 011275* UMGN (13.98)	Love On The Inside	2	1
105	82	–	2	**CELTIC WOMAN** MANHATTAN [illegible] *8.98	A Christmas Celebration		36
106	156	–	2	**ORIGINAL BROADWAY CAST RECORDING** [illegible]	Jersey Boys		22
107	60	101	3	**NEIL DIAMOND** COLUMBIA [illegible] SONY MUSIC (11.98)	A Cherry Cherry Christmas		84
108	118	–	2	**THE BEATLES** APPLE [illegible] CAPITOL (18.98)	Abbey Road	◆	1
109	106	86	3	**MAXWELL** COLUMBIA 84142 SONY MUSIC (11.98) +	BLACKsummers'night	●	1
110	83	50	3	**PINK** LAFACE 16059 AG (18.98)	Funhouse	■	2
111	124	94	3	**RASCAL FLATTS** [illegible] *18.98	Unstoppable	■	1
112	RE-ENTRY		2	**THIRD DAY** ESSENTIAL 10828 (17.98)	Christmas Offerings		75
113	98	70	3	**GEORGE STRAIT** MCA [illegible] UMGN (13.98)	Twang	●	1
114	NEW		1	**BOYZ II MEN** [illegible] *18.98 +	Love		116
115	RE-ENTRY		2	**MICHAEL JACKSON** [illegible]	Off The Wall	6	3
116	146	–	2	**CHRIS TOMLIN** [illegible] (17.98)	Hello Love		9
117	122	–	2	**ELVIS PRESLEY** RCA SONY BMG STRATEGIC MARKETING GROUP (18.98)	Elvis Christmas		84
118	113	88	3	**EMINEM** WEB [illegible] AFTERMATH/INTERSCOPE 012863* IGA (13.98)	Relapse		1
119	128	–	2	**VARIOUS ARTISTS** [illegible] SONY MUSIC 011941 UME (18.98)	The Essential NOW That's What I Call Christmas		37
120	112	77	3	**THREE DAYS GRACE** [illegible]	Life Starts Now		3
121	171	123	3	**KELLY CLARKSON** RCA [illegible] SONY MUSIC (13.98) +	All I Ever Wanted		1
122	114	–	2	**ENYA** WARNER BROS. (18.98)	And Winter Came...	●	8
123	125	–	2	**ELVIS PRESLEY** RCA [illegible] SONY STRATEGIC MARKETING GROUP 44931 SONY MUSIC (8.98)	It's Christmas Time	2	171
124	93	67	3	**LUKE BRYAN** CAPITOL NASHVILLE [illegible] (18.98)	Doin' My Thing		8
125	115	82	3	**VARIOUS ARTISTS** [illegible] SONY MUSIC (18.98)	NOW 31	●	1
126	RE-ENTRY		2	**WISIN & YANDEL** [illegible] (11.98) +	La Revolucion		7
127	110	61	3	**KEITH URBAN** CAPITOL [illegible] (18.98)	Defying Gravity	●	1
128	119	–	2	**IL DIVO** SYCO/SONY MUSIC (18.98)	The Christmas Collection	■	14
129	116	92	3	**SHINEDOWN** ATLANTIC [illegible] (18.98)	The Sound Of Madness	●	6
130	RE-ENTRY		2	**GUNS N' ROSES** GEFFEN 001714 INTERSCOPE (16.98)	Greatest Hits	4	3
131	RE-ENTRY		2	**SUGARLAND** MERCURY NASHVILLE 67411 UMGN (13.98)	Enjoy The Ride	2	4
132	RE-ENTRY		2	**CARRIE UNDERWOOD** [illegible] ARISTA NASHVILLE 21192 RMG (9.98	Some Hearts	7	2
133	NEW		1	**ANGIE STONE** [illegible] (18.98)	Unexpected		123
134	144	112	3	**SOUNDTRACK** [illegible] *18.98	Hannah Montana 3		2
135	109	78	3	**COLBIE CAILLAT** [illegible] (13.98) +	Breakthrough		1
136	80	64	3	**ALICE IN CHAINS** [illegible] CAPITOL (18.98)	Black Gives Way To Blue		5
137	RE-ENTRY		2	**CHRIS TOMLIN** [illegible] (17.98)	Arriving	■	29
138	88	51	3	**BEBE & CECE WINANS** [illegible] MALACO 14 98	Still		12
139	RE-ENTRY		2	**ABBA** [illegible] A&M (18.98 *2.98	Gold – Greatest Hits	4	63
140	139	–	2	**TRANS-SIBERIAN ORCHESTRA** ATLANTIC [illegible] AG (15.98)	The Christmas Attic	■	133
141	92	71	3	**MUSE** [illegible] 521130 WARNER BROS. (18.98) +	The Resistance		3
142	95	58	3	**MARIAH CAREY** [illegible] *19.98	Memoirs Of An Imperfect Angel		3
143	135	–	2	**AMY GRANT** AMY GRANT AND FRIENDS 13751 SPARROW (17.98)	The Christmas Collection		41
144	184	–	2	**VINCE GUARALDI TRIO** FANTASY 70068 CONCORD (15.98)	A Charlie Brown Christmas (Soundtrack)	3	144
145	117	80	3	**KENNY CHESNEY** RCA 49530 SMN (11.98)	Greatest Hits II		3
146	153	–	2	**YO-YO MA** [illegible] SONY CLASSICAL 74414 SONY MASTERWORKS (18.98) +	Yo-Yo Ma & Friends: Songs Of Joy & Peace		26
147	RE-ENTRY		2	**MICHAEL JACKSON** [illegible] *17.98	Dangerous	2	1
148	129	90	3	**ROSANNE CASH** MANHATTAN [illegible] (16.98)	The List		22
149	105	76	3	**JACK JOHNSON** BRUSHFIRE 012973* UMRG (13.98) +	En Concert		11
150	RE-ENTRY		2	**MICHAEL W. SMITH** REUNION 10133 (13.98)	A New Hallelujah		19
151	89	42	3	**JAMEY JOHNSON** MERCURY NASHVILLE [illegible] UMGN (13.98)	That Lonesome Song	●	24
152	111	63	3	**BROOKS & DUNN** ARISTA NASHVILLE 49925 SMN (13.98)	#1s ... And Then Some		5
153	175	127	3	**DEMI LOVATO** HOLLYWOOD [illegible] (18.98)	Here We Go Again		1
154	120	83	3	**CHICKENFOOT** [illegible] (13.98) +	Chickenfoot	●	4
155	132	130	3	**JACKSON 5** MOTOWN [illegible] UME (13.98)	Ultimate Christmas Collection		136
156	162	–	2	**STRAIGHT NO CHASER** ATLANTIC 519785 AG (18.98)	Holiday Spirits		46
157	155	100	3	**KUTLESS** [illegible] (13.98)	It Is Well		10
158	140	106	3	**DAVID CROWDER BAND** SIXSTEPS 26515 SPARROW (17.98)	Church Music		11
159	RE-ENTRY		2	**THIRD DAY** ESSENTIAL 10855 (17.98)	Revelation		8
160	NEW		1	**TOM PETTY AND THE HEARTBREAKERS** [illegible] UME (13.98)	Greatest Hits		168
161	166	–	2	**HARRY CONNICK, JR.** [illegible] SONY MUSIC (18.98)	What A Night! A Christmas Album		29
162	149	98	3	**VARIOUS ARTISTS** WALT DISNEY [illegible] (18.98)	Disney: Holiday Magic 2009		50
163	101	[illegible]	2	**DASHBOARD CONFESSIONAL** VERGENT [illegible] INTERSCOPE 013[illegible] IGA (13.98)	After The Ending		19
164	152	–	2	**THE BEATLES** APPLE 82414 CAPITOL (24.98)	The Beatles	◆	1
165	108	73	3	**ALAN JACKSON** HAYBARBARRE, ARISTA NASHVILLE SONY CUSTOM MARKETING GROUP [illegible] SMN (17.98)	Songs Of Love And Heartache		34
166	130	68	3	**BRAD PAISLEY** ARISTA NASHVILLE 47352 SMN (13.98)	American Saturday Night		2
167	RE-ENTRY		2	**BON JOVI** MERCURY 526013 IDJMG (18.98/11.98)	Cross Road	4	4
168	[illegible]	–	2	**SOUNDTRACK** NEW LINE [illegible] (17.98)	Elf		168
169	RE-ENTRY		2	**COLDPLAY** CAPITOL 16886* (18.98)	Viva La Vida or Death And All His Friends	2	1
170	102	29	3	**HOLLYWOOD UNDEAD** [illegible] INTERSCOPE [illegible] IGA (18.98) +	Desperate Measures		29
171	182	–	2	**FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR** CAPITOL 42[illegible] (18.98)	Christmas With The Rat Pack	■	172
172	178	–	2	**MARTINA MCBRIDE** RCA NASHVILLE 67654 SMN (18.98)	White Christmas	■	83
173	RE-ENTRY		2	**PINK** LAFACE 80320 ZOMBA (18.98) +	I'm Not Dead	■	6
174	RE-ENTRY		2	**COLBIE CAILLAT** UNIVERSAL REPUBLIC 012219 UMRG (10.98)	Coco	2	6
175	136	96	3	**VARIOUS ARTISTS** UMC/UNIVERSAL 56259 SONY MUSIC (18.98)	NOW That's What I Call Country Vol. 2		11
176	NEW		1	**BLAKROC** [illegible] 037* EX (13.98)	BlakRoc		176
177	172	163	3	**KIDZ BOP KIDS** RAZOR & TIE 89206 (11.98)	Kidz Bop Christmas		163
178	RE-ENTRY		2	**CHICAGO** [illegible] (18.98)	The Best Of Chicago: 40th Anniversary Edition		166
179	[illegible]	–	2	**VARIOUS ARTISTS** [illegible] 31735 EX (9.98)	Tis The Season: Kids Christmas Sing-Along		166
180	164	–	2	**KENNY G** ARISTA SONY BMG CUSTOM MARKETING GROUP 86734 SONY MUSIC (8.98	Holiday Collection		83
181	167	144	3	**DAVE MATTHEWS BAND** RAMA GARDENS RCA 48712* RMG (18.98) +	Big Whiskey And The GrooGrux King	■	1
182	RE-ENTRY		2	**KATY PERRY** CAPITOL 04249* (12.98)	One Of The Boys	■	9
183	RE-ENTRY		2	**PRINCE/BRIA VALENTE** NPG [illegible] EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r		3
184	NEW		1	**VARIOUS ARTISTS** [illegible] OLYMPICS A&M 013527 UME (11.98)	A Very Special Christmas 7		184
185	133	93	3	**CHRIS YOUNG** RCA NASHVILLE 22015 SMN (10.98)	The Man I Want To Be		11
186	188	148	3	**KIDZ BOP KIDS** RAZOR & TIE [illegible] (18.98)	Kidz Bop 16		8
187	154	116	3	**BILLY CURRINGTON** MERCURY NASHVILLE [illegible] UMGN (13.98)	Little Bit Of Everything		13
188	185	–	2	**ELVIS PRESLEY** RCA NASHVILLE 35479 SMN (17.98)	Christmas Duets		17
189	RE-ENTRY		2	**PINK FLOYD** HARVEST SMAS 11163 CAPITOL (18.98/10.98)	Dark Side Of The Moon	◆	1
190	RE-ENTRY		2	**JONAS BROTHERS** [illegible] (19.98)	Lines, Vines And Trying Times		1
191	RE-ENTRY		2	**LINKIN PARK** MACHINE SHOP 44477* WARNER BROS (18.98) +	Minutes To Midnight	2	1
192	RE-ENTRY		2	**BARLOWGIRL** FERVENT/WORD-CURB 887861 WARNER BROS (13.98)	Love & War		85
193	RE-ENTRY		2	**ELVIS PRESLEY** [illegible] RMG (19.98/12.98)	Elv1s: 30 #1 Hits	4	1
194	147	97	3	**KISS** KISS 200901 EX (14.98 CD/DVD) +	Sonic Boom		2
195	96	44	3	**SLAYER** AMERICAN/COLUMBIA 41318* SONY MUSIC (11.98) +	World Painted Blood		12
196	189	–	2	**THE BEATLES** APPLE SMAS 02653 CAPITOL (18.98)	Sgt. Pepper's Lonely Hearts Club Band	◆	1
197	151	53	3	**THE BEATLES** APPLE [illegible] CAPITOL (243.98 CD DVD) +	The Beatles In Stereo		13
198	RE-ENTRY		2	**CREED** [illegible] 13103 (9.98 CD/DVD) +	Greatest Hits	2	15
199	RE-ENTRY		2	**BOYS LIKE GIRLS** [illegible] 48792 SONY MUSIC (11.98)	Love Drunk		5
200	157	121	3	**RASCAL FLATTS** LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		3

106
Oh, boys! The steadily selling cast recording—first released in 2005—hit 1 million in sales two weeks ago. Only a handful of cast albums have hit that mark in the Nielsen SoundScan era, including "Rent," "Phantom of the Opera" and "Mamma Mia!"



114
The trio's third covers set in a row (11,000) finds the act taking on such unlikely hits as Lonestar's "Amazed," Goo Goo Dolls' "Iris" and Cyndi Lauper's "Time After Time."



115
Jackson's classic Epic solo debut returns to the Billboard 200 for the first time since Oct. 6, 1984. At the same time, his 1991 set, "Dangerous," also stages a comeback at No. 147.



139
Two weeks ago, this 1993 release moved past the 5 million sales mark. It also stands as the 19th-best-selling greatest hits package of the Nielsen SoundScan era. The biggest? The Beatles' "1" (11.5 million).

200
With catalog Christmas albums swamping the chart, the overall No. 200-selling album this week shifts 7,000. Compare that with the No. 200 title on the Top Current Albums tally (viewable at billboard.biz/charts), which moves 4,000.

E MATTHEWS BAND 181
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N MAYER 13
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ALBUMS Billboard

SALES DATA COMPILED BY nielsen SoundScan

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	3	34	#1 1 WK **JASON ALDEAN** (BROKEN BOW 43[illegible] (18.98)	Wide Open	●
2	1	7	**MANNHEIM STEAMROLLER** (AM[illegible] GRAMAPHONE 525 (18.98)	Christmas 25th Anniversary Collection	
3	8	10	GREATEST GAINER **PEARL JAM** MONKEYWRENCH 9274* (18.98)	Backspacer	
4	4	2	**VARIOUS ARTISTS** (MI SPECIAL MARKETS 86608 EX STARBUCKS (12.98)	Making Merry	
5	HOT SHOT DEBUT		**TOM WAITS** ANTI- 87[illegible] EPITAPH (17.98)	Glitter And Doom Live	
6	12	2	**SOUNDTRACK** [illegible]MAINT 2975 EX (16.98)	The Twilight Saga New Moon The Score	
7	7	6	**BEBE & CECE WINANS** [illegible] 3105 MALACO (14.98)	Still	
8	11	26	**CHICKENFOOT** [illegible] (15.98) ✦	Chickenfoot	●
9	RE-ENTRY		**PRINCE/BRIA VALENTE** [illegible] (11.98)	Lotus Flow3r MPLSoUND/Elix3r	
10	16	8	**KISS** [illegible]00801 EX (14.98 CD/DVD) ✦	Sonic Boom	
11	17	28	**PHOENIX** [illegible] GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
12	5	2	**RAKIM** [illegible] SMC (18.98)	The Seventh Seal	
13	NEW		**WIZ KHALIFA** [illegible]	Deal Or No Deal	
14	13	33	**CAGE THE ELEPHANT** [illegible]	Cage The Elephant	
15	NEW		**VARIOUS ARTISTS** [illegible]	The 99 Most Essential Tchaikovsky Masterpieces	
16	6	2	**ADAM LAMBERT** [illegible]	Take One	
17	9	2	**MOTLEY CRUE** [illegible] (13.98) ✦	Greatest Hits	
18	18	2	**FIVE FINGER DEATH PUNCH** [illegible] (18.98) ✦	War Is The Answer	
19	15	6	**THE SWELL SEASON** [illegible] (17.98) ✦	Strict Joy	
20	19	9	**DETHKLOK** [illegible] 45008 [ADULT SWIM] (13.98)	Metalocalypse Dethalbum II (Soundtrack)	
21	25	4	**JIM BRICKMAN** [illegible] MERSET (9.98)	Joy	
22	21	4	**TAMELA MANN** [illegible] (14.98)	The Master Plan	
23	20	6	**TECH N9NE** [illegible] 64 REC (18.98)	K O D	
24	10	2	**PRETTY RICKY** [illegible] TAR PIT CAT 02 TOMMY BOY (16.98)	Pretty Ricky	
25	30	5	**JENCARLOS** [illegible] EVE 5011 (12.98)	Buscame	
26	28	10	**DAVID GRAY** [illegible] MERCER STREET (13.98)	Draw The Line	
27	27	11	**MONSTERS OF FOLK** [illegible] (18.98)	Monsters Of Folk	
28	RE	4	**WYNTON MARSALIS** [illegible] 49023 EX SOMERSET (9.98)	Christmas Jazz Jam	
29	33	2	**PASSION PIT** FRENCHKISS 43886 COLUMBIA (12.98)	Manners	
30	32	4	**MORMON TABERNACLE CHOIR, ORCHESTRA AT TEMPLE SQUARE WITH B. S. MITCHELL** [illegible] 502338 (21.98)	Ring Christmas Bells	
31	29	6	**PINK MARTINI** [illegible] (18.98)	Splendor In The Grass	
32	37	12	**RODRIGO Y GABRIELA** [illegible] AT (15.98 CD/DVD) ✦	11 11	
33	24	6	**RAMMSTEIN** [illegible] 27245R VAGRANT (18.98)	Liebe Ist Fur Alle Da	
34	NEW		**REGIS & JOY** [illegible] 2545 (14.98)	Just You Just Me	
35	26	6	**BRIAN MCKNIGHT** [illegible] (18.98) ✦	Evolution Of A Man	
36	31	30	**COLT FORD** [illegible] 1001 (16.98)	Ride Through The Country	
37	RE-ENTRY		**NEKO CASE** [illegible] EPITAPH (17.98)	Middle Cyclone	
38	40	58	**JOURNEY** [illegible] 4466 EX (14.98 CD/DVD) ✦	Revelation	■
39	NEW		**NOFX** FAT WRECK CHORDS 752* (6.98)	Coke The Clown	
40	NEW		**VARIOUS ARTISTS** [illegible] EX (9.98)	101 7 KGSR Broadcasts Vol 17	
41	39	6	**FLIGHT OF THE CONCHORDS** [illegible] SUB POP (15.98)	I Told You I Was Freaky (Soundtrack)	
42	43	5	**SOUNDTRACK** [illegible] (12.98)	Yo Gabba Gabba! Music Is.. Awesome	
43	NEW		**JASON ALDEAN** BROKEN BOW DIGITAL EX (6.98)	Live Sessions EP (iTunes Exclusive)	
44	50	21	**ALL TIME LOW** [illegible] (15.98)	Nothing Personal	
45	41	13	**THE XX** [illegible] 450* (14.98)	xx	
46	49	37	**A DAY TO REMEMBER** [illegible] 435* (14.98) ✦	Homesick	
47	14	2	**SLUG & MURS WITH AESOP ROCK** [illegible] 0116 (14.98)	Felt 3: A Tribute To Rosie Perez	
48	42	2	**RAEKWON** [illegible] 60794 (18.98)	Only Built 4 Cuban Linx Pt II	
49	46	12	**PHISH** [illegible] (13.98)	Joy	
50	36	5	**GOV'T MULE** [illegible] (13.98)	By A Thread	

TV icon Regis Philbin ups his tally of charting albums to three as "Just You. Just Me." debuts at No. 34 on Top Independent Albums. He first graced a Billboard tally in 2004 with "When You're Smiling" (No. 54 on the Billboard 200) and then the next year with "The Regis Philbin Christmas Album" (No. 83 on the Billboard 200). This new standards set is his first with his wife, Joy.



TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / DISTRIBUTING LABEL	Title	RB 200 RANKING	CERT.
1	NEW		#1 1 WK **LADY GAGA** STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE IGA	The Fame Monster (EP)	5	
2	NEW		**RIHANNA** [illegible] DJMG	Rated R	4	
3	16	53	**LADY GAGA** STREAMLINE KONLIVE CHERRYTREE INTERSCOPE IGA	The Fame	6	■
4	NEW		**SUSAN BOYLE** [illegible] COLUMBIA SONY MUSIC	I Dreamed A Dream	1	
5	NEW		**ADAM LAMBERT** [illegible] RCA RMG	For Your Entertainment	3	
6	1	2	**JOHN MAYER** [illegible] SONY MUSIC	Battle Studies	13	
7	9	7	**SOUNDTRACK** [illegible] ATLANTIC IAG	The Twilight Saga New Moon	12	■
8	NEW		**SHAKIRA** [illegible] SONY MUSIC	She Wolf	15	
9	17	26	**THE BLACK EYED PEAS** INTERSCOPE IGA	The E N D	23	■
10	11	20	**OWL CITY** [illegible] UMRG	Ocean Eyes	25	
11	14	12	**JAY-Z** [illegible] IAG ✦	The Blueprint 3	32	■
12	10	4	**SOUNDTRACK** [illegible] COLUMBIA SONY MUSIC	Glee Season One The Music Volume 1	19	
13	RE-ENTRY		**ANDREA BOCELLI** [illegible] DECCA ✦	My Christmas	2	
14	3	2	**NORAH JONES** [illegible]	The Fall	10	
15	23	6	**MICHAEL BUBLE** [illegible] WARNER BROS ✦	Crazy Love	18	
16	4	2	**JUSTIN BIEBER** [illegible] BRAUNISLAND IDJMG	My World (EP)	14	
17	NEW		**ANIMAL COLLECTIVE** [illegible]	Fall Be Kind (EP)	—	
18	5	2	**THEM CROOKED VULTURES** [illegible] IGA	Them Crooked Vultures	47	
19	RE-ENTRY		**TAYLOR SWIFT** [illegible]	The Taylor Swift Holiday Collection (EP)	21	
20	18	53	**TAYLOR SWIFT** [illegible] ✦	Fearless	8	■
21	NEW		**BIRDMAN** [illegible] UNIVERSAL MOTOWN UMRG ✦	PriceleSS	33	
22	NEW		**JAY SEAN** [illegible] UNIVERSAL REPUBLIC UMRG	All Or Nothing	37	
23	NEW		**VARIOUS ARTISTS** [illegible]	The 99 Most Essential Tchaikovsky Masterpieces	—	
24	15	4	**CARRIE UNDERWOOD** [illegible] ARISTA NASHVILLE SMN	Play On	9	
25	NEW		**WIZ KHALIFA** [illegible]	Deal Or No Deal	—	

TOP HOLIDAY

THIS WEEK	LAST WEEK	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.
1	1	#1 4 WKS GREATEST GAINER **ANDREA BOCELLI** MY CHRISTMAS SUGAR 013437 DECCA (18.98) ✦	
2	2	**CASTING CROWNS** PEACE ON EARTH BEACH STREET REUNION 10129 SONY MUSIC (13.98)	●
3	3	**TAYLOR SWIFT** THE TAYLOR SWIFT HOLIDAY COLLECTION (EP) BIG MACHINE 0715 EX (6.98)	
4	4	**JOSH GROBAN** NOEL [illegible] REPRISE 231548 WARNER BROS (18.98) ✦	■
5	5	**STING** IF ON A WINTER'S NIGHT... CHERRYTREE DG 013329* UNIVERSAL CLASSICS GROUP (16.98) ✦	
6	7	**SUGARLAND** GOLD AND GREEN MERCURY NASHVILLE 013326 UMGN (13.98)	
7	6	**MANNHEIM STEAMROLLER** CHRISTMAS 25TH ANNIVERSARY COLLECTION AMERICAN GRAMAPHONE 2525 (18.98)	
8	11	**CHRIS TOMLIN** GLORY IN THE HIGHEST CHRISTMAS SONGS OF WORSHIP SIXSTEPS 93261 SPARROW (12.98)	
9	10	**MICHAEL BUBLE** LET IT SNOW* (EP) [illegible] REPRISE 279036 WARNER BROS (7.98)	
10	8	**DAVID ARCHULETA** CHRISTMAS FROM THE HEART 19 JIVE 57494 JLG (13.98)	
11	12	**TRANS-SIBERIAN ORCHESTRA** THE LOST CHRISTMAS EVE AVA 93146 AG (18.98)	■
12	9	**VARIOUS ARTISTS** MAKING MERRY EMI [illegible] MARKETS 86608 EX STARBUCKS (12.98)	
13	15	**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL A COUNTRY CHRISTMAS EMI/UNIVERSAL 56260 SONY MUSIC (19.98)	
14	20	**TRANS-SIBERIAN ORCHESTRA** CHRISTMAS EVE AND OTHER STORIES AVA 92736 AG (15.98)	■
15	31	**VARIOUS ARTISTS** LETTERS TO SANTA A HOLIDAY MUSICAL COLLECTION CONCORD 2319066 EX (9.98)	
16	16	**THE CHIPMUNKS WITH DAVID SEVILLE** CHRISTMAS WITH THE CHIPMUNKS CAPITOL 36588 (13.98)	
17	21	**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL CHRISTMAS 3 [illegible]	■
18	46	**MICHAEL W. SMITH** IT'S A WONDERFUL CHRISTMAS REUNION 10123 (13.98)	
19	14	**STRAIGHT NO CHASER** CHRISTMAS CHEERS ATCO ATLANTIC 520740 AG (18.98)	
20	17	**FAITH HILL** JOY TO THE WORLD WARNER BROS (NASHVILLE) 511500 WRN (18.98) ✦	●
21	19	**BOB DYLAN** CHRISTMAS IN THE HEART COLUMBIA 57323 SONY MUSIC (13.98)	
22	18	**CELTIC WOMAN** A CHRISTMAS CELEBRATION MANHATTAN 70124 BLG (18.98)	
23	13	**NEIL DIAMOND** A CHERRY CHERRY CHRISTMAS COLUMBIA 56892 SONY MUSIC (11.98)	
24	–	**THIRD DAY** CHRISTMAS OFFERINGS ESSENTIAL 10828 (17.98)	
25	24	**ELVIS PRESLEY** ELVIS CHRISTMAS RCA SONY STRATEGIC MARKETING GROUP 88906 SONY MUSIC (19.98)	

EXCLUSIVE CHARTS FROM BILLBOARD ONLINE

For more charts and chart details, go to billboard.biz and billboard.com, refreshed every Thursday.

AOL RADIO

The week's most-streamed songs on AOL

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	1	15	#1 3 WKS **FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
2	5	■	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
3	3	4	**FIFTEEN** TAYLOR SWIFT (BIG MACHINE)
4	2	11	**ALREADY GONE** KELLY CLARKSON (19 RCA/RMG)
5	4	2	**REPLAY** IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
6	6	■	**WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
7	7	2	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
8	14	4	**3** BRITNEY SPEARS (JIVE/JLG)
9	■	6	**SEXY CHICK** DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)
10	11	12	**DOWN** JAY SEAN FEATURING LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
11	10	5	**TWO IS BETTER THAN ONE** BOYS LIKE GIRLS FEATURING TAYLOR SWIFT (COLUMBIA)
12	12	3	**EMPIRE STATE OF MIND** JAY Z + ALICIA KEYS (ROC NATION/)
13	8	10	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
14	13	21	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
15	–	8	**PARTY IN THE U.S.A.** MILEY CYRUS [illegible]

YAHOO! VIDEO

The week's most-streamed videos on Yahoo! Music

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	5	2	#1 1 WK **WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
2	■	9	**SWEET DREAMS** BEYONCE (MUSIC WORLD COLUMBIA)
3	4	20	**OBSESSED** MARIAH CAREY (ISLAND IDJMG)
4	2	7	**ONE TIME** JUSTIN BIEBER (ISLAND IDJMG)
5	3	8	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
6	7	6	**DOWN** JAY SEAN FEATURING LIL WAYNE (CASH MONEY UNIVERSAL REPUBLIC)
7	–	1	**VIDEO PHONE** BEYONCE (MUSIC WORLD COLUMBIA)
8	–	2	**3** BRITNEY SPEARS (JIVE/JLG)
9	10	18	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	11	7	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
11	–	1	**CRAWL** CHRIS BROWN (JIVE/JLG)
12	12	2	**BAD ROMANCE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	–	1	**AGAIN** FLYLEAF (A&M/OCTONE/INTERSCOPE)
14	–	1	**I DON'T BELIEVE YOU** PINK (LAFACE/JLG)
15	13	6	**ONE LESS LONELY GIRL** JUSTIN BIEBER (ISLAND IDJMG)

TOP MUSIC VIDEO SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / LABEL (DISTRIBUTING LABEL) (PRINCIPAL PERFORMER)
1	–	1	#1 1 WK I AM... YOURS: AN INTIMATE PERFORMANCE AT WYNN LAS VEGAS (MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO (BEYONCE)
2	1	3	**LIVE FROM THE ROYAL ALBERT HALL** (ISLAND/UNIVERSAL MUSIC & VIDEO DIST (THE KILLERS)
3	2	65	**LIVE IN BUCHAREST: THE DANGEROUS TOUR** EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
4	5	284	**NUMBER ONES** EPIC MUSIC VIDEO/SONY MUSIC VIDEO (MICHAEL JACKSON)
5	3	8	**LIVE IN MANILA** JOURNEY (JOURNEY)
6	7	95	**VIDEO GREATEST HITS: HISTORY** EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
7	6	4	**ROCK AND ROLL HALL OF FAME + MUSEUM: LIVE** TIME LIFE (VARIOUS ARTISTS)
8	4	4	**LIVE AT READING** DGC/GEFFEN/UME/UNIVERSAL MUSIC & VIDEO DIST (NIRVANA)
9	8	3	**LIVE AT THE O2: LONDON, ENGLAND** RCA/SONY MUSIC VIDEO (KINGS OF LEON)
10	10	196	**HISTORY ON FILM: VOLUME II** EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
11	9	5	**FUNHOUSE TOUR: LIVE IN AUSTRALIA** LAFACE/JIVE/SONY MUSIC VIDEO (PINK)
12	11	22	**AMAZING GRACE** GAITHER MUSIC VIDEO/EMM MUSIC VIDEO (BILL & GLORIA GAITHER WITH THE [illegible]
13	12	18	**HOW GREAT THOU ART** GAITHER MUSIC VIDEO/EMM MUSIC VIDEO (BILL & GLORIA GAITHER WITH THEIR HOMECOMING [illegible]
14	–	1	**CABIN FEVER** SILVER ARROW (THE BLACK CROWES)
15	–	20	**CERTIFIABLE** A&M/UNIVERSAL MUSIC & VIDEO DIST (THE POLICE)

HEATSEEKERS ALBUMS

LAST WEEK	WEEKS ON CHT	ARTIST / LABEL & NUMBER · DISTRIBUTING LABEL (PRICE)	Title
HOT SHOT DEBUT	#1 1 WK	**BLAKROC** BLAKROC 33032* EX (13.98)	BlakRoc
NEW		**WIZ KHALIFA** HIPHOP 24 (7.98)	Deal Or No Deal
1	9	**JOSHUA BELL** SONY 88726 SONY MASTERWORKS (13.98)	At Home With Friends
6	5	GREATEST GAINER **EMILY OSMENT** WIND-UP 13192 (4.98)	All The Right Wrongs (EP)
4	40	**COLT FORD** AVERAGE JOE'S 1001 (16.98)	Ride Through The Country
8	53	**RANDY HOUSER** UNIVERSAL SOUTH 011699 (10.98)	Anything Goes
7	14	**THE XX** YOUNG TURKS 450* (14.98)	xx
9	5	**ORIANTHI** TAL GEFFEN 013502 IGA (9.98)	Believe
NEW		**DRACO** SONY MUSIC LATIN 59999 (11.98)	Draco
10	15	**EDWARD SHARPE & THE MAGNETIC ZEROES** COMMUNITY FAIRFAX 54* VAGRANT (11.98)	Up From Below
3	3	**DAVE RAWLINGS MACHINE** ACONY 6408 (14.98)	A Friend Of A Friend
19	4	**IMELDA MAY** AMBASSADOR VERVE FORECAST 013082 VG (10.98)	Love Tattoo
13	8	**FLORENCE + THE MACHINE** UNIVERSAL REPUBLIC 013[illegible] MRG (11.98)	Lungs
21	66	**THE AIRBORNE TOXIC EVENT** MAPROMA HOST FACTORY SLAND 012827* IDJMG (12.98)	The Airborne Toxic Event
5	3	**ARTIE LANGE** SHOT FACTORY 13757 (11.98)	Jack And Coke
27	11	**TERCER CIELO** NACIONAL MUSIC UNIVERSAL MUSIC LATINO 653702 UMLE (12.98)	Gente Comun, Suenos Extraordinarios
15	13	**SIDEWALK PROPHETS** FERVENT/WORD-CURB 88700 EK WARNER BROS (9.98)	These Simple Truths
39	6	**NELLIE MCKAY** VERVE 013218 VG (13.98)	Normal As Blueberry Pie: A Tribute To Doris Day
41	6	**JOHNNY DIAZ** SONY MUSIC (13.98)	More Beautiful You
24	4	**EVERY AVENUE** FEARLESS 30138 (13.98)	Picture Perfect
38	7	**HECTOR ACOSTA** EL TORITO UNIVERSAL MUSIC LATINO 653681/UMLE (13.98)	Simplemente... El Torito
28	17	**THE LAURIE BERKNER BAND** TWO TOMATOES 21404 RAZOR & TIE (18.98)	Rocketship Run
43	6	**BARONESS** RELAPSE 7[illegible] (14.98)	Blue Record
17	10	**LA ROUX** MERCURY/DOR CHERRYTREE INTERSCOPE 013369* IGA (13.98)	La Roux
25	12	**IMAGINATION MOVERS** [illegible]	Imagination Movers: For Those About To Hop (Soundtrack)

9

Also known as Robi Draco Rosa, the singer/songwriter returns with his fourth entry on this chart, while also bowing at No. 11 on Top Latin Albums.



A lengthy profile on the singer during NPR's Nov. 22 "Morning Edition" aids the set for a second week, as it gains 51% with nearly 2,000 sold.



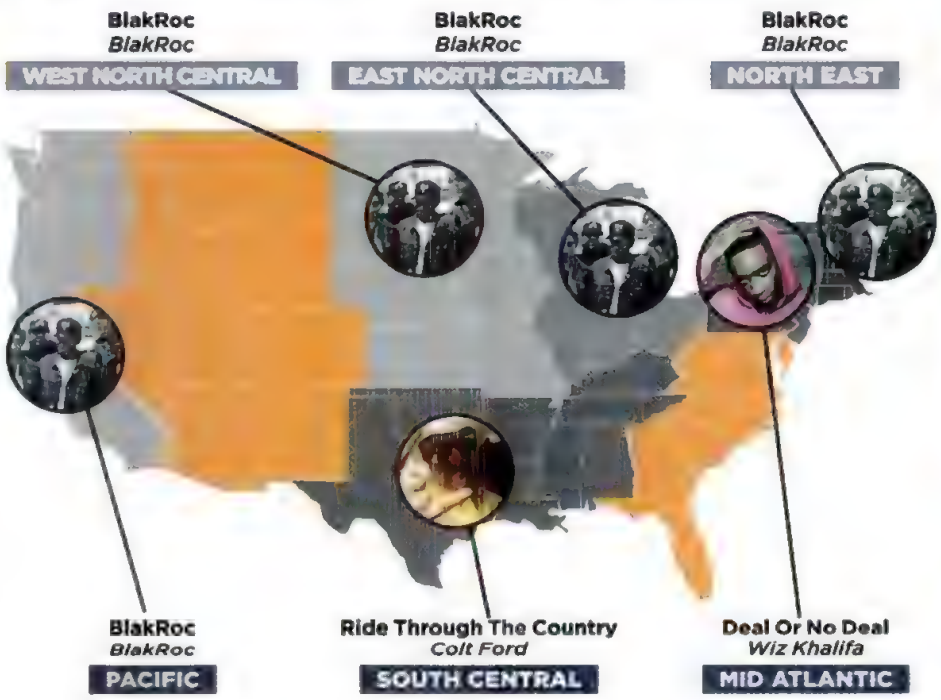
The Christian singer's third Heatseekers-charting set is a Christmas affair and includes a duet with his daughter, Maddison.

LAST WEEK	WEEKS ON CHT	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
48	40	**HEY MONDAY** DECAYDANCE [illegible]MBIA 31959* SONY MUSIC (12.98)	Hold On Tight
14	2	**REAL ESTATE** WOODSIST 0[illegible] (14.98)	Real Estate
18	8	**COLT FORD** AVERAGE JOE'S 212 EX (13.98 CD/DVD) •	Country Is As Country Does
RE-ENTRY		**MATT & KIM** FADER LABEL 0908* (11.98)	Grand
35	23	**TRAILER CHOIR** SHOW DOG NASHVILLE 525 (7.98)	Off The Hillbilly Hook (EP)
NEW		**TRIO LOS ANDINOS** [illegible] MUSIC 746 (7.98)	Antologia Navidena
NEW		**ALEJANDRA GUZMAN** SME TELEVISA 57904 (14.98)	Unico
37	2	**LA ORIGINAL BANDA EL LIMON** FONOVISA 153706 UMLE (12.98)	Derecho De Antiguedad
RE-ENTRY		**MARIACHI HERMANOS BARGIAS** LOS BARGIAS 559[illegible]NA 5/98 CD/DVD •	Cantos Y Alabanzas
RE-ENTRY		**NICK SWARDSON** COMEDY CENTRAL 3089 (12.98)	Seriously, Who Farted?
RE-ENTRY		**KEITH & KRISTYN GETTY** GETTY MUSIC 31958 EX (16.98 CD/DVD) •	Awaken The Dawn
49	5	**ASKING ALEXANDRIA** SUMERIAN 022 (11.98)	Stand Up And Scream
RE-ENTRY		**ERIC HUTCHINSON** LET'S BREAK 46041 WARNER BROS (13.98)	Sounds Like This
31	10	**GIRLS** FANTASY TRASHCAN 010* TRUE PANTHER SOUNDS (14.98)	Album
RE-ENTRY		**THE LETTER BLACK** TOOTH & NAIL 64342 (4.98)	Breaking The Silence (EP)
RE-ENTRY		**JOSEPH FONSECA** [illegible] UNIVERSAL MUSIC LATINO 653753 UMLE (12.98)	Amante Bachata
RE-ENTRY		**THE VEER UNION** UNIVERSAL MOTOWN 012807 UMRG (10.98)	Against The Grain
30	4	**NILE** NUCLEAR BLAST 2224 (16.98)	Those Whom The Gods Detest
44	4	**HALFORD** METAL GOD 7077171 (16.98)	Halford III: Winter Songs
NEW		**INDIRA MONTES Y LAS FLORES** [illegible] (7.98)	La Rosa De Guadalupe
RE-ENTRY		**BO BURNHAM** COMEDY CENTRAL 3078 (15.98 CD/DVD) •	Bo Burnham
RE-ENTRY		**MARK HARRIS** NEW WEST UMRA 84704 SONY MUSIC (11.98)	Christmas Is
RE-ENTRY		**FEVER RAY** RABID 5[illegible] MUTE (14.98)	Fever Ray
NEW		**MICHAEL FEINSTEIN & CHEYENNE JACKSON** HARKNESS 2501 (15.98)	The Power Of Two
NEW		**MAKANO** [illegible] UMLE (5.98)	6 Super Hits (EP)

HEATSEEKERS SONGS

LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT · PROMOTION LABEL)
1	19	#1 4 WKS **RED LIGHT** DAVID NAIL (MCA NASHVILLE)
NEW		**I DREAMED A DREAM** SUSAN BOYLE (SYCO/COLUMBIA)
4	5	**IT KILLS ME** MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
2	13	**EIGHT SECOND RIDE** JAKE OWEN (RCA NASHVILLE)
NEW		**IT'S YOUR LIFE** FRANCESCA BATTISTELLI (FERVENT/WORD-CURB)
NEW		**WILD HORSES** SUSAN BOYLE (SYCO/COLUMBIA)
9	3	**ACCORDING TO YOU** ORIANTHI (TAL GEFFEN/INTERSCOPE)
5	11	**1901** PHOENIX (LOYAUTE/GLASSNOTE)
15	9	**I LOOK GOOD** CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)
13	9	**HURRY HOME** JASON MICHAEL CARROLL (ARISTA NASHVILLE)
3	18	**5 STAR CHICK** YO GOTTI (POLO GROUNDS/J/RMG)
8	7	**KINGS AND QUEENS** 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
6	22	**AIN'T NO REST FOR THE WICKED** CAGE THE ELEPHANT (DSP/JIVE/JLG)
7	18	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
10	9	**LOOKING FOR PARADISE** ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
21	5	**BREAKEVEN** THE SCRIPT (PHONOGENIC/EPIC)
11	14	**CITY ON OUR KNEES** TOBYMAC (FOREFRONT/EMI)
12	11	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (SUMMIT CHOP SHOP/ATLANTIC)
NEW		**POSSIBILITY** LYKKE LI (LI/SUMMIT CHOP SHOP/ATLANTIC)
16	16	**SHOTS** LMFAO FEATURING LIL JON (PARTY ROCK WILL I AM/CHERRYTREE/INTERSCOPE)
14	12	**CLOSE TO YOU** BEBE & CECE WINANS (BAC/MALACO)
18	20	**YOU'RE GOING DOWN** SICK PUPPIES (MRV/RISING/CAPITOL)
RE-ENTRY		**ME GUSTA TODO DE TI** BANDA EL RECODO (FONOVISA)
19	21	**LA LA LA** LMFAO (PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE)
RE-ENTRY		**A LITTLE MORE COUNTRY THAN THAT** EASTON CORBIN (MERCURY NASHVILLE)

REGIONAL HEATSEEKERS #1 ALBUMS



MOUNTAIN

1	Hilary Weeks	Christmas Once Again
2	BlakRoc	BlakRoc
3	Jon Schmidt	Bonus Tracks
4	Joshua Bell	At Home With Friends
5	Wiz Khalifa	Deal Or No Deal
6	Orianthi	Believe
7	Every Avenue	Picture Perfect
8	Jenny Phillips	Strong And Courageous: Songs...
9	Emily Osment	All The Right Wrongs (EP)
10	Imelda May	Love Tattoo

SOUTH ATLANTIC

1	Draco	Draco
2	Tercer Cielo	Gente Comun, Suenos Extraordinarios
3	Colt Ford	Ride Through The Country
4	BlakRoc	BlakRoc
5	Wiz Khalifa	Deal Or No Deal
6	Hector Acosta	Simplemente... El Torito
7	Joshua Bell	At Home With Friends
8	Trio Los Andinos	Antologia Navidena
9	Joseph Fonseca	Amante Bachata
10	Emily Osment	All The Right Wrongs (EP)

NEW ON THE CHARTS

Lykke Li, "Possibility"

The Swedish singer debuts on Heatseekers Songs at No. 19 with the "New Moon" soundtrack song, powered completely by strong downloads (16,000, up 109%). The tune is prominently featured in the film, which bowed in theaters Nov. 20.



THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER) / IMPRINT / PROMOTION LABEL	Artist	CERT.	PEAK POSITION
1	1	1	12	#1 3 WKS GREATEST GAINER / DIGITAL **EMPIRE STATE OF MIND** — A MAJOR STREET HUSTLE PRODUCTION / (S.C.CARTER,A.BLACKBURN,J.SEWELL-ULEPIC,A.HURT,A.KYLE,S.NEWELL,S.ROBINSON) ●● ROC NATION	Jay-Z + Alicia Keys		1
2	2	11		**BAD ROMANCE** — REDONE LADY GAGA (N.KHAYAT,S.G.GERMANOTTA) ● STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	Lady Gaga		2
3	5	10		**TIK TOK** — DR. LUKE,B.BLANCO (K.SEBERT,L.GOTTWALD,B.LEVIN) ● KASZ MONEY/RCA/RMG	Ke$ha		3
4	3	2		**FIREFLIES** — A.YOUNG,M.THIESSEN (A.YOUNG) ● UNIVERSAL REPUBLIC	Owl City		1
5	4	4		**REPLAY** — J.ROTEM,J.ROTEM,K.JONES,K.ANDERSON,J.DESROULEAUX,T.THERON,T.THOMAS) ● TIME IS MONEY/BELUGA HEIGHTS/REPRISE	Iyaz		4
6	4	3		**WHATCHA SAY** — J.ROTEM,J.ROTEM,K.ANDERSON,J.DESROULEAUX,I.HEAP) ●● BELUGA HEIGHTS/WARNER BROS	Jason DeRulo		1
7	12	15		**MEET ME HALFWAY** — [illegible] ● INTERSCOPE	The Black Eyed Peas		7
8	7	12	17	GREATEST GAINER / AIRPLAY **SEXY CHICK** — D.GUETTA,S.VEE,J.C.SIMONES,(D.GUETTA,J.C.SIMONES,G.TURNPOINT,S.VEE,A.THAM) ● GUM/ASTRALWERKS/CAPITOL	David Guetta Featuring Akon		7
9	10	7		**DOWN** — J.REMY/BOBBYBASS (J.SEAN,J.COTTER,R.LARROW,J.SKALLER,J.PERKINS,D.CARTER) ●● CASH MONEY/UNIVERSAL REPUBLIC	Jay Sean Featuring Lil Wayne		1
10	9	6		**3** — M.MARTIN,SHELLBACK (K.S.MARTIN,SHELLBACK,T.AMBER) ● JIVE/JLG	Britney Spears		1
11	8	9		**PAPARAZZI** — R.FUSARI,LADY GAGA (S.G.GERMANOTTA,R.FUSARI) ●●● STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	Lady Gaga		6
12	11	8		**PARTY IN THE U.S.A.** — DR. LUKE,L.GOTTWALD,C.KELLY,J.CORNISH) ● HOLLYWOOD	Miley Cyrus		2
13	13	13		**SWEET DREAMS** — JIM JONNIK,W.WILKINS,RICO LOVE (B.KNOWLES,J.G.SCHEFFER,W.WILKINS,RICO LOVE) ● MUSIC WORLD/COLUMBIA	Beyonce	●	10
14	16	20		**ALREADY GONE** — R.TEDDER (K.CLARKSON,R.TEDDER) ● 19/RCA/RMG	Kelly Clarkson		14
15	18	18		**I GOTTA FEELING** — D.GUETTA,F.RIESTERER (W.ADAMS,A.PINEDA,J.GOMEZ,S.FERGUSON,D.GUETTA,F.RIESTERER) ● INTERSCOPE	The Black Eyed Peas		1
16	17	19		**FOREVER** — BOI-1DA,M.SAMUELS,A.GRAHAM,K.WEST,D.CARTER,M.MATHERS) ● HARVEY MASON,ZONE 4/STREAMLINE/INTERSCOPE	Drake Featuring Kanye West, Lil Wayne & Eminem		8
17	14	5		**NEED YOU NOW** — P.WORLEY,LADY ANTEBELLUM,D.HAYWOOD,C.KELLEY,H.SCOTT,J.KEARI) ● CAPITOL NASHVILLE	Lady Antebellum	●	5
18	15	14		**YOU BELONG WITH ME** — N.CHAPMAN,T.SWIFT,(T.SWIFT,L.ROSE) ● BIG MACHINE/UNIVERSAL REPUBLIC	Taylor Swift	■	2
19	80	–		**HARD** — C.STEWART,T.NASH,(T.NASH,C.A.STEWART,R.FENTY,J.W.JENKINS) ● SRP/DEF JAM/IDJMG	Rihanna Featuring Jeezy		19
20	22	24		**I CAN TRANSFORM YA** — SWIZZ BEATZ,(C.BROWN,J.BOYD,K.DEAN,J.A.BEREAL,D.CARTER) ● JIVE/JLG	Chris Brown Featuring Lil Wayne & Swizz Beatz		20
21	21	22		**USE SOMEBODY** — A.PETRAGLIA,J.KING,(C.FOLLOWILL,J.FOLLOWILL,M.FOLLOWILL,N.FOLLOWILL) ● RCA/RMG	Kings Of Leon	■	4
22	19	16		**RUSSIAN ROULETTE** — C.HARMONY,NE-YO,(S.SMITH,C.HARMON) ● SRP/DEF JAM/IDJMG	Rihanna		9
23	20	17		**RUN THIS TOWN** — K.WEST,NO I.D.,(S.C.CARTER,K.WEST,E.WILSON,R.FENTY,A.ALATAS) ●●● ROC NATION	Jay-Z, Rihanna & Kanye West	●	2
24	23	21		**COWBOY CASANOVA** — M.BRIGHT,(C.UNDERWOOD,M.ELIZONDO,B.JAMES) ● 19/ARISTA NASHVILLE	Carrie Underwood		11
25	30	31		**DO YOU REMEMBER** — J.REMY/BOBBYBASS,J.SEAN,J.COTTER,I.STORM,J.SKALLER,R.LARROW,S.P.HENRIQUES,,N.SMITH,J.PERKINS) ● CASH MONEY/UNIVERSAL REPUBLIC	Jay Sean Featuring Sean Paul & Lil Jon		25
26	24	23		**ONE TIME** — J.B.,C.COLE,C.STEWART,(C.A.STEWART,J.BUNTON,C.COLE,T.NKHEREANYE) ● ISLAND/IDJMG	Justin Bieber		20
27	26	26		**FIFTEEN** — N.CHAPMAN,T.SWIFT,(T.SWIFT) ● UNIVERSAL REPUBLIC/BIG MACHINE	Taylor Swift		26
28	27	27		**EVACUATE THE DANCEFLOOR** — M.REUTER,Y.PEIFER,(Y.PEIFER,A.ESHUIJS,M.REUTER) ●● ROBBINS	Cascada		27
29	61	58		**GIVE IT UP TO ME** — TIMBALAND,J.ROC,(T.V.MOSLEY,S.I.MEBARAK,RIPOLL,A.GHOST,D.CARTER) ● EPIC	Shakira Featuring Lil Wayne		29
30	HOT SHOT DEBUT	1		**TELEPHONE** — R.JERKINS,LADY GAGA,(S.G.GERMANOTTA,R.JERKINS,L.DANIELS,L.FRANKLIN,B.KNOWLES) ● STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	Lady Gaga Featuring Beyonce		30
31	32	34		**MONEY TO BLOW** — DR.,MMA BOY,(B.WILLIAMS,A.GRAHAM,D.CARTER,C.GHOLSON) ● CASH MONEY/UNIVERSAL MOTOWN	Birdman Featuring Lil Wayne & Drake		31
32	28	25		**FALLIN' FOR YOU** — R.NOWELS,K.CAILLAT,J.SHANKS,(C.CAILLAT,R.NOWELS) ● UNIVERSAL REPUBLIC	Colbie Caillat		12
33	40	48		**TWO IS BETTER THAN ONE** — B.HOWES,(M.JOHNSON) ● COLUMBIA	Boys Like Girls Featuring Taylor Swift		33
34	29	28		**BABY BY ME** — POLOW DA DON,(C.J.JACKSON JR.,J.JONES,S.SMITH) ● SHADY/AFTERMATH/INTERSCOPE	50 Cent Featuring Ne-Yo		28
35	34	35		**DO I** — J.STEVENS,(L.BRYAN,C.KELLEY,D.HAYWOOD) ● CAPITOL NASHVILLE	Luke Bryan		34
36	NEW			**BEDROCK** — M.THERS,EMINEM,,POLTE,D.CARTER,A.GRAHAM,J.A.MILLS,E.LILLY,M.STEVENSON,C.MARA) ● 19/INTERSCOPE	Young Money Featuring Lloyd		36
37	35	36		**BODY LANGUAGE** — THE MOVEMENT,(J.BUNTON,C.COLE,J.MCCARTNEY,T.PAIN) ● HOLLYWOOD	Jesse McCartney Featuring T-Pain		35
38	36	37		**PAPERS** — S.GARRETT,ZAYTOVEN,(U.RAYMOND IV,S.GARRETT,X.DOTSON,A.MATHIS) ● LAFACE/JLG	Usher		31
39	39	39		**CONSIDER ME GONE** — R.MCENTIRE,M.BRIGHT,(S.DIAMOND,M.GREEN) ● STARSTRUCK/VALORY	Reba		39
40	44	50		**TIE ME DOWN** — JAY NARY,(E.H.BENJAMIN,V.D.A.THOMAS) ● SHOTTY ASYLUM/WARNER BROS	New Boyz Feat. Ray J		40
41	65	52		**SHE WOLF** — S.I.MEBARAK,RIPOLL,J.HILL,(S.I.MEBARAK,RIPOLL,J.DREXLER,J.HILL,S.ENDICOTT) ●● SONY MUSIC LATIN/EPIC	Shakira	●	11
42	58	–		**TRY SLEEPING WITH A BROKEN HEART** — J.BHASKER,(J.BHASKER,A.KEYS,PREYNOLDS) ● MBK/J/RMG	Alicia Keys		42
43	33	29		**TOES** — K.STEGALL,Z.BROWN,(Z.BROWN,W.DURRETTE,J.HOPKINS,S.MULLINS) ● HOME GROWN/ATLANTIC BIGGER PICTURE	Zac Brown Band		25
44	42	38		**WHITE LIAR** — F.LIDDELL,M.WRUCKE,(M.LAMBERT,N.HEMBY) ● COLUMBIA	Miranda Lambert		38
45	51	55		**GANGSTA LUV** — C.STEWART,T.NASH,(T.NASH,C.A.STEWART,C.C.BROADUS JR.) ● DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring The-Dream		45
46	45	46		**HEY, SOUL SISTER** — M.TERE'E,ESPIONAGE,(P.MONAHAN,E.LIND,A.BJORKLUND) ● AWARE/COLUMBIA	Train		45
47	41	70		**LIVE LIKE WE'RE DYING** — S.KIPNER,A.FRAMPTON,(S.KIPNER,A.FRAMPTON,D.O'DONOGHUE,M.SHEEHAN) ● 19/JIVE/JLG	Kris Allen		41
48	48	51		**IF YOU ONLY KNEW** — R.CAVALLO,(B.SMITH,D.BASSETT) ● ATLANTIC	Shinedown		48
49	37	32		**I'M ALIVE** — B.CANNON,K.CHESNEY,(K.CHESNEY,D.DILLON,M.TAMBURINO) ● BNA	Kenny Chesney With Dave Matthews		32
50	43	33		**OBSESSED** — M.CAREY,T.NASH,C.STEWART,(M.CAREY,T.NASH,C.A.STEWART) ●●● ISLAND/IDJMG	Mariah Carey		7
51	52	49		**SOUTHERN VOICE** — B.GALLIMORE,T.MCGRAW,D.SMITH,(T.DOUGLAS,B.DIPIERO) ● CURB	Tim McGraw		49
52	59	54		**SMILE** — R.CAVALLO,(M.SHAFER,B.DALY,J.HARDING,J.BOSE) ● TOP DOG/ATLANTIC	Uncle Kracker		47
53	49	42		**WASTED** — FATBOI,L.DOUGLAS,R.DAVIS,A.WASHINGTON) ● MIZAY SO ICEY/WARNER BROS	Gucci Mane Featuring Plies Or OJ Da Juiceman		36
54	57	60		**I INVENTED SEX** — LOS DAMYSTRO,C.MCKINNEY,T.SCALES,T.NEVERSON,A.GRAHAM) ● SONG BOOK/ATLANTIC	Trey Songz Featuring Drake		54
55	43	40		**SAY HEY (I LOVE YOU)** — M.FRANTI,S.DUNBAR,R.SHAKESPEAR,(M.FRANTI,C.YOUNG) ● BOO BOO WAX/ANTI-/UNIVERSAL REPUBLIC	Michael Franti & Spearhead Feat. Cherine Anderson		18
56	66	78		**THE TRUTH** — M.KNOX,(B.JAMES,A.MONROE) ● BROKEN BOW	Jason Aldean		
57	RE-ENTRY	61		**I WANNA MAKE YOU CLOSE YOUR EYES** — B.BEAVERS,D.BENTLEY,(B.BEAVERS,D.BENTLEY) ● CAPITOL NASHVILLE	Dierks Bentley		
58	62	66		**RED LIGHT** — F.LIDDELL,M.WRUCKE,(J.SINGLETON,M.PEIRCE,D.MATKOSKY) ● MCA NASHVILLE	David Nail		
59	68	81		**SAY AAH** — YYONNY,D.CORELL,T.TAYLOR,(R.M.FEREBEE,JR.,T.NEVERSON,T.SCALES,N.WALKA,D.CORELL) ● SONG BOOK/ATLANTIC	Trey Songz		
60	63	65		**BONFIRE** — P.O'DONNELL,C.MORGAN,(T.BOTKIN,K.DENNEY,C.MORGAN,M.ROGERS) ● BNA	Craig Morgan		
61	RE-ENTRY			**FOR YOUR ENTERTAINMENT** — DR. LUKE,(L.GOTTWALD,C.KELLY) ● 19/RCA/RMG	Adam Lambert		
62	NEW			**I DREAMED A DREAM** — S.MAC,(C.M.SCHONBERG,A.BOUBLIL,H.KRETZMER) ● SYCO/COLUMBIA	Susan Boyle		
63	54	53		**UPRISING** — MUSE,(M.BELLAMY) ● HELIUM-3/WARNER BROS	Muse		
64	67	86		**SPOTLIGHT** — POLOW DA DON,(R.DAVIS,U.RAYMOND IV,J.JONES) ● MIZAY ASYLUM/WARNER BROS	Gucci Mane Featuring Usher		
65	NEW			**VIDEO PHONE** — S.CRAWFORD,S.GARRETT,B.KNOWLES,(B.KNOWLES,S.CRAWFORD,S.GARRETT,A.BEYINCE) ●● MUSIC WORLD/COLUMBIA	Beyonce		
66	NEW			**TRUE COLORS** — A.ANDERS,PASTROM,R.MURPHY,(T.KELLY,B.STEINBERG) ● 20TH CENTURY FOX TV/COLUMBIA	Glee Cast Featuring Jenna Ushkowitz		
67	NEW			**IMAGINE** — A.ANDERS,PASTROM,R.MURPHY,(J.W.LENNON) ● 20TH CENTURY FOX TV/COLUMBIA	Glee Cast Feat. Amber Riley, Kevin McHale, Cory Monteith & Lea Michele		
68	NEW			**CRAWL** — A.MESSINGER,N.ATWEH,(C.BROWN,A.MESSINGER,N.ATWEH,L.BOYD) ● JIVE/JLG	Chris Brown		
69	RE-ENTRY			**ONE LESS LONELY GIRL** — L.LEWIS,B.MUHAMMAD,S.PHAMILTON,H.SHIN,(L.LEWIS,B.MUHAMMAD,S.PHAMILTON,H.SHIN) ● ISLAND/IDJMG	Justin Bieber		
70	31	22		**HAPPY** — R.TEDDER,(R.TEDDER,E.K.BOGART,L.LEWIS) ● SYCO/J/RMG	Leona Lewis		
71	50	44		**FUNHOUSE** — T.KANAL,J.HARRY,(P!NK,T.KANAL,J.HARRY) ● LAFACE/JLG	Pink		
72	71	77		**HISTORY IN THE MAKING** — F.ROGERS,(D.RUCKER,F.ROGERS,C.MILLS) ● CAPITOL NASHVILLE	Darius Rucker		
73	53	72		**ALL THE RIGHT MOVES** — R.TEDDER,(R.TEDDER) ● MOSLEY/INTERSCOPE	OneRepublic		
74	86	92		**NEVER GONNA BE ALONE** — R.J.LANGE,J.MOI,(NICKELBACK,R.J.LANGE,C.KROEGER) ● ROADRUNNER/RRP	Nickelback		
75	88	–		**IT KILLS ME** — J.FENIX,A.MARTIN,(A.MARTIN,R.LITTLEJOHN,JR.,L.CARR,E.SHULMAN) ● SRC/UNIVERSAL MOTOWN	Melanie Fiona		
76	NEW			**MORNING AFTER DARK** — TIMBALAND,[illegible] ● MOSLEY/BLACKGROUND/INTERSCOPE	Timbaland Featuring Nelly Furtado & SoShy		
77	75	76		**I'M GOING IN** — NEEDLZ,K.CAIN,(A.GRAHAM,D.CARTER,J.W.JENKINS) ● YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	Drake Featuring Lil Wayne & Young Jeezy		
78	55	82		**EIGHT SECOND RIDE** — J.RITCHEY,(J.OWEN,E.DURRANCE) ● RCA NASHVILLE	Jake Owen		
79	55	71		**WHO SAYS** — J.MAYER,S.JORDAN,(J.MAYER) ● COLUMBIA	John Mayer		
80	70	83		**GETTIN' YOU HOME (THE BLACK DRESS SONG)** — J.STROUD,(C.YOUNG,C.DATTEN,K.BLAZY) ● RCA NASHVILLE	Chris Young		
81	81	80		**I WILL NOT BOW** — D.BENDETH,(B.BURNLEY) ● HOLLYWOOD	Breaking Benjamin		
82	76	75		**BAD HABITS** — M.DAVID MUSZE,(M.DAVID MUSZE) ● COLUMBIA	Maxwell		
83	82	89		**SOMEDAY** — M.SERLETIC,(R.THOMAS,M.SERLETIC,S.CARTER) ● EMBLEM/ATLANTIC	Rob Thomas		
84	85	–		**HALF OF MY HEART** — J.MAYER,S.JORDAN,(J.MAYER) ● COLUMBIA	John Mayer Featuring Taylor Swift		
85	72	64		**IMMA STAR (EVERYWHERE WE ARE)** — M.SCHULTZ,(L.FELTON,K.JAMES,M.SCHULTZ) ● MICK SCHULTZ/DEF JAM/IDJMG	Jeremih		
86	93	99		**WHY DON'T WE JUST DANCE** — F.ROGERS,(J.BEAVERS,J.SINGLETON,D.BROWN) ● MCA NASHVILLE	Josh Turner		
87	69	57		**HAVEN'T MET YOU YET** — B.ROCK,(A.FOSTER,A.CHANG,M.BUBLE) ● 143/REPRISE	Michael Buble		
88	77	67		**DROP IT LOW** — POLOW DA DON,(J.JONES,E.DEAN,C.BROWN) ● HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE	Ester Dean Featuring Chris Brown		
89	90	84		**BREAK** — H.BENSON,(THREE DAYS GRACE,B.STOCK) ● JIVE/JLG	Three Days Grace		
90	NEW			**4 MY TOWN (PLAY BALL)** — BOI-1DA,(B.WILLIAMS,A.GRAHAM,D.CARTER,M.SAMUELS) ● CASH MONEY/UNIVERSAL MOTOWN	Birdman Featuring Drake & Lil Wayne		
91	96	98		**I GET IT IN** — KING DYNASTY,(TANK,J.FRANKLIN,R.NEWTON,D.GRANDBERRY,J.VALENTINE,R.DAVIS) ● STARWORLD MUSICWORKS,TUG/CAPITOL	Omarion Featuring Gucci Mane		
92	95	93		**WHEELS** — B.VIG,FOO FIGHTERS,(FOO FIGHTERS) ● ROSWELL/RCA/RMG	Foo Fighters		
93	98	97		**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO** — B.WALKER,(R.CLOMO,B.WALKER) ● DGC/INTERSCOPE	Weezer		
94	NEW			**SPEECHLESS** — R.FAIR,LADY GAGA,(S.G.GERMANOTTA) ● STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	Lady Gaga Featuring Space Cowboy & Flo Rida		
95	NEW			**IT'S YOUR LIFE** — I.ESKELIN,(F.BATTISTELLI,I.ESKELIN) ● FERVENT WORD/CURB	Francesca Battistelli		
96	92	94		**DOESN'T MEAN ANYTHING** — K.BROTHERS,A.KEYS,(A.KEYS,K.BROTHERS JR.) ● MBK/J/RMG	Alicia Keys		
97	89	68		**WE WEREN'T BORN TO FOLLOW** — J.SHANKS,J.BON JOVI,R.SAMBORA,(J.BON JOVI,R.SAMBORA) ●● ISLAND/IDJMG	Bon Jovi		
98	NEW			**WILD HORSES** — S.MAC,(M.JAGGER,K.RICHARDS) ● SYCO/COLUMBIA	Susan Boyle		
99	NEW			**ALL I ASK FOR ANYMORE** — F.ROGERS,(C.BEATHARD,T.JAMES) ● CAPITOL NASHVILLE	Trace Adkins		
100	NEW			**THAT'S HOW COUNTRY BOYS ROLL** — C.CHAMBERLAIN,B.CURRINGTON,(B.CURRINGTON,D.DAVIDSON,B.JONES) ● MERCURY NASHVILLE	Billy Currington		


19

Song, performed by the singer on ABC's "American Music Awards" (Nov. 22) and on "Good Morning America" two days later, makes a huge jump on this list while debuting at No. 12 on Hot Digital Songs (80,000 downloads).


29

Combination of her "American Music Awards" performance of this track and the release of star's "She Wolf" album (No. 15 on Billboard 200) prompts a 159% digital jump for the title (61,000).

62

Title track from record-breaking No. 1 album (see Over the Counter, page 33) is its top seller (39,000 downloads), but received only one play from the 1,259 stations on the chart's radio panel, from gospel outlet KOKA-AM Shreveport, La.


95

Song was featured on Nov. 23 series finale of TLC's "Jon & Kate Plus 8," pushing song downloads up 440%. Christian vocalist also posts the best album sales week of her career as "My Paper Heart" moves 13,000 (No. 97 on Billboard 200), more than double its best sum in May.

BETWEEN THE BULLETS

GAGA AND BEYONCÉ DIAL UP A HIT



Lady Gaga and Beyoncé team on the Billboard Hot 100's top debut as "Telephone," from Gaga's new "The Fame Monster" set, opens at No. 30. It is one of two debuts on the list for each; Lady Gaga's "Speechless" enters at No. 94; Beyoncé arrives at No. 65 with "Video Phone." The latter track unites the songstresses once more as a remix, featuring Gaga, that appears on the deluxe edition of Beyoncé's "I Am . . . Sasha Fierce," on iTunes a la carte or as a three-song digital single along with two other new tracks. Of the 28,000 downloads sold, 93% are of the new remix. —*Silvio Pietroluongo*

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	**#1 3 WKS EMPIRE STATE OF MIND** JAY Z + ALICIA KEYS (ROC NATION)
2	3	13	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	4	15	**WHATCHA SAY** JASON DERULO (BEVERLY HEIGHTS/WARNER BROS.)
4	2	13	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
5	7	9	**SEXY CHICK** DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
6	5	19	**DOWN** JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
7	11	8	**REPLAY** IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
8	8	12	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
9	9	■	**3** BRITNEY SPEARS (JIVE/JLG)
10	10	12	**FOREVER** DRAKE (HAPPY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
11	6	31	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	12	■	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
13	15	11	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
14	13	28	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
15	14	15	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
16	21	5	**TIK TOK** KESHA (KASZ MONEY/RCA/RMG)
17	16	25	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
18	18	11	**FIFTEEN** TAYLOR SWIFT (UNIVERSAL REPUBLIC/BIG MACHINE)
19	24	■	**BAD ROMANCE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
20	20	11	**NEED YOU NOW** LADY ANTEBELLUM (CAPITOL NASHVILLE)
21	23	9	**I INVENTED SEX** TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
22	19	16	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
23	22	8	**PAPERS** USHER (LAFACE/JLG)
24	26	11	**DO I** LUKE BRYAN (CAPITOL NASHVILLE)
25	32	5	**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
26	27	8	**CONSIDER ME GONE** REBA (STARSTRUCK/VALORY)
27	17	19	**RUN THIS TOWN** JAY-Z / RIHANNA & KANYE WEST (ROC NATION)
28	30	7	**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
29	35	■	**DO YOU REMEMBER** JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
30	■	13	**EVACUATE THE DANCEFLOOR** CASCADA (ROBBINS)
31	37	3	**HARD** RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
32	25	12	**COWBOY CASANOVA** CARRIE UNDERWOOD (ARISTA NASHVILLE)
33	28	8	**I CAN TRANSFORM YA** CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
34	33	10	**BONFIRE** CRAIG MORGAN (BNA)
35	36	9	**I WANNA MAKE YOU CLOSE YOUR EYES** DIERKS BENTLEY (CAPITOL NASHVILLE)
36	42	9	**RED LIGHT** DAVID NAIL (MCA NASHVILLE)
37	45	5	**GANGSTA LUV** SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
■	■	16	**WASTED** GUCCI MANE FEAT. PLIES (MAYBACH ICEY/WARNER BROS.)
39	34	14	**I'M ALIVE** KENNY CHESNEY WITH DAVE MATTHEWS (BNA)
40	■	11	**BAD HABITS** MAXWELL (COLUMBIA)
41	47	7	**SOUTHERN VOICE** TIM MCGRAW (CURB)
42	41	10	**ONE TIME** JUSTIN BIEBER (DEF JAM/IDJMG)
43	51	6	**WHITE LIAR** MIRANDA LAMBERT (COLUMBIA/NASHVILLE)
44	50	3	**TIE ME DOWN** NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
45	56	3	**SAY AAH** TREY SONGZ (SONG BOOK/ATLANTIC)
46	49	6	**HISTORY IN THE MAKING** DARIUS RUCKER (CAPITOL NASHVILLE)
47	53	5	**THE TRUTH** JASON ALDEAN (BROKEN BOW)
48	54	■	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
49	60	2	**IT KILLS ME** MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
■	40	15	**TOES** ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
51	59	3	**EIGHT SECOND RIDE** JAKE OWEN (RCA NASHVILLE)
52	58	3	**SPOTLIGHT** GUCCI MANE FEAT. USHER (MAYBACH ASYLUM/WARNER BROS.)
53	48	17	**GETTIN' YOU HOME (THE BLACK DRESS SONG)** CHRIS YOUNG (RCA NASHVILLE)
54	43	22	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)
55	52	16	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOLOLO/MAVANTI/UNIVERSAL REPUBLIC)
56	-	1	**TWO IS BETTER THAN ONE** BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)
57	57	7	**ALL I ASK FOR ANYMORE** TRACE ADKINS (CAPITOL NASHVILLE)
58	61	7	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
59	62	4	**TWANG** GEORGE STRAIT (MCA NASHVILLE)
60	63	4	**SOMEDAY** ROB THOMAS (EMBLEM/ATLANTIC)
61	-	1	**BEDROCK** YOUNG MONEY FEAT. LLOYD (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
62	46	6	**RUSSIAN ROULETTE** RIHANNA (SRP/DEF JAM/IDJMG)
63	66	2	**WHY DON'T WE JUST DANCE** JOSH TURNER (MCA NASHVILLE)
64	71	2	**THAT'S HOW COUNTRY BOYS ROLL** BILLY CURRINGTON (MERCURY)
65	74	2	**NEVER GONNA BE ALONE** NICKELBACK (ROADRUNNER/RRR)
66	55	10	**REGRET** LETOYA FEAT. LUDACRIS (CAPITOL)
67	68	■	**I GET IT IN** OMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/TOU/CAPITOL)
68	69	2	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
69	75	2	**BREAK** THREE DAYS GRACE (JIVE/JLG)
70	-	1	**AMERICAN SATURDAY NIGHT** BRAD PAISLEY (ARISTA NASHVILLE)
71	65	6	**WHY** RASCAL FLATTS (LYRIC STREET)
72	-	■	**DOESN'T MEAN ANYTHING** ALICIA KEYS (MBK/RMG)
73	-	3	**LOOKING FOR PARADISE** ALEJANDRO SANZ FEAT. ALICIA KEYS (WARNER LATINA)
74	-	1	**LIVE LIKE WE'RE DYING** KRIS ALLEN (19/JIVE/JLG)
75	-	1	**HURRY HOME** JASON MICHAEL CARROLL (ARISTA NASHVILLE)

...p stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats.
...electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	5	**#1 2 WKS BAD ROMANCE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
2	■	12	**EMPIRE STATE OF MIND** JAY Z + ALICIA KEYS (ROC NATION)	
3	2	8	**TIK TOK** KESHA (KASZ MONEY/RCA/RMG)	
4	3	15	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)	
5	5	15	**REPLAY** IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)	
6	■	10	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)	
7	7	16	**WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
8	8	18	**SEXY BITCH** DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	
9	11	8	**3** BRITNEY SPEARS (JIVE/JLG)	
10	10	16	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)	
11	14	21	**DOWN** JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
12	-	1	**HARD** RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)	
13	6	15	**NEED YOU NOW** LADY ANTEBELLUM (CAPITOL NASHVILLE)	●
14	16	25	**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)	
15	13	4	**RUSSIAN ROULETTE** RIHANNA (SRP/DEF JAM/IDJMG)	
16	-	1	**TELEPHONE** LADY GAGA FEAT. BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
17	17	14	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
18	-	27	**ALL I WANT FOR CHRISTMAS IS YOU** MARIAH CAREY (COLUMBIA)	●
19	59	3	**GIVE IT UP TO ME** SHAKIRA FEAT. LIL WAYNE (EPIC)	
20	20	11	**FOREVER** DRAKE (HAPPY MASON/ZONE 4/STREAMLINE/INTERSCOPE)	
21	19	8	**I CAN TRANSFORM YA** CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)	
22	18	18	**ONE TIME** JUSTIN BIEBER (DEF JAM/IDJMG)	
23	24	18	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)	
24	21	10	**COWBOY CASANOVA** CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
25	25	17	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)	●
26	22	16	**RUN THIS TOWN** JAY-Z / RIHANNA & KANYE WEST (ROC NATION)	●
27	27	4	**DO YOU REMEMBER** JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/MAPSA/REPUBLIC)	
28	36	6	**TWO IS BETTER THAN ONE** BOYS LIKE GIRLS FEAT. TAYLOR SWIFT (COLUMBIA)	
29	■	31	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE)	■
30	26	9	**BODY LANGUAGE** JESSE MCCARTNEY FEAT. T-PAIN (HOLLYWOOD)	
31	30	16	**EVACUATE THE DANCE FLOOR** CASCADA (ROBBINS)	
32	-	1	**BEDROCK** YOUNG MONEY FEAT. LLOYD (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
33	-	1	**I DREAMED A DREAM** SUSAN BOYLE (SYCO/COLUMBIA)	
34	67	20	**SHE WOLF** SHAKIRA (SONY MUSIC LATIN/EPIC)	●
35	75	■	**FOR YOUR ENTERTAINMENT** ADAM LAMBERT (19/RCA/RMG)	
36	44	2	**TRY SLEEPING WITH A BROKEN HEART** ALICIA KEYS (MBK/RMG)	
37	-	1	**TRUE COLORS** GLEE CAST FEAT. JENNA USHKOWITZ (20TH CENTURY FOX TV/COLUMBIA)	
■	33	8	**HEY, SOUL SISTER** TRAIN (AWARE/COLUMBIA)	
39	-	■	**IMAGINE** GLEE CAST (20TH CENTURY FOX TV/COLUMBIA)	
40	41	■	**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN)	
41	51	35	**BOOM BOOM POW** THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
42	15	6	**HAPPY** LEONA LEWIS (SYCO/J/RMG)	
■	34	3	**LIVE LIKE WE'RE DYING** KRIS ALLEN (19/JIVE/JLG)	
■	■	4	**'TILL I COLLAPSE** EMINEM FEAT. NATE DOGG (WEB/AFTERMATH/INTERSCOPE)	
■	29	5	**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)	
46	47	42	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)	■
47	40	■	**TOES** ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
■	12	2	**HALF OF MY HEART** JOHN MAYER FEAT. TAYLOR SWIFT (COLUMBIA)	
49	-	1	**CRAWL** CHRIS BROWN (JIVE/JLG)	
50	54	5	**FIFTEEN** TAYLOR SWIFT (BIG MACHINE)	
51	52	■	**TIE ME DOWN** NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)	
52	-	1	**VIDEO PHONE** BEYONCE (MUSIC WORKS/COLUMBIA)	
53	-	1	**4 MY TOWN (PLAY BALL)** BIRDMAN FEAT. DRAKE & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
54	69	23	**21 GUNS** GREEN DAY (REPRISE)	●
55	-	1	**MORNING AFTER DARK** TIMBALAND FEAT. NELLY FURTADO & SOSHY (MOSLEY/BLACKGROUND/INTERSCOPE)	
56	32	8	**ALL THE RIGHT MOVES** ONEREPUBLIC (MOSLEY/INTERSCOPE)	
57	62	17	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)	
58	-	35	**SINGLE LADIES (PUT A RING ON IT)** BEYONCE (MUSIC WORLD/COLUMBIA)	■
59	35	■	**WHO SAYS** JOHN MAYER (COLUMBIA)	
60	-	1	**SPEECHLESS** LADY GAGA FEAT. SPACE COWBOY & FLO RIDA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
61	45	9	**FUNHOUSE** P!NK (LAFACE/JLG)	
62	48	3	**WHITE LIAR** MIRANDA LAMBERT (COLUMBIA (NASHVILLE))	
63	■	49	**POKER FACE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
64	-	1	**WILD HORSES** SUSAN BOYLE (SYCO/COLUMBIA)	
65	57	22	**FALLING FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
■	■	12	**UPRISING** MUSE (HELIUM-3/WARNER BROS.)	
67	-	7	**ONE LESS LONELY GIRL** JUSTIN BIEBER (DEF JAM/IDJMG)	
68	-	1	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI (FERVENT WORD/CURB)	
69	66	22	**LOVE DRUNK** BOYS LIKE GIRLS (COLUMBIA)	●
70	-	49	**LOVE STORY** TAYLOR SWIFT (BIG MACHINE)	■
71	72	23	**BIG GREEN TRACTOR** JASON ALDEAN (BROKEN BOW)	●
72	60	21	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)	
73	56	■	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BOLOLO/MAVANTI/UNIVERSAL REPUBLIC)	
74	70	5	**GANGSTA LUV** SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)	
75	73	4	**SOUTHERN VOICE** TIM MCGRAW (CURB)	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER — Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE — Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING, CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. D after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. D DualDisc available. CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

GREATEST GAINER — Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary, Adult Top 40 and Adult R&B after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Alternative, Triple A, Active Rock, Heritage Rock, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

CONFIGURATIONS

● CD single available. ● Digital Download available. ● DVD single available. ● Vinyl Maxi-Single available. ● Vinyl single available. ● CD Maxi-Single available. Configurations are not included on all singles charts.

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

POWER PICK — This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

POP/ADULT/ROCK

Billboard

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	16	**#1 2 WKS** WHATCHA SAY — JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
2	4	9	3 — BRITNEY SPEARS (JIVE/JLG)
3	6	12	FIREFLIES — OWL CITY (...NIVERSAL REPUBLIC)
4	2	14	PAPARAZZI — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	9	11	REPLAY — IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
6	▮	15	ALREADY GONE — KELLY CLARKSON (19/RCA/RMG)
7	5	17	PARTY IN THE U.S.A. — MILEY CYRUS (HOLLYWOOD)
8	3	19	DOWN — JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
9	7	19	SWEET DREAMS — BEYONCE (MUSIC WORLD/COLUMBIA)
10	10	11	MEET ME HALFWAY — THE BLACK EYED PEAS (INTERSCOPE)
11	11	10	SEXY CHICK — DAVID GUETTA FEAT AKON (GUM/ASTRALWERKS/CAPITOL)
12	12	7	TIK TOK — KESHA (KASZ MONEY/RCA/RMG)
13	14	6	BAD ROMANCE — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
14	16	6	GREATEST GAINER — EMPIRE STATE OF MIND — JAY-Z + ALICIA KEYS (ROC NATION)
15	17	14	EVACUATE THE DANCEFLOOR — CASCADA (...WINGS)
16	13	21	USE SOMEBODY — KINGS OF LEON (RCA/RMG)
17	15	25	YOU BELONG WITH ME — TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
18	19	14	FALLIN' FOR YOU — COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	18	26	I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
20	27	3	FIFTEEN — TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
21	25	5	TWO IS BETTER THAN ONE — BOYS LIKE GIRLS FEAT TAYLOR SWIFT (COLUMBIA)
22	30	3	DO YOU REMEMBER — JAY SEAN FEAT SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
23	20	14	RUN THIS TOWN — JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
24	23	8	BODY LANGUAGE — JESSE MCCARTNEY FEAT T-PAIN (HOLLYWOOD)
25	26	8	IF YOU ONLY KNEW — SHINEDOWN (ATLANTIC)
26	21	18	ONE TIME — JUSTIN BIEBER (ISLAND/IDJMG)
27	22	6	RUSSIAN ROULETTE — RIHANNA (SRP/DEF JAM/IDJMG)
28	29	5	GIVE IT UP TO ME — SHAKIRA FEAT LIL WAYNE (EPIC)
29	35	2	ACCORDING TO YOU — ORIANTHI (...GEFFEN/INTERSCOPE)
30	36	3	FOREVER — DRAKE FEAT KANYE WEST, LIL WAYNE & EMINEM (...MONEY/CASH/CORE ASPIRE/AUBE/INTERSCOPE)
31	31	5	NEVER GONNA BE ALONE — NICKELBACK (ROADRUNNER/RRP)
32	33	4	HEAVEN CAN WAIT — WE THE KINGS (...C/LAVE)
33	■	4	LIVE LIKE WE'RE DYING — KRIS ALLEN (19/JIVE/JLG)
34	28	11	FUNHOUSE — P!NK (LAFACE/...LG)
35	32	18	OBSESSED — MARIAH CAREY (ISLAND/IDJMG)
36	NEW		ONE LESS LONELY GIRL — JUSTIN BIEBER (ISLAND/IDJMG)
37	NEW		HARD — RIHANNA FEAT JEEZY (SRP/DEF JAM/IDJMG)
38	NEW		LIFE AFTER YOU — DAUGHTRY (19/RCA/RMG)
39	NEW		RAIN — CREED (WIND-UP)
40	40	2	ALL THE RIGHT MOVES — ONEREPUBLIC (MOSLEY/INTERSCOPE)

Susan Boyle not only makes a record-breaking entrance atop the Billboard 200 (see story, page 33), but she also bows on **Adult Contemporary** at No. 29 with "Silent Night," the closing track on her debut set, "I Dreamed a Dream." WDOK Cleveland leads all chart reporters with 18 detections for the song in the survey's tracking week.

Also debuting on the list (viewable in full at billboard.biz/charts) is seasonal fare from Trans-Siberian Orchestra ("Nutrocker," No. 23) and Straight No Chaser ("The Christmas Can-Can," No. 26).

On the **Adult Top 40** chart, Train chugs to its seventh top 10, as "Hey, Soul Sister" rises 11-9. Among groups this decade, Train ties 3 Doors Down and Maroon 5 for fourth-most top 10s. Since 2000, Goo Goo Dolls lead all groups with 10 visits to the top tier, followed by Nickelback (nine) and Matchbox Twenty (eight).



ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	20	**#1 2 WKS** YOU BELONG WITH ME — TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	17	FALLIN' FOR YOU — COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	3	13	HAVEN'T MET YOU YET — MICHAEL BUBLÉ (143/REPRISE)
4	4	29	HER DIAMONDS — ROB THOMAS (EMBLEM/ATLANTIC)
5	8	20	PLEASE DON'T LEAVE ME — P!NK (LAFACE/...LG)
6	5	38	THE CLIMB — MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
7	9	25	NO SURPRISE — DAUGHTRY (19/RCA/RMG)
8	7	45	YOU FOUND ME — THE FRAY (EPIC)
9	6	42	COME ON GET HIGHER — MATT NATHANSON (VANGUARD/CAPITOL)
10	10	11	I WANT TO KNOW WHAT LOVE IS — MARIAH CAREY (ISLAND/IDJMG)
11	11	13	CHANCES — FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	13	17	BEAUTIFUL WORLD (WE'RE ALL HERE) — JIM BRICKMAN & ADAM CROSSLEY (SOMERSET/BRICKHOUSE/DIRECT...)
13	12	15	KISS A GIRL — KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
14	14	13	USE SOMEBODY — KINGS OF LEON (RCA/RMG)
15	15	8	ALREADY GONE — KELLY CLARKSON (19/RCA/RMG)
16	16	8	WE WEREN'T BORN TO FOLLOW — BON JOVI (ISLAND/IDJMG)
17	26	2	CHERRY CHERRY CHRISTMAS — NEIL DIAMOND (COLUMBIA)
18	19	8	SAY HEY (I LOVE YOU) — MICHAEL FRANTI & SPEARHEAD (BOB BOX/AXIAN/UNIVERSAL REPUBLIC)
19	24	9	I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
20	17	20	CLOSER TO LOVE — MAT KEARNEY (AWARE/COLUMBIA)
21	23	9	SMILE — UNCLE KRACKER (TOP DOG/ATLANTIC)
22	■	4	CHASING PIRATES — NORAH JONES (BLUE NOTE/CAPITOL)
23	NEW		GREATEST GAINER — NUTROCKER — TRANS-SIBERIAN ORCHESTRA (ATLANTIC)
24	22	■	WHEN IT COMES TO LOVE — FOREIGNER (ATLANTIC/RHINO)
25	28	4	SWEET DREAMS — BEYONCE (MUSIC WORLD/COLUMBIA)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	17	**#1 2 WKS** ALREADY GONE — KELLY CLARKSON (19/RCA/RMG)
2	3	25	FALLIN' FOR YOU — COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	4	19	SMILE — UNCLE KRACKER (TOP DOG/ATLANTIC)
4	2	31	USE SOMEBODY — KINGS OF LEON (RCA/RMG)
5	6	■	FIREFLIES — OWL CITY (...NIVERSAL REPUBLIC)
6	5	24	YOU BELONG WITH ME — TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	7	11	SOMEDAY — ROB THOMAS (EMBLEM/ATLANTIC)
■	8	22	I GOTTA FEELING — THE BLACK EYED PEAS (INTERSCOPE)
9	11	15	HEY, SOUL SISTER — TRAIN (AWARE/...LUMBIA)
10	10	15	WE WEREN'T BORN TO FOLLOW — BON JOVI (ISLAND/IDJMG)
11	12	10	NEVER GONNA BE ALONE — NICKELBACK (ROADRUNNER/RRP)
12	■	21	SAY HEY (I LOVE YOU) — MICHAEL FRANTI & SPEARHEAD (BOB BOX/AXIAN/UNIVERSAL REPUBLIC)
13	15	5	HALFWAY GONE — LIFEHOUSE (GEFFEN/INTERSCOPE)
14	13	14	PARTY IN THE U.S.A. — MILEY CYRUS (HOLLYWOOD)
15	16	9	PAPARAZZI — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
16	14	17	CHANCES — FIVE FOR FIGHTING (AWARE/COLUMBIA)
17	17	14	MAYBE — INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
18	18	6	LIVE LIKE WE'RE DYING — KRIS ALLEN (19/JIVE/JLG)
19	19	13	COME ON — GREEN RIVER ORDINANCE (VIRGIN/CAPITOL)
20	20	10	IF YOU ONLY KNEW — SHINEDOWN (ATLANTIC)
21	21	6	HAVEN'T MET YOU YET — MICHAEL BUBLÉ (143/REPRISE)
22	26	3	GREATEST GAINER — LIFE AFTER YOU — DAUGHTRY (19/RCA/RMG)
23	23	12	BREAKEVEN — THE SCRIPT (PHONOGENIC/EPIC)
24	24	9	ALL THE RIGHT MOVES — ONEREPUBLIC (MOSLEY/INTERSCOPE)
25	25	8	SEX ON FIRE — KINGS OF LEON (RCA/RMG)

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	2	13	**#1 1 WK** BREAK — THREE DAYS GRACE (JIVE/JLG)
2	1	16	I WILL NOT BOW — BREAKING BENJAMIN (HOLLYWOOD)
3	▮	10	WHEELS — FOO FIGHTERS (ROSWELL/RCA/RMG)
4	4	16	CHECK MY BRAIN — ALICE IN CHAINS (VIRGIN/CAPITOL)
5	5	17	UPRISING — MUSE (HELIUM-3/WARNER BROS.)
6	6	15	(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO — WEEZER (...L/INTERSCOPE)
7	10	12	GREATEST GAINER — IF YOU ONLY KNEW — SHINEDOWN (ATLANTIC)
8	▮	23	JARS — CHEVELLE (EPIC)
9	7	24	SAVIOR — RISE AGAINST (DGC/INTERSCOPE)
10	8	8	KINGS AND QUEENS — 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
11	11	26	YOU'RE GOING DOWN — SICK PUPPIES (RMR/VIRGIN/CAPITOL)
12	12	19	THE FIXER — PEARL JAM (MONKEYWRENCH)
13	14	■	NEW DIVIDE — LINKIN PARK (MACHINE SHOP/WARNER BROS.)
14	13	■	USE SOMEBODY — KINGS OF LEON (RCA/RMG)
15	15	21	1901 — PHOENIX (LOYAUTE/GLASSNOTE)
16	19	■	OVERCOME — CREED (WIND-UP)
17	■	5	NEW FANG — THEM CROOKED VULTURES (DGC/INTERSCOPE)
18	17	11	MEET ME ON THE EQUINOX — DEATH CAB FOR CUTIE (SUMMIT/CHOP SHOP/ATLANTIC)
19	21	7	SNUFF — SLIPKNOT (ROADRUNNER/RRP)
20	20	15	BACK AGAINST THE WALL — CAGE THE ELEPHANT (DSP/JIVE/JLG)
21	22	7	JUST BREATHE — PEARL JAM (MONKEYWRENCH)
22	24	6	SPACESHIP — PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
23	25	14	AGAIN — FLYLEAF (A&M/OCTONE/INTERSCOPE)
24	25	10	EAST JESUS NOWHERE — GREEN DAY (REPRISE)
25	27	15	INVINCIBLE — ADELITAS WAY (VIRGIN/CAPITOL)
26	23	14	MEDICATE — AFI (DGC/INTERSCOPE)
27	28	11	MONSTER — SKILLET (ARDENT/INO/ATLANTIC)
28	33	3	SCREAM WITH ME — MUDVAYNE (EPIC)
29	34	6	CRASH — CAVO (REPRISE)
30	30	17	HARD TO SEE — FIVE FINGER DEATH PUNCH (PROSPECT PARK)
31	36	8	SUBSTITUTION — SILVERSUN PICKUPS (DANGERBIRD)
32	32	■	BROKEN, BEAT & SCARRED — METALLICA (WARNER BROS.)
33	35	14	FUGITIVE — DAVID GRAY (MERCER STREET/DOWNTOWN)
34	29	15	CRAWL BACK IN — DEAD BY SUNRISE (WARNER BROS.)
35	37	6	WHO SAYS — JOHN MAYER (...LUMBIA)
36	39	6	STORM TO PASS — ATREYU (HOLLYWOOD)
37	38	14	FOREVER IN YOUR HANDS — ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
38	41	6	HEY, SOUL SISTER — TRAIN (AWARE/COLUMBIA)
39	50	5	JUST SAY YES — SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
40	45	■	CHASING PIRATES — NORAH JONES (BLUE NOTE/CAPITOL)
41	47	4	EYESORE — JANUS (REALID/JLG)
42	44	5	MESS OF ME — SWITCHFOOT (ATLANTIC)
43	43	■	FIREFLIES — OWL CITY (UNIVERSAL REPUBLIC)
44	42	3	CRAWL — KINGS OF LEON (RCA/RMG)
45	40	■	SLOW POISON — THE BRAVERY (ISLAND/IDJMG)
46	■	12	MAYBE — INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
47	RE-ENTRY		SAY HEY (I LOVE YOU) — MICHAEL FRANTI & SPEARHEAD (BOB BOX/AXIAN/UNIVERSAL REPUBLIC)
48	49	2	FOREVER — RED (ESSENTIAL/RED)
49	RE-ENTRY		TOO FAKE — HOCKEY (VIRGIN/CAPITOL)
50	RE-ENTRY		ODD ONE — SICK PUPPIES (RMR/VIRGIN/CAPITOL)

Three Days Grace climbs to the summit on **Rock Songs** (15.3 million audience impressions, up 7%), **Active Rock** and the **billboard.biz-exclusive Mainstream Rock** chart with "Break." The song is the band's fifth No. 1 on both of the latter two lists.



ACTIVE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	2	13	**#1 1 WK** BREAK — THREE DAYS GRACE (JIVE/JLG)
2	1	16	I WILL NOT BOW — BREAKING BENJAMIN (HOLLYWOOD)
3	3	16	CHECK MY BRAIN — ALICE IN CHAINS (VIRGIN/CAPITOL)
4	▮	13	IF YOU ONLY KNEW — SHINEDOWN (ATLANTIC)
5	5	24	INVINCIBLE — ADELITAS WAY (VIRGIN/CAPITOL)
6	6	■	WHEELS — FOO FIGHTERS (ROSWELL/RCA/RMG)
7	7	■	YOU'RE GOING DOWN — SICK PUPPIES (RMR/VIRGIN/CAPITOL)
8	▮	19	MONSTER — SKILLET (ARDENT/INO/ATLANTIC)
9	▮	10	SNUFF — SLIPKNOT (ROADRUNNER/RRP)
10	10	6	SPACESHIP — PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
11	11	23	JARS — CHEVELLE (EPIC)
12	17	3	GREATEST GAINER — SCREAM WITH ME — MUDVAYNE (EPIC)
13	13	20	HARD TO SEE — FIVE FINGER DEATH PUNCH (PROSPECT PARK)
14	18	8	BROKEN, BEAT & SCARRED — METALLICA (WARNER BROS.)
15	15	14	AGAIN — FLYLEAF (A&M/OCTONE/INTERSCOPE)
16	16	15	OVERCOME — CREED (WIND-UP)
17	12	14	CRAWL BACK IN — DEAD BY SUNRISE (WARNER BROS.)
18	20	10	STORM TO PASS — ATREYU (HOLLYWOOD)
19	19	■	CRASH — CAVO (REPRISE)
20	21	■	FOREVER — RED (ESSENTIAL/RED)
21	22	5	NEW FANG — THEM CROOKED VULTURES (DGC/INTERSCOPE)
22	24	■	SAVIOR — RISE AGAINST (DGC/INTERSCOPE)
23	25	7	KINGS AND QUEENS — 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
24	27	5	IT'S NOT YOU — HALESTORM (ATLANTIC)
25	23	6	YOUTH OF YESTERDAY — THE VEER UNION (...E/...M/...W)

HERITAGE ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT) PROMOTION LABEL
1	1	16	**#1 12 WKS** CHECK MY BRAIN — ALICE IN CHAINS (VIRGIN/CAPITOL)
2	4	13	BREAK — THREE DAYS GRACE (JIVE/JLG)
3	3	15	I WILL NOT BOW — BREAKING BENJAMIN (HOLLYWOOD)
4	▮	15	OVERCOME — CREED (WIND-UP)
5	5	■	WHEELS — FOO FIGHTERS (ROSWELL/RCA/RMG)
6	7	25	GREATEST GAINER — WHISKEY HANGOVER — GOODSMACK (UNIVERSAL REPUBLIC)
7	6	13	IF YOU ONLY KNEW — SHINEDOWN (ATLANTIC)
8	▮	20	YOU'RE GOING DOWN — SICK PUPPIES (RMR/VIRGIN/CAPITOL)
9	8	30	BURN IT TO THE GROUND — NICKELBACK (ROADRUNNER/RRP)
10	13	28	NEW DIVIDE — LINKIN PARK (MACHINE SHOP/WARNER BROS.)
11	11	36	SOUND OF MADNESS — SHINEDOWN (ATLANTIC)
12	12	6	SPACESHIP — PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
13	10	32	CHAMPAGNE — CAVO (REPRISE)
14	15	22	JARS — CHEVELLE (EPIC)
15	16	3	SEXY LITTLE THING — CHICKENFOOT (REDLINE)
16	■	4	NEW FANG — THEM CROOKED VULTURES (DGC/INTERSCOPE)
17	17	19	THE FIXER — PEARL JAM (MONKEYWRENCH)
18	21	7	BROKEN, BEAT & SCARRED — METALLICA (WARNER BROS.)
19	18	18	STILL UNBROKEN — LYNYRD SKYNYRD (LOUD & PROUD/ROADRUNNER/RRP)
20	22	3	SNUFF — SLIPKNOT (ROADRUNNER/RRP)
21	20	10	MONSTER — SKILLET (ARDENT/INO/ATLANTIC)
22	25	8	CRASH — CAVO (REPRISE)
23	27	■	SHAKIN' HANDS — NICKELBACK (ROADRUNNER/RRP)
24	23	14	INVINCIBLE — ADELITAS WAY (VIRGIN/CAPITOL)
25	■	14	MODERN DAY DELILAH — KISS (...L)

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	16	#1 3 WKS **NEED YOU NOW** (WORLEY/LADY ANTEBELLUM/D.HAYWOOD/C.KELLEY/H.SCOTT/J.KEAR)	Lady Antebellum ● CAPITOL NASHVILLE		1
2	2	3		**DO I** (BRYAN/D.HAYWOOD)	Luke Bryan ● CAPITOL NASHVILLE		2
3	4	4		**CONSIDER ME GONE** (M.MCGRAW/M.HELEN)	Reba ●		3
4	3	2		**COWBOY CASANOVA** (M.[illegible]/C.MELZER/J.[illegible])	Carrie Underwood ●		1
5	5	6		**BONFIRE** (M.[illegible]/A.[illegible]/P.[illegible]/M.[illegible]/B.[illegible])	Craig Morgan ●		5
6	7	9		**I WANNA MAKE YOU CLOSE YOUR EYES** (T.[illegible]/S.[illegible]/D.BENTLEY)	Dierks Bentley ●		5
7	8	8		**FIFTEEN** (T.SWIFT)	Taylor Swift ●		7
8	10	10		**RED LIGHT** (M.[illegible]/J.[illegible]/T.MCPHEE/D.MARIANO)	David Nail ●		8
9	6	7		**I'M ALIVE** (J.[illegible]/M.[illegible]/B.[illegible]/D.[illegible]/D.MATTHEWS)	Kenny Chesney With Dave Matthews ●		6
10	11	11		**SOUTHERN VOICE** (T.[illegible]/M.[illegible]/T.[illegible]/A.[illegible])	Tim McGraw ●		10
11	13	13		**WHITE LIAR** (M.[illegible]/M.[illegible]/N.HEMBY)	Miranda Lambert ●		11
12	12	12		**HISTORY IN THE MAKING** (R.[illegible]/[illegible]/[illegible])	Darius Rucker ●		12
13	14	15		**THE TRUTH** (M.[illegible]/[illegible])	Jason Aldean ●		13
14	16	16		**EIGHT SECOND RIDE** (T.[illegible]/[illegible])	Jake Owen ●		14
15	15	14		**ALL I ASK FOR ANYMORE** ([illegible]/[illegible])	Trace Adkins ●		14
16	17	17		**TWANG** ([illegible]/A.[illegible]/A.MARSH/[illegible])	George Strait ●		16
17	19	20	15	AIR POWER **WHY DON'T WE JUST DANCE** ([illegible])	Josh Turner ●		17
18	21	21	12	AIR POWER **THAT'S HOW COUNTRY BOYS ROLL** (C.CHAMBERLAIN/B.CURRINGTON/B.CURRINGTON/D.DAVIDSON/B.JONES)	Billy Currington ●		18
19	18	19		**WHY** (A.[illegible]/A.HAMILTON/B.MASON)	Rascal Flatts ●		18
20	22	22	22	AIR POWER **HURRY HOME** ([illegible])	Jason Michael Carroll ●		IN
21	24	30	5	GREATEST GAINER **AMERICAN SATURDAY NIGHT** ([illegible]/[illegible])	Brad Paisley ●		21
22	23	23		**CRYIN' FOR ME (WAYMAN'S SONG)** ([illegible]/[illegible])	Toby Keith ●		22
23	26	25		**A LITTLE MORE COUNTRY THAN THAT** ([illegible]/[illegible]/[illegible]/[illegible])	Easton Corbin ●		23
24	25	24		**TODAY** (M.[illegible]/A.[illegible]/[illegible]/[illegible])	Gary Allan ●		24
25	27	28		**DIDN'T YOU KNOW HOW MUCH I LOVED YOU** ([illegible]/[illegible])	Kellie Pickler ●		25
26	28	27		**BEER ON THE TABLE** (M.[illegible]/[illegible]/[illegible]/[illegible])	Josh Thompson ●		26
27	32	41		**'TIL SUMMER COMES AROUND** ([illegible]/[illegible]/[illegible]/[illegible])	Keith Urban ●		27
28	31	29		**KEEP ON LOVIN' YOU** ([illegible]/[illegible]/T.[illegible]/T.[illegible])	Steel Magnolia ●		28
29	29	26		**OUTSIDE MY WINDOW** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Sarah Buxton ●		26
30	30	31		**HILLBILLY BONE** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Blake Shelton Featuring Trace Adkins ●		30
31	33	33		**SARA SMILE** (D.HUFF/D.HALL/J.OATES)	Jimmy Wayne Featuring Daryl Hall & John Oates ●		31
32	34	32		**BACKWOODS** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Justin Moore ●		32
33	36	34		**HELL ON THE HEART** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Eric Church ●		33
34	35	37		**GIMMIE THAT GIRL** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Joe Nichols ●		34
35	41	[illegible]		**WHISTLIN' DIXIE** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Randy Houser ●		35
36	37	36		**EVERYWHERE I GO** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Phil Vassar ●		36
37	40	38		**LOVE LIKE CRAZY** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Lee Brice ●		37
38	38	35		**LONG AFTER I'M GONE** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Big Kenny ● LOVE EVERYBODY GLOTOWN BIGGER PICTURE		34
39	39	40		**19 AND CRAZY** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Bomshel ●		39
40	45	47		**HIP TO MY HEART** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	The Band Perry REPUBLIC NASHVILLE		40
41	46	45		**HOW FAR DO YOU WANNA GO?** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Gloriana ●		41
42	43	42		**LOVE LIVES ON** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Mallary Hope ●		42
43	47	58		**THE MAN I WANT TO BE** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Chris Young ●		43
44	44	46		**THERE IS A GOD** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Lee Ann Womack ●		44
45	52	54		**HIGHWAY 20 RIDE** (K.STEGALL/Z.BROWN/Z.BROWN/W.DURRETTE)	Zac Brown Band ●		45
46	42	44		**STUCK** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Ash Bowers ●		42
47	48	43		**THE CALL** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Matt Kennon ●		43
48	HOT SHOT DEBUT		1	**TEMPORARY HOME** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Carrie Underwood ●		48
49	49	53		**OUGHTA BE MORE SONGS ABOUT THAT** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Montgomery Gentry		49
50	50	48		**CHASIN' GIRLS** ([illegible]/[illegible]/[illegible]/[illegible]/[illegible])	Rodney Atkins ●		48



Lead song from singer's fourth studio album crosses the Airpower threshold in its 15th chart week with 15.7 million impressions (up 1.7 million). His new set, titled "Haywire," arrives Feb. 9.



With spins at 28 of the 125 stations monitored for the chart, second single from Underwood's "Play On" set draws Hot Shot Debut applause. Album moves 124,000 copies in its fourth chart week, ranking at No. 2 on Top Country Albums and No. 9 on the [illegible] 200.

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST	Title	CERT.	PEAK POSITION
1	2	2	55	#1 27 WKS GREATEST GAINER **TAYLOR SWIFT** ([illegible])	Fearless	4	1
2	1	1		**CARRIE UNDERWOOD** ([illegible])	Play On		1
3	3	3		**LADY ANTEBELLUM** CAPITOL NASHVILLE (13.98)	Lady Antebellum	■	1
4	4	4		**TIM MCGRAW** ([illegible])	Southern Voice		1
5	6	10		**SUGARLAND** ([illegible])	Gold And Green		5
6	5	5		**ZAC BROWN BAND** ([illegible])	The Foundation	■	2
7	10	11		**TAYLOR SWIFT** BIG MACHINE 079012 (18.98)	Taylor Swift	4	1
8	8	8		**JASON ALDEAN** ([illegible])	Wide Open	●	2
9	9	9		**SOUNDTRACK** ([illegible])	Hannah Montana: The Movie	■	1
10	7	6		**DARIUS RUCKER** ([illegible])	Learn To Live	■	1
11	11	7		**MIRANDA LAMBERT** ([illegible])	Revolution		1
12	13	22		**VARIOUS ARTISTS** ([illegible])	NOW That's What I Call A Country Christmas		12
13	12	[illegible]		**TOBY KEITH** ([illegible])	American Ride		1
14	16	16		**REBA** ([illegible])	Keep On Loving You		1
15	14	13		**SUGARLAND** MERCURY 011274-UMGN (13.98)	Love On The Inside	3	1
16	23	26		**RASCAL FLATTS** ([illegible])	Unstoppable	■	1
17	18	20		**GEORGE STRAIT** ([illegible])	Twang	●	1
18	17	18		**LUKE BRYAN** ([illegible])	Doin' My Thing		2
19	20	15		**KEITH URBAN** CAPITOL NASH[illegible] (18.98)	Defying Gravity	●	1
20	22	23		**KENNY CHESNEY** ([illegible])	Greatest Hits II		1
21	24	24		**ROSANNE CASH** ([illegible])	The List		5
22	15	12		**JAMEY JOHNSON** MERCURY 011237-[illegible] (13.98)	That Lonesome Song	●	6
23	21	17		**BROOKS & DUNN** ([illegible])	#1s ... And Then Some		1
24	19	21		**ALAN JACKSON** ([illegible])	Songs Of Love And Heartache		10
25	25	19		**BRAD PAISLEY** ([illegible])	American Saturday Night		1
26	27	27		**VARIOUS ARTISTS** ([illegible])	NOW That's What I Call Country Vol 2		4
27	26	25		**CHRIS YOUNG** RCA 88698-[illegible] (18.98)	The Man I Want To Be		6
28	28	29		**BILLY CURRINGTON** MERCURY 005560-[illegible] (13.98)	Little Bit Of Everything		2
29	29	30		**RASCAL FLATTS** ([illegible])	Greatest Hits Volume 1		2
30	31	31		**JUSTIN MOORE** ([illegible])	Justin Moore		3
31	37	39		**GLORIANA** ([illegible])	Gloriana		2
32	HOT SHOT DEBUT		1	**JIMMY WAYNE** VALORY JW0200 (12.98)	Sara Smile		32
33	63	[illegible]	57	PACE SETTER **TOBY KEITH** ([illegible])	That Dont Make Me A Bad Guy	●	1
34	30	26		**SUGARLAND** ([illegible])	LIVE On The Inside		1
35	33	33		**KELLIE PICKLER** 19 RNA 22811 SMN (11.98)	Kellie Pickler		1
36	32	34		**LYLE LOVETT** ([illegible])	Natural Forces		8
37	35	35		**DIERKS BENTLEY** CAP TO... NASHVILLE 02158 (18.98)	Feel That Fire		1
38	34	32		**COLT FORD** AVERAGE JOE'S 4001 (16.98)	Ride Through The Country		24
39	39	38		**MARTINA MCBRIDE** ([illegible])	Shine		1
40	38	42		**KENNY CHESNEY** BLUE CHAIR BNA 51553 SMN (18.98)	Lucky Old Sun		1
41	40	41		**RANDY HOUSER** UNIVERSAL SOUTH 011699 (13.98)	Anything Goes		21
42	56	62		**DIAMOND RIO** ([illegible])	The Reason		41
43	[illegible]			**JASON ALDEAN** ([illegible])	Live Sessions EP (iTunes Exclusive)		43
44	47	55		**WILLIE NELSON** SHANACHIE/LEGACY NOTE 67197/BLG (17.98)	American Classic		14
45	43	44		**ERIC CHURCH** ([illegible])	Carolina		4
46	44	45		**TIM MCGRAW** ([illegible])	Greatest Hits 3		1
47	42	43		**JAKE OWEN** ([illegible])	Easy Does It		2
48	[illegible]			**RASCAL FLATTS** LYRIC STREET DIGITAL EX (6.98)	Unwrapped		48
49	45	46		**VARIOUS ARTISTS** ([illegible])	NOW That's What I Call Country		1
50	41	40		**JOE NICHOLS** UNIVERSAL SOUTH 012989 (13.98)	Old Things New		15

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST	Title	CERT.
1	2	41	#1 24 WKS **STEVE MARTIN** ([illegible])	The Crow: New Songs For The Five-String Banjo	
2	1	9	**PATTY LOVELESS** ([illegible])	Mountain Soul II	
3	3	12	**THE ISAACS** ([illegible])	Naturally: An Almost A Cappella Collection	
4	6	57	**STEVE IVEY** ([illegible])	Ultimate Bluegrass	
5	4	62	**OLD CROW MEDICINE SHOW** ([illegible])	Tennessee Pusher	
6	11	11	**RICKY SKAGGS** ([illegible])	Solo: Songs My Dad Loved	
7	5	6	**SAM BUSH** ([illegible])	Circles Around Me	
8	15	20	**SARAH JAROSZ** ([illegible])	Song Up In Her Head	
9	RE-ENTRY		**BEARFOOT** ([illegible])	Doors And Windows	
10	9	66	BILL & GLORIA GATHER WITH THEIR HOMECOMING FRIENDS ([illegible])		

BETWEEN THE BULLETS

THE LADY IS LARGE



Up 1.3 million impressions in its third week atop Hot Country Songs, Lady Antebellum's "Need You Now" collects 39.3 million impressions during the tracking week, the largest weekly sum since Carrie Underwood's "Jesus, Take the Wheel" stacked 39.8 million on the Feb. 4, 2006, chart. Meanwhile, Tim McGraw claims his 44th top 10 on Hot Country Songs, as "Southern Voice" improves 1.9 million impressions (11-10), ranking him second among artists with the most top 10s in the current decade. That list is led by Kenny Chesney's 28 top 10s, while Toby Keith ranks third with 25. —*Wade Jessen*

R&B/HIP-HOP

Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT / DISTRIBUTING LABEL
1			#1 1 WK **RIHANNA** RATED R (SRP DEF JAM 013736 IDJMG)
2	2	6	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) (MJJ/MC SONY MJJ)
3	1	3	**50 CENT** BEFORE SELF DESTRUCT (INTERSCOPE 012887* IGA)
4	4	25	GREATEST GAINER **THE BLACK EYED PEAS** THE E.N.D. (INTERSCOPE 012887* IGA)
5	5	12	**JAY-Z** THE BLUEPRINT 3 (ROC NATION 520856* AG) ✦
6			**BIRDMAN** PRICELESS (CASH MONEY/UNIVERSAL MOTOWN 012001 UMRG) ✦
7	6	55	**BEYONCE** I AM...SASHA FIERCE (MUSIC WORLD/COLUMBIA 19478 SONY MUSIC)
8	7	13	**WHITNEY HOUSTON** I LOOK TO YOU (ARISTA 13033 RMG)
9	3	2	**JANET** NUMBER ONES (A&M 013612 UME)
10	10	3	**MELANIE FIONA** THE BRIDGE (SRC/UNIVERSAL MOTOWN 013156 UMRG)
11	8	13	**TREY SONGZ** READY (SONG BOOK/ATLANTIC 518794 AG)
12	11	12	**DRAKE** SO FAR GONE (EP) (CASH MONEY/AUBREY/YOUNG MONEY/MAVERICK/UNIVERSAL MOTOWN 012344 UMR)
13	16	21	**MAXWELL** BLACKSUMMER'S NIGHT (COLUMBIA 89142 SONY MUSIC) ✦
14	85	2	PACE SETTER **BOYZ II MEN** LOVE (DECCA 013393) ✦
15	17	28	**EMINEM** RELAPSE (WEB/SHADY/AFTERMATH/INTERSCOPE 011661* IGA)
16	18	22	**VARIOUS ARTISTS** NOW 31 (EMI/UNIVERSAL/COLUMBIA 28617 SONY MUSIC)
17			**ANGIE STONE** UNEXPECTED (TAX/ATLANTIC/RHINO)
18	12		**BEBE & CECE WINANS** STILL (BMG/MALACO)
19	13	10	**MARIAH CAREY** MEMOIRS OF AN IMPERFECT ANGEL (ISLAND 012576 IDJMG)
20	20	7	**JACKSON 5** ULTIMATE CHRISTMAS COLLECTION (MOTOWN 013445 UME)
21			**BLAKROC** BLAKROC (BLAKROC 93032* EX)
22			**PRINCE/BRIA VALENTE** LOTUS FLOW3R (MPLSOUND ELIX3R NPG 09549 EX)
23	21	11	**KID CUDI** MAN ON THE MOON: THE END OF DAY (REPUBLIC/UNIVERSAL MOTOWN 012676 UMR) ✦
24	9	2	**RAKIM** THE SEVENTH SEAL (RA 342* SMC)
25			**WIZ KHALIFA** DEAL OR NO DEAL (HIPHOP 24)
26	15	3	**WALE** ATTENTION DEFICIT (ALLIDO/INTERSCOPE 013299* IGA)
27	24	78	**LIL WAYNE** THA CARTER III (CASH MONEY/UNIVERSAL MOTOWN 012747* UMR)
28	83	15	**TINA TURNER** TINA! (CAPITOL 422)
29	23	5	**TECH N9NE** K.O.D. (TRANSE 64 RBC)
30	37	11	**NEW BOYZ** SKINNY JEANZ AND A MIC (HOTTY ASYLUM 525425/WARNER BROS)
31	14	2	**PRETTY RICKY** PRETTY RICKY (BLUESTAR/BIG CAT 02 TOMMY BOY)
32	31	30	**CHRISETTE MICHELE** EPIPHANY (DEF JAM 012 9 IDJMG) ✦
33	22	7	**MARIO** D.N.A. (J 19652 RMG)
34	32	13	**PITBULL** REBELUTION (MR. 305/POLO GROUNDS/J 51491 RMG)
35	34	17	**K'JON** I GET AROUND (UPA/JP/UNIVERSAL REPUBLIC 012316 UMR)
36	29	14	**LETOYA** LADY LOVE (CAPITOL 97259)
37	35	22	**JEREMIH** JEREMIH (MCA/SCHULTZ/DEF JAM 013095* IDJMG)
38	33	11	**LIL' BOOSIE** SUPERBAD: THE RETURN OF BOOBIE BAD AZZ (C.M.G./ATLANTIC/ASYLUM/WARNER BROS)
39	54	52	**AKON** FREEDOM (KONVICT/SRC/UNIVERSAL MOTOWN 012344 UMR)
40	38	58	**MARY MARY** THE SOUND (MY 1/COLUMBIA 29087* SONY MUSIC) ✦
41	28		**BRIAN MCKNIGHT** EVOLUTION OF A MAN (HARD WORK 5122 E1) ✦
42	30	4	**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL DANCE CLASSICS (UNIVERSAL/UMRG/REACTION MOD)
43		42	**INDIA.ARIE** TESTIMONY: VOL. 2, LOVE & POLITICS (SME/MAVERICK/EPIC 5... ML) ✦
44	47	14	**MICHAEL JACKSON** THE DEFINITIVE COLLECTION (MOTOWN 013297* UME)
45	26	4	**AMERIE** IN LOVE & WAR (EPIC/MIX/REVIVAL/DEF JAM 013229/IDJMG)
46	25	6	**JOSS STONE** COLOUR ME FREE! (VIRGIN 47059 EX/CAPITOL)
47	36	18	**FABOLOUS** LOSO'S WAY (SOUNDTRACK) (DEF JAM/STREET/DEF JAM/SRC/UMG) ✦
48	46	62	**T.I.** PAPER TRAIL (GRAND HUSTLE/ATLANTIC 512267* AG) ✦
49	49	18	**BEYONCE** (MORE ABOUT BEYONCE: VIDEO COLLECTION & BONUS TRACKS/SRC/UNIVERSAL MOTOWN) ✦
50	19	2	**SLUG & MURS WITH AESOP ROCK** FELT 3: A TRIBUTE TO ROSIE PEREZ (RHYMESAYERS 1... EX)

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 4 WKS **EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
2	2	13	**I INVENTED SEX** TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
3	4	10	**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
4	3	8	**PAPERS** USHER (LAFACE/JLG)
5	6	9	**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
6	5	13	**FOREVER** DRAKE (HARVEY MASON ZONE 4/STREAMLINE/INTERSCOPE)
7	8	9	**I CAN TRANSFORM YA** CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
8	7	15	**REGRET** LETOYA FEAT. LUDACRIS (CAPITOL)
9	10	7	**IT KILLS ME** MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
10	9	19	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MAYBACH ICE/WARNER BROS.)
11	11	10	**BAD HABITS** MAXWELL (COLUMBIA)
12	14	3	**HARD** RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
13	12	5	**SPOTLIGHT** GUCCI MANE FEAT. USHER (MIZAY ASYLUM/WARNER BROS.)
14	16	26	**BREAK UP** MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
15	21	4	**SAY AAH** TREY SONGZ (SONG BOOK/ATLANTIC)
16	18	8	**I LOOK GOOD** CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)
17	17	7	**I GET IT IN** OMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/TUG/CAPITOL)
18	20	6	**GANGSTA LUV** SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
19	13	21	**UNDER** PLEASURE P (ATLANTIC)
20	15	18	**NUMBER ONE** R. KELLY FEAT. KERI HILSON (JIVE/JLG)
21	22	11	**FRESH** 6 TRE G (MOONSTONE/JIVE/BATTERY)
22	30	2	GG **BEDROCK** YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
23	26	5	**TIE ME DOWN** NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
24	24		**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
25	25		**THINKIN' ABOUT YOU** MARIO (J/RMG)
26	29	9	**VIDEO PHONE** BEYONCE (MUSIC WORLD/COLUMBIA)
27	31	3	**SEX THERAPY** ROBIN THICKE (STAR TRAK/INTERSCOPE)
28	27	7	**GOTTA GET IT** JUVENILE (TRPE/ATLANTIC)
29	23	10	**EVERYTHING, EVERYDAY, EVERYWHERE** FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
30	28	6	**I'M GOING IN** DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
31	32	2	**TRY SLEEPING WITH A BROKEN HEART** ALICIA KEYS (MRC/RMG)
32	NEW		**HOW LOW** LUDACRIS (DTP/DEF JAM/IDJMG)
33	35	2	**I AM** MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
34	NEW		**O LET'S DO IT** WAKA FLOCKA FLAME (SOCIETY ASYLUM/WARNER BROS.)
35	36	2	**ECHO** R. KELLY (JIVE/JLG)
36	39	2	**I GET CRAZY** NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)
37	37	3	**LOVE COME DOWN** DIDDY - DIRTY MONEY (BAD BOY/INTERSCOPE)
38	38	3	**MEDICINE** PLIES FEAT. KERI HILSON (BIG GATES/ATLANTIC)
39	NEW		**FED UP** DJ KHALED FEAT. USHER, DRAKE, YOUNG JEEZY & RICK ROSS (WE THE BEST)
40	34	3	**TRY IT OUT** BIG BANK BLACK FEAT. KANDI (D... TAPE/DEF JAM/IDJMG)

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 2 WKS **EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
2	2	11	**SWEET DREAMS** BEYONCE (M... WORLD/COLUMBIA)
3	3	16	**WHATCHA SAY** JASON DERULO (BECUDA HEIGHTS/WARNER BROS.)
4	4	12	**FOREVER** DRAKE (HARVEY MASON ZONE 4/STREAMLINE/INTERSCOPE)
5	6	11	**SEXY CHICK** DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
6	8		**REPLAY** IYAZ (I'M IS MONEY/BELUGA HEIGHTS/REPRISE/WARNER BROS.)
7	5	22	**DOWN** JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL/REPUBLIC)
8	7	11	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9	10	9	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
10	12	12	**TIE ME DOWN** NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
11	13	7	**GANGSTA LUV** SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
12	9		**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
13	11	8	**I CAN TRANSFORM YA** CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
14	18	5	**DO YOU REMEMBER** JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL/REPUBLIC)
15	15	10	**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
16	14	20	**BREAK UP** MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
17	16		**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
18	17	13	**ONE TIME** JUSTIN BIEBER (M... AND/IDJMG)
19	23	3	GREATEST GAINER **HARD** RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
20	24	4	**TIK TOK** KESHA (KAZ MONEY/RCA/RMG)
21	22	4	**SPOTLIGHT** GUCCI MANE FEAT. USHER (MIZAY ASYLUM/WARNER BROS.)
22	25	5	**MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL/MOTOWN)
23	30	4	**BAD ROMANCE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
24	27	6	**SHUT IT DOWN** PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
25	28	7	**3** BRITNEY SPEARS (JIVE/JLG)
26	26	8	**EVERYTHING, EVERYDAY, EVERYWHERE** FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
27	29	12	**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MAYBACH ICE/WARNER BROS.)
28	31	3	**I INVENTED SEX** TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
29	NEW		**BEDROCK** YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
30	NEW		**HOW LOW** LUDACRIS (DTP/DEF JAM/IDJMG)
31	21	7	**PAPARAZZI** USHER (LAFACE/JLG)
32	37	2	**GIVE IT UP TO ME** SHAKIRA FEAT. LIL WAYNE (EPIC)
33	38	2	**I GET IT IN** OMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/TUG/CAPITOL)
34	33	6	**OH YEAH** JAICKO FEAT. SNOOP DOGG (CAPITOL)
35	39	2	**HOLD MY HAND** SEAN PAUL (ATLANTIC)
36	RE-ENTRY		**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL/REPUBLIC)
37	35	7	**I'M GOING IN** DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
38	34	20	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
39	36	6	**GOOD MORNING** CHAMILLIONAIRE (HAMILLITARY/UNIVERSAL/REPUBLIC)
40	NEW		**I LOOK GOOD** CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 9 WKS **BAD HABITS** MAXWELL (COLUMBIA)
2	2	11	**MILLION DOLLAR BILL** WHITNEY HOUSTON (ARISTA/RMG)
3	5	31	**PRETTY WINGS** MAXWELL (COLUMBIA)
4	3		**CAN'T LIVE WITHOUT YOU** CHARLIE WILSON (P.M.C./JIVE/JLG)
5	6	11	**DOESN'T MEAN ANYTHING** ALICIA KEYS (MRC/RMG)
6	4	14	**WHAT I'VE BEEN WAITING FOR** BRIAN MCKNIGHT (HARD WORK E1)
7	7	8	**PAPERS** USHER (LAFACE/JLG)
8	9	5	**AIN'T LEAVIN WITHOUT YOU** JANEIM (DIVINE MILL/ATLANTIC)
9	8	29	**CLOSE TO YOU** BEBE & CECE WINANS (BBC/MALACO)
10	10	7	**THIS IS IT** MICHAEL JACKSON FEAT. THE JACKSONS (MJJ/EPIC/COLUMBIA)
11	15		GREATEST GAINER **YESTERDAY** TONI BRAXTON FEAT. TREY SONGZ (ATLANTIC)
12	14		**IT KILLS ME** MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
13	16	7	**RELIGIOUS** R. KELLY (JIVE/JLG)
14	13	16	**OH** KEVON EDMONDS (MAKE)
15	17	21	**GOIN' THRU CHANGES** LEDISI (VERVE FOREFRONT/VERVE)
16	19		**DON'T MAKE 'EM LIKE U NO MORE** RUBEN STUDDARD (19 HICKORY/RED)
17	23	3	**TRY SLEEPING WITH A BROKEN HEART** ALICIA KEYS (MRC/RMG)
18	21	19	**I LOOK TO YOU** WHITNEY HOUSTON (ARISTA/RMG)
19	22	18	**THIS TIME** AJ/JON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ (S/S/PUMERA/REPUBLIC)
20	26	7	**I AIN'T HEARIN' U** ANGIE STONE (STAX/CMG)
21	18	19	**DON'T STAY** LAURA IZIBOR (ATLANTIC)
22	28	10	**CAN'T HARDLY WAIT** N'DAMBI (COCO RED/STAX/CMG)
23	20	5	**BULLETPROOF** RAHEEM DEVAUGHN FEAT. LUDACRIS (JIVE/JLG)
24	27	8	**STAYING IN LOVE** RAPHAEL SAADIQ (COLUMBIA)
25	32	2	**FISTFUL OF TEARS** MAXWELL (... MJJ)

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 4 WKS **EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
2	2	14	**FOREVER** DRAKE (HARVEY MASON ZONE 4/STREAMLINE/INTERSC...)
3	6	8	GG **MONEY TO BLOW** BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL/MOTOWN)
4	3	11	**BABY BY ME** 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
5	5		**WASTED** GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MAYBACH ICE/WARNER B...)
6	8	7	**GANGSTA LUV** SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
7	7	25	**THROW IT IN THE BAG** FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
8	6	19	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
9	9	9	**TIE ME DOWN** NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BR...)
10	10	6	**SPOTLIGHT** GUCCI MANE FEAT. USHER (MIZAY ASYLUM/WARNER BR...)
11	16	3	**BEDROCK** YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/U...)
12	11	13	**I'M GOING IN** DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/MRC/A MOTOWN)
13	15	13	**I LOOK GOOD** CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)
14	12	11	**EVERYTHING, EVERYDAY, EVERYWHERE** FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/I...)
15	14	32	**BEST I EVER HAD** DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/U...)
16	20	3	**HOW LOW** LUDACRIS (DTP/DEF JAM/IDJMG)
17	13	23	**SUCCESSFUL** DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/MRC/A MOTOWN)
18	17	19	**5 STAR CHICK** YO GOTTI (POLO GROUNDS/J/RMG)
19	18	7	**FRESH** 6 TRE G (MOONSTONE/JIVE/BATTERY)
20	19	21	**BE ON YOU** FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
21	22		**SHUT IT DOWN** PITBULL FEAT. AKON (MR. 305/POLO GROUNDS/J/RMG)
22	NEW		**I WANNA ROCK** SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
23	24	5	**WE BE STEADY MOBBIN'** LIL WAYNE FEAT. GUCCI MANE (NOT LISTED)
24	23		**GOTTA GET IT** JUVENILE (TRPE/ATLANTIC)
25	25	3	**I GET CRAZY** NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)

BETWEEN THE BULLETS

RIHANNA RULES WITH FIRST NO. 1



After a tumultuous year, Rihanna rises triumphantly to her first No. 1 on Top R&B/Hip-Hop Albums as "Rated R" debuts with 180,000 units. The same total nets the singer her best sales week on the Billboard 200, debuting at No. 4. Her previous best sales frame on the big chart came when "Good Girl Gone Bad" entered with 162,000 at No. 2 in 2007, while on Top R&B/Hip-Hop Albums, her "A Girl Like Me" posted her previous chart high with its No. 2 debut in 2006.

Leading up to the album's release, Rihanna performed at the American Music Awards (Nov. 22) and on "Good Morning America" (Nov. 24). Eyes were also tuned in to her "20/20" interview with Diane Sawyer to discuss the February assault by ex-boyfriend Chris Brown. —*Raphael George*



Roc-a-Fella co-founder Damon Dash launches his new venture, BlakRoc, with an album of the same name. The title bows at No. 21 on Top R&B/Hip-Hop Albums (7,000 copies) and features guest turns from Jim Jones (pictured), Q-Tip, Ludacris, RZA and Nas Def.

HOT R&B/HIP-HOP SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT	PEAK POSITION
1	2	2	9	#1 4 WKS **PAPERS**	**Usher**		1
2	3	3		**I INVENTED SEX**	**Trey Songz Featuring Drake**		2
3	1	1		**EMPIRE STATE OF MIND**	**Jay-Z + Alicia Keys**		1
4	5	8		**MONEY TO BLOW**	**Birdman Featuring Lil Wayne & Drake**		4
5	4	4		**BAD HABITS**	**Maxwell**		4
6	7	5		**PRETTY WINGS**	**Maxwell**		1
7	9	11		**BABY BY ME**	**50 Cent Featuring Ne-Yo**		7
8	12	16	15	GREATEST GAINER/AIRPLAY **IT KILLS ME**	**Melanie Fiona**		8
9	6	6		**FOREVER**	**Drake Featuring Kanye West, Lil Wayne & Eminem**		2
10	8	7		**WASTED**	**Gucci Mane Featuring Plies Or OJ Da Juiceman**		3
11	11	12		**I CAN TRANSFORM YA**	**Chris Brown Featuring Lil Wayne & Swizz Beatz**		11
12	14	18		**SAY AAH**	**Trey Songz**		12
13	13	10		**GOD IN ME**	**Mary Mary Featuring Kierra "KiKi" Sheard**		5
14	10	9		**REGRET**	**LeToya Featuring Ludacris**		8
15	15	13		**BREAK UP**	**Mario Featuring Gucci Mane & Sean Garrett**		2
16	17	20		**HARD**	**Rihanna Featuring Jeezy**		16
17	21	18		**DOESN'T MEAN ANYTHING**	**Alicia Keys**		14
18	19	19		**MILLION DOLLAR BILL**	**Whitney Houston**		18
19	16	15		**NUMBER ONE**	**R. Kelly Featuring Keri Hilson**		8
20	24	31		**I LOOK GOOD**	**Charlie Boy**		20
21	20	26		**I GET IT IN**	**Omarion Featuring Gucci Mane**		20
22	23			**SPOTLIGHT**	**Gucci Mane Featuring Usher**		22
23	36	60		**BEDROCK**	**Young Money Featuring Lloyd**		23
24	25	28		**AIN'T LEAVIN WITHOUT YOU**	**Jaheim**		24
25	18	17		**UNDER**	**Pleasure P**		5
26	22	23		**THIS IS IT**	**Michael Jackson Featuring The Jacksons**		18
27	26	24		**CAN'T LIVE WITHOUT YOU**	**Charlie Wilson**		19
28	34	36		**I'M GOING IN**	**Drake Featuring Lil Wayne & Young Jeezy**		28
29	31	33		**GANGSTA LUV**	**Snoop Dogg Featuring The-Dream**		29
30	28	27		**5 STAR CHICK**	**Yo Gotti**		19
31	27	21		**CLOSE TO YOU**	**BeBe & CeCe Winans**		21
32	29	41		**TRY SLEEPING WITH A BROKEN HEART**	**Alicia Keys**		29
33	37	40		**FRESH**	**6 Tre G**		33
34	30	32		**ON THE OCEAN**	**K'Jon**		12
35	50	62		**HOW LOW**	**Ludacris**		33
36	38	38		**THE POINT OF IT ALL**	**Anthony Hamilton**		13
37		37		**THROW IT IN THE BAG**	**Fabolous Featuring The-Dream**		4
38	32	29		**WHAT I'VE BEEN WAITING FOR**	**Brian McKnight**		28
39	39	46		**I AM**	**Mary J. Blige**		31
40	35	30		**RUN THIS TOWN**	**Jay-Z, Rihanna & Kanye West**		3
41	52	61		**VIDEO PHONE**	**Beyonce**		41
42	33			**SUCCESSFUL**	**Drake Featuring Trey Songz & Lil Wayne**		3
43	54	56		**SEX THERAPY**	**Robin Thicke**		43
44	40	34		**LAST CHANCE**	**Ginuwine**		3
45	47	45		**WE BE STEADY MOBBIN'**	**Lil Wayne Featuring Gucci Mane**		45
46	42	43		**TIE ME DOWN**	**New Boyz Featuring Ray J**		42
47	51	51		**I GET CRAZY**	**Nicki Minaj Featuring Lil Wayne**		47
48	63	63		**O LET'S DO IT**	**Waka Flocka Flame**		48
49	56	50		**THINKIN' ABOUT YOU**	**Mario**		48
50	45	42		**BLAME IT ON ME**	**Chrisette Michele**		28
51	49	48		**GOIN' THRU CHANGES**	**Ledisi**		43
52	59	58		**YESTERDAY**	**Toni Braxton Featuring Trey Songz**		49
53	43	35		**EVERYTHING, EVERYDAY, EVERYWHERE**	**Fabolous Featuring Keri Hilson**		31
54	53	54		**GOTTA GET IT**	**Juvenile**		53
55	61	57		**RELIGIOUS**	**R. Kelly**		55
56	60	55		**FLEX**	**DJ Mr. Rogers Featuring The Party Boyz**		55
57	55	49		**SWEET DREAMS**	**Beyonce**	●	48
58	46	47		**BULLETPROOF**	**Raheem DeVaughn Featuring Ludacris**		46
59	70	81		**ALL THE WAY TURNT UP**	**Roscoe Dash Featuring Soulja Boy Tell'em**		59
60	64	67		**ECHO**	**R. Kelly**		58
61	58	52		**DROP IT LOW**	**Ester Dean Featuring Chris Brown**		33
62	RE-ENTRY			**I AIN'T HEARIN' U**	**Angie Stone**		62
63	57	53		**I'M GOOD**	**Clipse Featuring Pharrell Williams**		27
64	68	68		**SAY SOMETHING**	**Timbaland Featuring Drake**		64
65	66	65		**LOVE COME DOWN**	**Diddy - Dirty Money**		63
66	62	59		**OH**	**Kevon Edmonds**		58
67	RE-ENTRY		1	**I WANNA ROCK**	**Snoop Dogg**		67
68	67	64		**MEDICINE**	**Plies Featuring Keri Hilson**		64
69	73	84		**FED UP**	**DJ Khaled Featuring Usher, Drake, Young Jeezy & Rick Ross**		69
70	65	66		**TRY IT OUT**	**Big Bank Black Featuring Kandi**		62
71	71	82		**THUG**	**Slim Thug**		70
72	97	–		**INDEPENDENT**	**Candi Redd**		72
73	96	–		**FISTFUL OF TEARS**	**Maxwell**		73
74	78	83		**NEVER KNEW I NEEDED**	**Ne-Yo**		74
75	100			**DON'T STAY**	**Laura Izibor**		58
76	72	75		**HEADBOARD**	**Hurricane Chris Featuring Mario + Plies**		63
77	RE-ENTRY			**EMPIRE STATE OF MIND (PART II) BROKEN DOWN**	**Alicia Keys**		77
78	85	–		**DON'T MAKE 'EM LIKE U NO MORE**	**Ruben Studdard**		76
79	RE-ENTRY			**TIP OF MY TONGUE**	**Jagged Edge Featuring Trina & Gucci Mane**		79
80	93	93		**CAN'T HARDLY WAIT**	**N'Dambi**		80
81	75			**I LOOK TO YOU**	**Whitney Houston**		19
82	80	90		**PRETTY BROWN**	**Amerie Featuring Trey Songz**		78
83	69	–		**CRAWL**	**Chris Brown**		69
84	RE-ENTRY			**MY HOOD**	**B.G. Featuring Mannie Fresh & Gar**		84
85	76	72		**BETTER BELIEVE IT**	**Lil Boosie Featuring Young Jeezy & Webbie**		40
86	89	87		**H.A.T.E.U.**	**Mariah Carey**		76
87	95	100		**BREAK UP TO MAKE UP**	**Jeremih**		87
88	83	71		**HELL OF A LIFE**	**T.I.**		71
89	RE-ENTRY			**MY CHILD**	**All-4-One**		58
90	74	74		**STAYING IN LOVE**	**Raphael Saadiq**		74
91	82	77		**SWEAT IT OUT**	**The-Dream**		32
92	RE-ENTRY			**HEY DADDY (DADDY'S HOME)**	**Usher Featuring Plies**		92
93	RE-ENTRY			**HOME GURL**	**Bone**		93
94	91	85		**SLOW DANCE**	**Keri Hilson**		49
95	92	91		**THIS TIME**	**K'Jon Featuring Lee England Jr. & Augustine Alvarez**		55
96	99	98		**SAY A COMMAND**	**Pretty Ricky**		96
97	RE-ENTRY			**SPEAK FRENCH**	**Jamie Foxx Featuring Gucci Mane**		97
98	RE-ENTRY			**LIL' FREAK (UGH UGH UGH)**	**Three 6 Mafia Featuring Webbie**		98
99	RE-ENTRY			**NOVEMBER 18TH**	**Drake**		58
100	RE-ENTRY			**BUY YOU A ROUND (UP AND DOWN)**	**Verse Simmonds**		55

8

With holiday titles entering radio rotation in lieu of current fare, particularly at adult R&B, Fiona's audience increase of 2.8 million impressions is the smallest for a Greatest Gainer winner all year.



Stone's single re-enters the same week her album debuts at No. 11 on Top R&B/Hip-Hop Albums with 10,000.



Snoop has placed at least two debuts on the chart each year since 1996. In total he owns 52 appearances, the third-most by a rapper after Jay-Z (133) and Lil Wayne (64).

77

Keys goes solo on this version of the former No. 1 single. The track is exclusive to the special edition of "The Element of Freedom," due Dec. 15.



Foxx's foster little time-making his chart return. One month after his monster smash "Blame It" left the list, moving to recurrent status—he debuts with the leadoff single from his next album, due in first quarter 2010.

BETWEEN THE BULLETS

'PAPERS' GIVES USHER 10th NO. 1



Usher's first single from his upcoming album registers his 10th career No. 1 on Hot R&B/Hip-Hop Songs and breaks a tie with R. Kelly for the most chart-toppers since the tally began using Nielsen SoundScan data in December 1992 as "Papers" lifts 2-1. His eighth No. 1 since 2000, the track also moves Usher past the chart's former leaders Jay-Z and Alicia Keys, each with seven, for the most chart-toppers in the same span. On Adult R&B, "Papers" (No. 7) is Usher's second career top 10 after his last visit to the region, "Here I Stand," spent seven weeks at No. 1.

—Raphael George

CHRISTIAN/GOSPEL

Billboard

CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	16	**#1 6 WKS** CITY ON OUR KNEES — TOBYMAC / FERVENT/EMI CMG
2	2	14	UNTIL THE WHOLE WORLD HEARS — CASTING CROWNS / BEACH STREET/REUNION PLG
3	5	11	WHAT FAITH CAN DO — KUTLESS / BEC TOOTH & NAIL
4	3	21	THE WORDS I WOULD SAY — SIDEWALK PROPHETS / FERVENT/WORD/CURB
5	6	28	HOLD MY HEART — TENTH AVENUE NORTH / [illegible]/REUNION PLG
6	4	31	REVELATION SONG — PHILLIPS, CRAIG & DEAN / [illegible]
7	7	27	BORN AGAIN — THIRD DAY FEAT. LACEY MOSLEY / ESSENTIAL PLG
8	9	16	SING, SING, SING — CHRIS TOMLIN / [illegible]/SPARROW EMI CMG
9	11	20	HE IS — MARK SCHULTZ / WORD/CURB
10	8	28	LEAD ME TO THE CROSS — CHRIS AND CONRAD / [illegible]
11	12	24	HOW HE LOVES — DAVID CROWDER BAND / SIXSTEPS/SPARROW EMI CMG
12	18	11	FORGIVEN — SANCTUS REAL / SPARROW EMI CMG
13	14	21	ALIVE AGAIN — MATT MAHER / ESSENTIAL PLG
14	17	10	LET THE WATERS RISE — MIKESCHAIR / [illegible]
15	16	13	HEAVEN IS THE FACE — STEVEN CURTIS CHAPMAN / SPARROW EMI CMG
16	26	10	SALVATION IS HERE — LINCOLN BREWSTER / [illegible]
17	20	20	I'D NEED A SAVIOR — AMONG THE THIRSTY / REV
18	21	8	ON AND ON — CHASEN / [illegible]
19	19	17	FOLLOW YOU — LEELAND WITH BRANDON HEATH / ESSENTIAL PLG
20	27	7	ALIVE — POCKET FULL OF ROCKS / MYRRH/WORD/CURB
21	23	19	IT'S YOUR LIFE — FRANCESCA BATTISTELLI / FERVENT/WORD/CURB
22	30	3	ALWAYS — SWITCHFOOT / CREDENTIAL/ATLANTIC/EMI CMG
23	24	10	SAFE — PHIL WICKHAM FEAT. BART MILLARD / [illegible]
24	22	17	HE IS WITH YOU — MANDISA / SPARROW EMI CMG
25	31	5	YOUR HANDS — JJ HELLER / [illegible]
26	25	16	GLORIOUS — NEWSBOYS / [illegible]
27	NEW		GIVE THIS CHRISTMAS AWAY — MATTHEW WEST FEAT. AMY GRANT / SPARROW EMI CMG
28	32	3	SOMETIMES — MATT BROUWER / [illegible]
29	28	18	BEAUTIFUL ENDING — BARLOWGIRL / FERVENT/WORD/CURB
30	29	8	THERE IS A WAY — NEWWORLDSON / [illegible]
31	33	17	FROM THE INSIDE OUT — SEVENTH DAY SLUMBER / BEC TOOTH & NAIL
32	NEW		EMMANUEL (HALLOWED MANGER GROUND) — CHRIS TOMLIN / SIXSTEPS/SPARROW EMI CMG
33	NEW		I'LL BE BRAVE THIS CHRISTMAS — BIG DADDY WEAVE / FERVENT/WORD/[illegible]
34	36	7	HEARTBEAT — REMEDY DRIVE / WORD/CURB
35	35	4	WALK ON THE WATER — BRITT NICOLE / [illegible]
36	39	6	AGAIN — FLYLEAF / [illegible]
37	NEW		JOY TO THE WORLD (UNSPEAKABLE JOY) — CHRIS TOMLIN / [illegible]
38	34	9	HEALER — KARI JOBE / INTEGRITY
39	37	15	GLORY TO GOD FOREVER — FEE / [illegible]
40	NEW		NIGHT BEFORE CHRISTMAS — BRANDON HEATH / MYRRH/MODE/REUNION PLG
41	NEW		WINTER SNOW — AUDREY ASSAD FEAT. CHRIS TOMLIN / SIXSTEPS/SPARROW EMI CMG
42	NEW		CHRISTMAS TIME — CHRIS AND CONRAD / [illegible]
43	42	6	FORGET AND NOT SLOW DOWN — RELIENT K / [illegible]
44	43	5	DON'T YOU KNOW YOU'RE BEAUTIFUL — SEABIRD / [illegible]
45	40	15	GOD-SHAPED HOLE (2010) — PLUMB / [illegible]
46	38	RE	FOR THE FIRST TIME AGAIN — JASON GRAY / [illegible]
47	41	8	THE MEANING OF LIFE — HAWK NELSON / BEC TOOTH & NAIL
48	44	5	LIVE LIKE WE'RE DYING — KRIS ALLEN / [illegible]
49	46	2	HANDS — THE ALMOST / TOOTH & NAIL
50	RE		WHEN LOVE WAS BORN — MARK SCHULTZ / [illegible]

TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	**#1 2 WKS** CASTING CROWNS — [illegible]	
2	5	8	**GREATEST GAINER** CHRIS TOMLIN — [illegible]	
3	3	8	VARIOUS ARTISTS — WOW HITS 2010 / [illegible]	
4	6	3	SWITCHFOOT — HELLS MERCIFUL / [illegible]	
5	2	3	FLYLEAF — MEMENTO MORI / A&M OCTONE 013512 EMI CMG	
6	7	4	STEVEN CURTIS CHAPMAN — BEAUTY WILL RISE / [illegible]	
7	12	59	FRANCESCA BATTISTELLI — MY PAPER HEART / FERVENT/WORD/CURB	
8	8	14	SKILLET — AWAKE / ATLANTIC 2554 PROVIDENT/INTEGRITY	
9	10	65	CHRIS TOMLIN — HELLO LOVE / SPARROW 2359 EMI CMG	
10	15	57	MICHAEL W. SMITH — A NEW HALLELUJAH / REUNION 10733 PROVIDENT/INTEGRITY	
11	11	6	KUTLESS — IT IS WELL / BEC 7174 EMI CMG	
12	9	10	DAVID CROWDER BAND — CHURCH MUSIC / SIXSTEPS/SPARROW EMI CMG	
13	16	70	THIRD DAY — REVELATION / ESSENTIAL 10551 PROVIDENT/INTEGRITY	
14	20	12	BARLOWGIRL — LOVE & WAR / FERVENT 88280 WORD/CURB	
15	17	14	SELAH — YOU DELIVER ME / CURB 79148 WORD/CURB	
16	RE-ENTRY		PURENRG — THE REAL THING / FERVENT 88295 WORD/CURB	
17	13	2	SARA GROVES — FIREFLIES AND SONGS / [illegible]	
18	HOT SHOT DEBUT		THE PRIESTS — HARMONY / RCA [illegible] 59825 RMG	
19	40		HAWK NELSON — LIVE LIFE LOUD / BEC 7306 EMI CMG	
20	4		PHIL WICKHAM — HEAVEN & EARTH / [illegible] PROVIDENT/INTEGRITY	
21	30	17	PHILLIPS, CRAIG & DEAN — FEARLESS / [illegible]	
22	18	3	VARIOUS ARTISTS — THE TIME LIFE TREASURY OF CHRISTMAS / TRADITIONS [illegible]	
23	23	8	RELIENT K — FORGET AND NOT SLOW DOWN / [illegible]	
24	37	12	THOUSAND FOOT KRUTCH — WELCOME TO THE MASQUERADE / [illegible]	
25	19	5	[illegible] — RING CHRISTMAS BELLS / [illegible]	
26	21		MARY MARY — THE SOUND / [illegible]	
27	43	14	MARK SCHULTZ — COME ALIVE / [illegible]	
28	25	80	TENTH AVENUE NORTH — OVER AND UNDERNEATH / [illegible]	
29	34	42	KARI JOBE — KARI JOBE / INTEGRITY 4552 PROVIDENT/INTEGRITY	
30	RE-ENTRY		NEWSBOYS — IN THE HANDS OF GOD / NPROP 1444 EMI CMG	
31	31	16	BRITT NICOLE — THE LOST GET FOUND / PARROW 2358 EMI CMG	
32	14	4	THE ALMOST — MONSTER MONSTER / TOOTH & NAIL 4543 EMI CMG	
33	RE-ENTRY		DIAMOND RIO — THE REASON / [illegible]	
34	28	60	VARIOUS ARTISTS — WOW HITS 2009 / [illegible]	
35	47	66	BRANDON HEATH — WHAT IF WE / [illegible]	
36	36	12	GAITHER VOCAL BAND — REUNITED / [illegible] GROUP FOR EMI CMG	
37	35	53	JEREMY CAMP — SPEAKING LOUDER THAN BEFORE / BEC [illegible] EMI CMG	
38	27	14	NEEDTOBREATHE — THE OUTSIDERS / [illegible] 519 82 WORD/CURB	
39	50	27	DECYFER DOWN — CRASH / NO 4483 PROVIDENT/INTEGRITY	
40	39	42	RED — INNOCENCE & INSTINCT / [illegible]	
41	RE-ENTRY		PILLAR — CONFESSIONS / ESSENTIAL 10961 PROVIDENT/INTEGRITY	
42	RE-ENTRY		MANDISA — FREEDOM / SPARROW 6779 EMI CMG	
43	45	14	LEELAND — LOVE IS ON THE MOVE / [illegible] PROVIDENT/INTEGRITY	
44	NEW		VARIOUS ARTISTS — WHEN LOVE WAS BORN / WORD/CURB [illegible]	
45	26	8	VARIOUS ARTISTS — SONGS 4 WORSHIP 50 / INTEGRITY 2470 TIME LIFE	
46	RE-ENTRY		FAMILY FORCE 5 — FAMILY FORCE 5'S CHRISTMAS PAGEANT / [illegible]	
47	NEW		FRANCESCA BATTISTELLI — IT'S YOUR LIFE EP / FERVENT [illegible]	
48	41	6	ERNIE HAASE & SIGNATURE SOUND — EVERY LIGHT THAT SHINES AT CHRISTMAS / [illegible]	
49	38	34	MERCYME — 10 / [illegible]	
50	46	17	HILLSONG — FAITH + HOPE + LOVE: LIVE / [illegible]	

HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	2	14	**#1 1 WK** UNTIL THE WHOLE WORLD HEARS — CASTING CROWNS / BEACH STREET/REUNION PLG
2	1	15	CITY ON OUR KNEES — TOBYMAC / [illegible]
3	3	19	THE WORDS I WOULD SAY — SIDEWALK PROPHETS / FERVENT/WORD/CURB
4	4	31	REVELATION SONG — PHILLIPS, CRAIG & DEAN / [illegible]
5	5	28	LEAD ME TO THE CROSS — CHRIS AND CONRAD / [illegible]
6	6	10	WHAT FAITH CAN DO — KUTLESS / BEC TOOTH & NAIL
7	7	27	BORN AGAIN — THIRD DAY FEAT. LACEY MOSLEY / ESSENTIAL PLG
8	8	28	HOLD MY HEART — TENTH AVENUE NORTH / REUNION PLG
9	9	[illegible]	HE IS — MARK SCHULTZ / WORD/CURB
10	[illegible]	[illegible]	SING, SING, SING — CHRIS TOMLIN / SIXSTEPS/SPARROW EMI CMG
11	12	16	GLORIOUS — NEWSBOYS / [illegible]
12	13	[illegible]	MORE BEAUTIFUL YOU — JONNY DIAZ / [illegible]
13	11	26	LAY 'EM DOWN — NEEDTOBREATHE / ATLANTIC/WORD/CURB
14	15	18	IT'S YOUR LIFE — FRANCESCA BATTISTELLI / FERVENT/WORD/CURB
15	17	18	HOW HE LOVES — DAVID CROWDER BAND / SIXSTEPS/SPARROW EMI CMG
16	14	14	FOLLOW YOU — LEELAND WITH BRANDON HEATH / ESSENTIAL PLG
17	16	17	ALIVE AGAIN — MATT MAHER / ESSENTIAL PLG
18	[illegible]	[illegible]	HE IS WITH YOU — MANDISA / SPARROW EMI CMG
19	20	12	HEAVEN IS THE FACE — STEVEN CURTIS CHAPMAN / SPARROW EMI CMG
20	19	9	SAFE — PHIL WICKHAM FEAT. BART MILLARD / [illegible]
21	23	17	GLORY TO GOD FOREVER — FEE / [illegible]
22	21	5	FORGIVEN — SANCTUS REAL / SPARROW EMI CMG
23	24	8	LET THE WATERS RISE — MIKESCHAIR / [illegible]
24	[illegible]	[illegible]	**GREATEST GAINER** EMMANUEL (HALLOWED MANGER GROUND) — CHRIS TOMLIN / [illegible]
25	22	20	WHAT DO I KNOW OF HOLY — ADDISON ROAD / [illegible]

CHRISTIAN CHR

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	[illegible]	12	**#1 1 WK** WHAT FAITH CAN DO — KUTLESS / BEC TOOTH & NAIL
2	1	16	CITY ON OUR KNEES — TOBYMAC / [illegible]
3	[illegible]	12	FORGIVEN — SANCTUS REAL / SPARROW EMI CMG
4	4	15	HEARTBEAT — REMEDY DRIVE / WORD/CURB
5	6	12	UNTIL THE WHOLE WORLD HEARS — CASTING CROWNS / BEACH STREET/REUNION PLG
[illegible]	7	10	ON AND ON — CHASEN / [illegible]
7	5	18	BEAUTIFUL ENDING — BARLOWGIRL / [illegible]
[illegible]	8	9	FORGET AND NOT SLOW DOWN — RELIENT K / MONO VS STEREO/GOTEE
9	9	17	THE MEANING OF LIFE — HAWK NELSON / BEC TOOTH & NAIL
10	10	28	HOLD MY HEART — TENTH AVENUE NORTH / REUNION PLG
11	12	7	LET THE WATERS RISE — MIKESCHAIR / [illegible]
12	16	6	**GREATEST GAINER** DON'T YOU KNOW YOU'RE BEAUTIFUL — SEABIRD / ESSENTIAL/EMI CMG
13	11	24	FROM THE INSIDE OUT — SEVENTH DAY SLUMBER / BEC TOOTH & NAIL
14	13	8	OUR TIME — GROUP 1 CREW / FERVENT/WORD/CURB
15	15	19	FORWARD MOTION — THOUSAND FOOT KRUTCH / TOOTH & NAIL
16	17	11	HEAVEN — JARS OF CLAY / GRAY MATTERS/ESSENTIAL PLG
17	14	20	IT'S YOUR LIFE — FRANCESCA BATTISTELLI / FERVENT/WORD/CURB
[illegible]	[illegible]	[illegible]	AGAIN — FLYLEAF / A&M OCTONE/INTERSCOPE
19	19	9	THE WORDS I WOULD SAY — SIDEWALK PROPHETS / FERVENT/WORD/CURB
20	20	8	BEST OF ME — THE LETTER BLACK / TOOTH & NAIL
21	21	6	ANTIDOTE — B REITH / [illegible]
22	22	20	HOW HE LOVES — DAVID CROWDER BAND / SIXSTEPS/SPARROW EMI CMG
23	28	3	ALWAYS — SWITCHFOOT / [illegible]
24	24	5	SAFE IN YOUR ARMS — ABANDON / [illegible]
25	27	6	SECRETS AND REGRETS — PILLAR / ESSENTIAL PLG

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	9	**#1 6 WKS** BEBE & CECE WINANS — STILL BAC / [illegible] MALACO
2	2	10	FRED HAMMOND — LOVE UNSTOPPABLE / HAMMOND VERITY 43134 JLG
[illegible]	3	4	TAMELA MANN — THE MASTER PLAN / TILLYMANN 8135
4	4	59	MARY MARY — THE SOUND / [illegible] SONY MUSIC
[illegible]	8	5	**GREATEST GAINER** VARIOUS ARTISTS — [illegible]
[illegible]	6	6	THE WHISPERS — THANKFUL / [illegible]
7	10	5	VARIOUS ARTISTS — GOTTA HAVE GOSPEL CHRISTMAS / [illegible]
[illegible]	HOT SHOT DEBUT		SHIRLEY CAESAR — A CITY CALLED HEAVEN / SHO BEL 7214 LIGHT
9	5	5	BYRON CAGE — FAITHFUL TO BELIEVE / JLMG CENTRIC/VERITY 43343 JLG
10	9	56	HEZEKIAH WALKER & LFC — SOULED OUT / VERITY 2346 JLG
11	11	44	VARIOUS ARTISTS — WOW GOSPEL 2009 / [illegible] VERITY 4065 JLG
12	7	2	THE BROOKLYN TABERNACLE CHOIR — DECLARE YOUR NAME: LIVE WORSHIP / [illegible]
13	12	26	BRIAN COURTNEY WILSON — JUST LOVE / SPIRIT RISING 366 MUSIC WORLD
14	15	14	J MOSS — JUST JAMES / PALAM GOSPO CENTRIC/VERITY 43910 JLG
15	13	36	ISRAEL HOUGHTON — THE POWER OF ONE / [illegible] SONY MUSIC
16	16	14	VICKIE WINANS — HOW I GOT OVER / [illegible] JLG 8120
17	14	17	VARIOUS ARTISTS — GOSPEL'S BEST: MEN, WOMEN, CHOIRS / EMI GOSPEL 96807 EV
18	17	[illegible]	LECRAE — REBEL / [illegible]
19	[illegible]	126	MARVIN SAPP — THIRSTY / [illegible] JLG
20	24	36	DONNIE MCCLURKIN — WE ALL ARE ONE (LIVE IN DETROIT) / VERITY 36108 JLG
21	37	3	TRIN-I-TEE 5:7 — LOVE, PEACE, JOY AT CHRISTMAS / SPIRIT REINC, DEFINITE WORD
22	20	13	YOUTHFUL PRAISE FEATURING J.J. HAIRSTON — RESTING ON HIS PROMISE / EVERYDAY GOSPEL [illegible]
23	[illegible]	34	SMOKIE NORFUL — LIVE / TREMYCLE [illegible] EMI GOSPEL
24	23	[illegible]	YOLANDA ADAMS — PLAYLIST: THE VERY BEST OF YOLANDA ADAMS / [illegible]
25	27	63	VARIOUS ARTISTS — [illegible]

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	24	**#1 2 WKS** THEY THAT WAIT — FRED HAMMOND FEAT. JOHN P. KEE / HAMMOND/VERITY
2	2	29	CLOSE TO YOU — BEBE & CECE WINANS / BEC MALACO
3	4	[illegible]	JUSTIFIED — SMOKIE NORFUL / TREMYCLE EMI GOSPEL
4	3	33	I WOULDN'T KNOW YOU — JAMES FORTUNE & FIYA FEAT. KEITH "WONDERBOY" JOHNSON & MARTTE FOX / [illegible]
5	6	18	GOD FAVORED ME — HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS / [illegible]
6	5	44	GOD IN ME — MARY MARY FEAT. KIERRA "KIKI" SHEARD / [illegible]
7	8	38	WAIT ON THE LORD — DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD / VERITY
[illegible]	11	17	HOW I GOT OVER — VICKIE WINANS FEAT. TIM BOWMAN JR. / [illegible]
9	9	51	PRAISE HIM IN ADVANCE — MARVIN SAPP / [illegible] JLG
10	7	22	RESTORED — J MOSS / [illegible] GOSPO CENTRIC JLG
11	10	21	RAIN ON US — EARNEST PUGH / EMI BLACKSMOKE WORLDWIDE
12	12	34	ALL I NEED — BRIAN COURTNEY WILSON / SPIRIT RISING MUSIC [illegible]
13	14	11	FAITHFUL TO BELIEVE — BYRON CAGE / GOSPO CENTRIC VERITY JLG
14	19	5	GRACE — BEBE & CECE WINANS / BEC MALACO
15	13	15	ALREADY HERE — BRIAN COURTNEY WILSON / SPIRIT RISING MUSIC [illegible]
16	20	9	NOBODY BUT JESUS — SHIRLEY CAESAR FEAT. J MOSS / [illegible]
17	28	4	**GREATEST GAINER** THE MASTER PLAN — TAMELA MANN / TILLYMANN
[illegible]	17	11	LORD DO IT FOR ME — ALVIN DARLING / [illegible]
19	18	20	BROKEN VESSEL — JEFF MAJORS FEAT. LASHELL GRIFFIN / MUSIC ONE
20	21	13	THIS JOY — BISHOP DAVID E. EVANS PRESENTS AUTOMATIC PRAISE FEAT. TRACY SHY / [illegible]
21	16	7	EVERY PRAYER — ISRAEL HOUGHTON FEAURING MARY MARY / [illegible]
22	15	20	AWESOME GOD — THE BROWN SISTERS / KINGDOM
23	27	5	BREAKTHRU — GREG O'QUIN & #PRAIZE / PEACE I.AM
24	25	14	I LOOK TO YOU — WHITNEY HOUSTON / ARISTA RMG
25	29	3	RESTING ON HIS PROMISE — YOUTHFUL PRAISE FEAT. J.J. HAIRSTON / [illegible]

The title track lead single from Casting Crowns' new album (No. 1 on Top Christian Albums) is the act's eighth trip to the Hot Christian AC Songs summit, placing it in a three-way tie with MercyMe and Third Day for the most chart-toppers since the tally launched in July 2003.



Vickie Winans scores her second top 10, and first in more than three years, as "How I Got Over" rises 11-8 on Hot Gospel Songs. She peaked at No. 2 in October 2006 with "It's Alright." Featured artist Tim Bowman Jr. also logged a solo top 10 with "My Praise" in April 2005.



HOT DANCE CLUB SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / PROMOTION LABEL
1	2	8	**PERFECT** (#1 1 WK) DEPECHE MODE MUTE/VIRGIN/CAPITOL
2	3	9	**HANG ON** PLUMB
3	4	7	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY
4	6	11	**SMOKE** JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI
5	8	10	**SEXY PEOPLE** LOLENE
6	14	5	**MAKE ME** JANET
7	11	10	**FIGHT FOR YOU** MORGAN PAGE
8	25	2	**BAD ROMANCE** LADY GAGA
9	15	8	**OUTTA HERE** ESMEE DENTERS
10	9	10	**F*CK YOU** LILY ALLEN
11	16	7	**PUSH N PULL** NOFERINI & MARINI VS SYLVIA TOSUN
12	12	13	**DID YOU SEE ME COMING?** PET SHOP BOYS
13	1	13	**S.O.S. (LET THE MUSIC PLAY)** JORDIN SPARKS
14	5	10	**WE ARE GOLDEN** MIKA
15	19	8	**WISH U LOVE** CHAD JACK & TIM LETTEER VS. FAWN
16	18	9	**BAD HABITS** MAXWELL
17	21	6	**YOU USED TO KNOW** ANDREA CARNELL
18	7	11	**TURN IT OUT** ALTAR FEATURING JEANIE TRACY
19	20	6	**MISTAKE** MOBY
20	23	3	**FRESH OUT THE OVEN** LOLA FEATURING PITBULL
21	24	5	**DRAMA QUEEN (TEXTING U)** SIMONE DENNY • BARRY HARRIS
22	17	13	**DO WHAT U LIKE** BAD BOY BILL FEATURING ALYSSA PALMER
23	10	11	**BODY LANGUAGE** JESSE MCCARTNEY FEATURING T-PAIN
24	4	4	**POWER PICK** 3 BRITNEY SPEARS
25	34	5	**HEAVY CROSS** THE GOSSIP
26	33	5	**WORKIN' GIRL** KELLY KING
27	32	6	**ANGEL ON THE DANCEFLOOR** DAVE MATTHIAS FEATURING NATALIA FLORES
28	23	11	**WAKE UP** SEMMY
29	13	11	**PAPARAZZI** LADY GAGA
30	26	7	**MANOS AL AIRE** NELLY FURTADO
31	35	4	**GIVE ME LOVE** STEPHEN REYES
32	—	—	**ONE LOVE** DAVID GUETTA FEATURING ESTELLE
33	29	9	**MISS YOU** ROM PERAKOV
34	36	4	**DOLLHOUSE** PRISCILLA RENEA
35	40	4	**COME BACK CLEAN** THE CRYSTAL METHOD FEATURING EMILY HAINES
36	42	3	**HEY BOY** RADKA
37	27	12	**SAD SONG** BLAKE LEWIS
38	22	11	**MILLION DOLLAR BILL** WHITNEY HOUSTON
39	48	2	**RAIN** ANJULIE
40	47	2	**ON THE FLOOR (OH BABY PLEASE)** KAYLAM MARIN
41	—	—	**LOCA** RANNY FEATURING NINA FLOWERS
42	38	15	**SEXY BITCH** DAVID GUETTA FEATURING AKON
43	50	2	**STRIPED SOCKS** TAYLOR BRIGHT
44	44	3	**PARTY IN THE U.S.A.** MILEY CYRUS
45	—	—	**HERE WE COME (READY OR NOT)** ROD CARRILLO & SHEFALI
46	—	—	**KEEPING SCORE** HANNAH
47	—	—	**MEET ME HALFWAY** THE BLACK EYED PEAS
48	—	—	**I LOOK TO YOU** WHITNEY HOUSTON
49	—	—	**DID IT AGAIN (LO HECHO ESTA HECHO)** SHAKIRA
50	45	7	**AIN'T NO STOPPIN' US NOW** DEBORAH & DARRYL D'BONNEAU

TOP DANCE/ ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / PROMOTION LABEL / CERT.
1	—	1	**LADY GAGA** (#1 1 WK) THE FAME
2	1	57	**LADY GAGA** THE FAME
3	2	20	**OWL CITY** OCEAN EYES
4	3	14	**DAVID GUETTA** ONE LOVE
5	7	73	**3OH!3** WANT
6	5	21	**LMFAO** PARTY ROCK
7	4	4	**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL DANCE CLASSICS
8	6	14	**IMOGEN HEAP** ELLIPSE
9	9	24	**BEYONCE**
10	8	10	**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL CLUB HITS
11	13	8	**FAMILY FORCE 5** FAMILY FORCE 5'S CHRISTMAS PAGEANT
12	10	6	**TIESTO** KALEIDOSCOPE
13	11	10	**LA ROUX** LA ROUX
14	14	53	**SOUNDTRACK** SLUMDOG MILLIONAIRE
15	—	—	**MOBY** WAIT FOR ME (AMBIENT)
16	—	—	**MOBY** WAIT FOR ME
17	16	15	**CASCADA** EVACUATE THE DANCEFLOOR
18	17	15	**BREATHE CAROLINA** HELLO FASCINATION
19	—	—	**FEVER RAY** FEVER RAY
20	18	10	**DEADMAU5** FOR LACK OF A BETTER NAME
21	15	4	**DAVE AUDE** DAVE AUDE PRESENTS ULTRA 2010
22	19	19	**DJ SKRIBBLE** TOTAL CLUB HITS 3
23	—	—	**KRAFTWERK** THE CATALOGUE
24	12	2	**ANNIE** DON'T STOP
25	21	8	**AIR** LOVE 2

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / PROMOTION LABEL
1	1	14	**SEXY CHICK** (#1 5 WKS) DAVID GUETTA FEATURING AKON
2	2	10	**KISS ME BACK** KIM SOZZI
3	5	6	**EVERY MORNING** BASSHUNTER
4	3	4	**MEET ME HALFWAY** THE BLACK EYED PEAS
5	10	4	**3** BRITNEY SPEARS
6	4	12	**I WILL BE HERE** TIESTO & SNEAKY SOUND SYSTEM
7	11	6	**SMOKE** JUS JACK WITH PHIL GARANT FEATURING MATINA PARISI
8	12	22	**I REMEMBER** DEADMAU5 + KASKADE
9	7	7	**HANG ON** PLUMB
10	6	11	**RELEASE ME** AGNES
11	13	20	**EVACUATE THE DANCEFLOOR** CASCADA
12	16	4	**HOT** INNA
13	—	—	**TIK TOK** KESHA
14	8	21	**THE SOUND OF MISSING YOU** AMEERAH
15	14	—	**FIGHT FOR YOU** MORGAN PAGE
16	16	14	**I BELIEVE** CYBERSUTRA FEATURING JULIE THOMPSON
17	15	18	**SWEET DREAMS** BEYONCE
18	23	3	**TIE ME DOWN** NEW BOYZ FEATURING RAY J
19	17	5	**READY FOR THE WEEKEND** CALVIN HARRIS
20	—	—	**COME BACK** SOPHIA MAY
21	22	5	**SEXY PEOPLE** LOLENE
22	21	8	**SAD SONG** BLAKE LEWIS
23	—	—	**DO YOU REMEMBER** JAY SEAN FEATURING SEAN PAUL & LIL JON
24	24	6	**REPLAY** IYAZ
25	—	—	**BROKEN STRINGS** CAREFREE

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / PROMOTION LABEL / CERT.
1	1	8	**MICHAEL BUBLE** (#1 4 WKS) CRAZY LOVE
2	2	2	**VARIOUS ARTISTS** MAKING MERRY
3	4	11	**HARRY CONNICK, JR.** YOUR SONGS
4	5	3	**VARIOUS ARTISTS** LETTERS TO SANTA: A HOLIDAY MUSICAL COLLECTION
5	3	7	**BARBRA STREISAND** LOVE IS THE ANSWER
6	7	6	**WYNTON MARSALIS** CHRISTMAS JAZZ JAM
7	6	5	**PINK MARTINI** SPLENDOR IN THE GRASS
8	13	4	**FRANK SINATRA**
9	8	36	**DIANA KRALL** QUIET NIGHTS
10	12	4	**FRANK SINATRA**
11	10	24	**MICHAEL BUBLE**
12	9	7	**THE BRIAN SETZER ORCHESTRA** SONGS FROM LONELY AVENUE
13	14	7	**NELLIE MCKAY**
14	11	31	**MELODY GARDOT** MY ONE AND ONLY THRILL
15	16	4	**MICHAEL FEINSTEIN & CHEYENNE JACKSON** THE POWER OF TWO

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / PROMOTION LABEL / CERT.
1	1	36	**CHRIS BOTTI** (#1 26 WKS) CHRIS BOTTI IN BOSTON
2	2	3	**VARIOUS ARTISTS** HIDDEN BEACH RECORDINGS PRESENTS
3	4	14	**GEORGE BENSON** SONGS AND STORIES
4	3	43	**BONEY JAMES** SEND ONE YOUR LOVE
5	6	12	**PETER WHITE** GOOD DAY
6	5	5	**EUGE GROOVE** SUNDAY MORNING
7	8	14	**NAJEE** MIND OVER MATTER
8	7	3	**BRIAN CULBERTSON** LIVE FROM THE INSIDE
9	9	10	**KENNY G** SUPER HITS
10	10	36	**THE RIPPINGTONS FEATURING RUSS FREEMAN** MODERN ART
11	19	27	**PAUL HARDCASTLE** THE COLLECTION
12	14	46	**KENNY G** PLAYLIST: THE VERY BEST OF KENNY G
13	18	58	**DAVE KOZ** GREATEST HITS
14	12	5	**EVERETTE HARP** FIRST LOVE
15	13	11	**SPENCER DAY** VAGABOND

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / PROMOTION LABEL
1	1	19	**BRIGHT** (#1 7 WKS) PETER WHITE
2	2	21	**TROPICAL RAIN** JESSY J
3	5	22	**SONGBIRD** CRAIG CHAQUICO
4	3	21	**BURNIN** PAUL TAYLOR
5	4	30	**TALK OF THE TOWN** DARREN RAHN
6	6	17	**SWEET SUMMER NIGHTS** NAJEE
7	7	7	**CHASING PIRATES** NORAH JONES
8	11	▮	**BOGOTA BY BUS** JESSE COOK
9	9	26	**TIJUANA DANCE** RICK BRAUN
10	13	7	**RETRO BOY** RICHARD ELLIOT
11	▮	21	**LIVING IN HIGH DEFINITION** GEORGE BENSON
12	10	31	**WHO WILL COMFORT ME** MELODY GARDOT
13	12	19	**TOUCH** BONEY JAMES
14	15	13	**NIKKI'S WALK** JEFF DOLUB
15	14	33	**GO FOR IT** BERNIE WILLIAMS

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / PROMOTION LABEL / CERT.
1	—	1	**THE PRIESTS** (#1 1 WK) HARMONY
2	2	54	**THE PRIESTS** THE PRIESTS
3	1	5	**CECILIA BARTOLI** SACRIFICIUM
4	—	—	**POPE BENEDICT XVI**
5	4	38	**PLACIDO DOMINGO** AMORE: ARIAS SONGS INSPIRED
6	5	11	**RENEE FLEMING** VERISMO
7	7	77	**THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ** CHANT: MUSIC FOR THE SOUL
8	6	3	**LEIF OVE ANDSNES**
9	11	55	**LUCIANO PAVAROTTI** THE DUETS
10	9	14	**B. FLECK Z. HUSSAIN E. MEYER**
11	8	65	**JOSHUA BELL** VIVALDI: THE FOUR SEASONS
12	3	6	**LANG LANG V. REPIN M. MAISKY**
13	10	8	**JOYCE DIDONATO**
14	19	3	**INGRID FLITER**
15	12	3	**MICHAEL JAMES BATTLE**

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / PROMOTION LABEL / CERT.
1	—	4	**ANDREA BOCELLI** (#1 4 WKS) MY CHRISTMAS
2	2	5	**STING**
3	—	—	**ANDREA BOCELLI**
4	3	9	**JOSHUA BELL**
5	4	15	**MORMON TABERNACLE CHOIR**
6	5	55	**IL DIVO**
7	6	56	**ANDREA BOCELLI**
8	—	—	**HAYLEY WESTENRA**
9	10	31	**PAUL POTTS**
10	7	26	**DAVID GARRETT**
11	8	38	**SARAH BRIGHTMAN**
12	19	29	**SOUNDTRACK**
13	17	23	**NEAL E. BOYD**
14	11	3	**GREGORIAN**
15	9	8	**CHARLIE BAGGETT**

TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / PROMOTION LABEL / CERT.
1	3	7	**THE IRISH TENORS** (#1 1 WK) CHRISTMAS
2	1	12	**RODRIGO Y GABRIELA**
3	2	31	**VARIOUS ARTISTS** PLAYING FOR CHANGE: SONGS AROUND THE WORLD
4	4	20	**CELTIC THUNDER** TAKE ME HOME
5	5	57	**CELTIC WOMAN** THE GREATEST JOURNEY: ESSENTIAL COLLECTION
6	6	63	**CELTIC THUNDER** ACT TWO
7	7	6	**LOREENA MCKENNITT** A MIDSUMMER'S HAWAIIAN ODYSSEY
8	8	9	**BEBEL GILBERTO** ALL IN ONE
9	15	2	**FELA** THE BEST OF THE BLACK PRESIDENT
10	11	52	**RODRIGO Y GABRIELA** LIVE IN JAPAN
11	10	9	**JESSE COOK** THE RUMBA FOUNDATION
12	12	9	**THE VERY BEST** WARM HEART OF AFRICA
13	9	7	**DANIEL O'DONNELL** PEACE IN THE VALLEY
14	—	—	**JAKE SHIMABUKURO** LIVE
15	—	—	**THE BABY EINSTEIN MUSIC BOX ORCHESTRA** BABY EINSTEIN

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	10	#1 3 WKS LOOKING FOR PARADISE ALEJANDRO SANZ FEAT ALICIA KEYS
2	4	6	ME GUSTA TODO DE TI BANDA EL RECODO
3	2	12	ESCLAVO DE SUS BESOS DAVID BISBAL
4	7	14	GREATEST GAINER GRACIAS A TI WISIN & YANDEL
5	5	8	HAY OJITOS INTOCABLE
6	3	20	TE IRA MEJOR SIN MI JOAN SEBASTIAN
7	6	21	TE VES FATAL EL TRONO DE MEXICO
8	14	8	LA CALABAZA LA ARROLLADORA BANDA EL LIMON
9	10	18	SU VENENO AVENTURA
10	8	32	LO INTENTAMOS ESPINOZA PAZ
11	11	10	DERECHO DE ANTIGUEDAD LA ORIGINAL BANDA EL LIMON
12	13	12	NI ROSAS NI JUGUETES PAULINA RUBIO
13	17	7	NI CON OTRO CORAZON PEDRO FERNANDEZ
14	9	17	MI CAMA HUELE A TI TITO "EL BAMBINO" FEATURING ZION & LENNOX
15	18	16	MI COMPLEMENTO LOS HURACANES DEL NORTE
16	19	12	FELIZ KANY GARCIA
17	15	20	MANOS AL AIRE NELLY FURTADO
18	12	22	LOBA SHAKIRA
19	16	26	SUFRE LOS DARKEYES DE LA SIERRA
20	23	3	ME ENAMORE DE TI CHAYANNE
21	24	4	EQUIVOCADA THALIA
22	21	6	SE ME VA LA VOZ ALEJANDRO FERNANDEZ
23	20	12	ERES TODO TODO JULION ALVAREZ Y SU NORTENO BANDA
24	27	5	GRITO MUNDIAL DADDY YANKEE
25	25	4	SIN EVIDENCIAS BANDA MS
26	36	4	EL DOCTORADO TONY DIZE
27	41	2	DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA
28	26	5	ESTUVE ALEJANDRO FERNANDEZ
29	29	7	CAMINOS DIFERENTES ROBERTO TAPIA
30	39	4	SIN QUERER EDNITA NAZARIO
31	42	4	PAPARAZZI LADY GAGA
32	34	3	SEXY CHICK DAVID GUETTA FEAT AKON
33	30	11	COMO VOLVER A SER FELIZ LUIS ENRIQUE
34	38	11	ENCONTRE CONJUNTO ATARDECER
35	31	20	I GOTTA FEELING THE BLACK EYED PEAS
36	40	16	TU DEFECTO LOS CREADORES DEL PATITO QUIRAGUEIRE DE ALFREDO RAMIREZ
37	47	2	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS
38	37	5	SOY TODO TUYO LOS TUCANES DE TIJUANA
39	35	16	EL BORRACHO GRUPO MONTEZ DE DURANGO
40	50	4	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO PESADO
41	33	6	TE AMO CUMBRE NORTENA
42	44	3	AMOR QUEDATE JENCARLOS
43	43	2	DILE AL AMOR AVENTURA
44	32	10	HOTEL ROOM SERVICE PITBULL
45	28	15	CELOS FANNY LU
46	48	11	LLUEVE POR DENTRO LUIS FONSI
47	46	3	YO ME CONFIE ANDRES MARQUEZ "EL MACIZO"
48	49	13	SENTIMIENTOS DE CARTON DUELO
49	NEW	1	FELIZ NAVIDAD TITO "EL BAMBINO"
50	NEW	1	TENGO UNA AMANTE VICENTE FERNANDEZ

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE	CERT.
1	10	27	#1 2 WKS PACE SETTER WISIN & YANDEL	
2	1	25	AVENTURA THE LAST	2
3	NEW	1	ANDREA BOCELLI	
4	NEW	1	ANAHI	
5	NEW	1	PATRULLA 81	
6	2	2	LARRY HERNANDEZ	
7	4	3	JENCARLOS	
8	5	4	MARCO ANTONIO SOLIS	
9	3	2	TONY DIZE	
10	7	4	EL TRONO DE MEXICO	
11	NEW	1	DRACO	
12	9	5	EDNITA	
13	14	2	TITO "EL BAMBINO"	
14	13	4	GILBERTO SANTA ROSA	
15	28	21	VICENTE FERNANDEZ	
16	8	3	ALEJANDRO SANZ	
17	23	66	LUIS FONSI	3
18	17	28	ESPINOZA PAZ	
19	12	2	LOS RIELEROS DEL NORTE	
20	RE-ENTRY	35	LARRY HERNANDEZ	
21	15	10	DON CHETO	
22	11	3	VICTOR MANUELLE	
23	20	12	LOS TIGRES DEL NORTE	
24	27	55	EL TRONO DE MEXICO	
25	18	8	VARIOUS ARTISTS	
26	19	2	TIERRA CALI	
27	25	38	TITO "EL BAMBINO"	
28	24	17	TERCER CIELO	
29	35	23	LAURA PAUSINI	
30	31	27	HECTOR ACOSTA	
31	21	6	DAVID BISBAL	
32	NEW	1	EL CHAPO	
33	29	8	JUAN GABRIEL	
34	55	54	RICARDO ARJONA	
35	34	2	LUIS FONSI	
36	32	36	MARISELA	
37	6	14	JOAN SEBASTIAN	
38	33	28	LUIS ENRIQUE	
39	41	6	EL COMPA CHUY	
40	RE-ENTRY	46	TRIO LOS ANDINOS	
41	NEW	1	ALEJANDRA GUZMAN	
42	22	6	VARIOUS ARTISTS	
43	26	3	EL TIGRILLO PALMA	
44	36	3	OLGA TANON	
45	30	2	LA ORIGINAL BANDA EL LIMON	
46	37	24	EL TRONO DE MEXICO	
47	38	42	MARIACHI HERMANOS BARGIAS	
48	43	11	NELLY FURTADO	
49	48	5	PATRULLA 81	
50	62	36	LA ARROLLADORA BANDA EL LIMON	

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	6	#1 2 WKS GREATEST GAINER ME GUSTA TODO DE TI BANDA EL RECODO
2	2	8	HAY OJITOS INTOCABLE
3	3	20	TE IRA MEJOR SIN MI JOAN SEBASTIAN MUSART BALBOA
4	4	25	TE VES FATAL EL TRONO DE MEXICO FONOVISA/MUSIVISA
5	7	11	LA CALABAZA LA ARROLLADORA BANDA EL LIMON DISA
6	5	33	LO INTENTAMOS ESPINOZA PAZ DISA ASL
7	6	15	DERECHO DE ANTIGUEDAD LA ORIGINAL BANDA EL LIMON FONOVISA
8	9	8	NI CON OTRO CORAZON PEDRO FERNANDEZ FONOVISA
9	10	20	MI COMPLEMENTO LOS HURACANES DEL NORTE DISA
10	8	29	SUFRE LOS DARKEYES DE LA SIERRA DISA
11	11	13	ERES TODO TODO JULION ALVAREZ Y SU NORTENO BANDA DISA ASL
12	13	6	SIN EVIDENCIAS BANDA MS
13	12	41	YA ES MUY TARDE LA ARROLLADORA BANDA EL LIMON DISA/ASL
14	15	9	CAMINOS DIFERENTES ROBERTO TAPIA FONOVISA MUSIVISA
15	19	14	ENCONTRE CONJUNTO ATARDECER DISA ASL
16	21	19	TU DEFECTO LOS CREADORES DEL PATITO QUIRAGUEIRE DE ALFREDO RAMIREZ DISA
17	20	34	COMPRENDEME GERMAN MONTERO FONOVISA/MUSIVISA
18	18	7	SOY TODO TUYO LOS TUCANES DE TIJUANA FONOVISA MUSIVISA
19	17	16	EL BORRACHO GRUPO MONTEZ DE DURANGO DISA
20	25	5	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO PESADO DISA ASL

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	10	#1 5 WKS LOOKING FOR PARADISE ALEJANDRO SANZ FEAT ALICIA KEYS
2	2	12	ESCLAVO DE SUS BESOS DAVID BISBAL
3	7	14	GRACIAS A TI WISIN & YANDEL
4	4	17	FELIZ KANY GARCIA
5	8	3	ME ENAMORE DE TI CHAYANNE
6	3	20	MANOS AL AIRE NELLY FURTADO
7	8	5	EQUIVOCADA THALIA
8	6	15	NI ROSAS NI JUGUETES PAULINA RUBIO
9	5	22	LOBA SHAKIRA
10	10	18	SU VENENO AVENTURA
11	11	8	SE ME VA LA VOZ ALEJANDRO FERNANDEZ
12	14	9	SIN QUERER EDNITA NAZARIO
13	18	4	DID IT AGAIN (LO HECHO ESTA HECHO) SHAKIRA
14	12	RE-ENTRY	EL AMOR TITO "EL BAMBINO"
15	17	5	AMOR QUEDATE JENCARLOS
16	13	18	CELOS FANNY LU
17	23	6	PAPARAZZI LADY GAGA
18	21	16	LLUEVE POR DENTRO LUIS FONSI
19	16	7	CREERE TERCER CIELO
20	33	3	COLGANDO EN TUS MANOS CARLOS BAUTE

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	1	18	#1 2 WKS MI CAMA HUELE A TI TITO "EL BAMBINO" FEAT ZION & LENNOX
2	2	16	SU VENENO AVENTURA
3	4	14	DILE AL AMOR AVENTURA
4	3	12	COMO VOLVER A SER FELIZ LUIS ENRIQUE
5	20	3	GREATEST GAINER GRACIAS A TI WISIN & YANDEL
6	9	29	ABUSADORA WISIN & YANDEL
7	5	10	LOOKING FOR PARADISE ALEJANDRO SANZ FEAT ALICIA KEYS
8	10	6	GRITO MUNDIAL DADDY YANKEE
9	7	11	CARITA LINDA GRUPO MANIA FEAT OLGA TANON
10	17	11	COMO SERIA
11	12	7	SEXY CHICK DAVID GUETTA FEAT AKON
12	14	12	HOTEL ROOM SERVICE PITBULL
13	8	11	I GOTTA FEELING THE BLACK EYED PEAS
14	30	2	NAVIDAD BORICUA OLGA TANON
15	11	17	RECUERDAME LA QUINTA ESTACION
16	19	8	VOY A PINTARTE
17	15	4	BARTENDER ALEXIS & FIDO
18	16	15	CHINITA
19	24	3	SE ME VA LA VOZ ALEJANDRO FERNANDEZ
20	25	19	ADICTO A TU PIEL HOLDING ON TO LOVE

LATIN RHYTHM AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST
1	2	12	#1 1 WK GRACIAS A TI WISIN & YANDEL
2	1	20	MI CAMA HUELE A TI TITO "EL BAMBINO" FEATURING ZION & LENNOX
3	3	9	LOOKING FOR PARADISE ALEJANDRO SANZ FEAT ALICIA KEYS
4	4	10	WATAGATAPITUSBERRY SENSATO DEL PATIO FEATURING BLACK POINT
5	14	3	HASTA BAJO DON OMAR
6	-	5	PRRRUM
7	5	8	EL DOCTORADO TONY DIZE
8	6	6	SEXY CHICK DAVID GUETTA FEAT AKON
9	9	6	GRITO MUNDIAL DADDY YANKEE
10	13	6	NADIE TE AMARA COMO YO DYLAND Y LENNY
11	8	4	EMPIRE STATE OF MIND JAY Z + ALICIA KEYS
12	19	5	FOREVER
13	12	8	ESCLAVO DE SUS BESOS DAVID BISBAL
14	23	4	SOLO TE PREGUNTO WISIN & ALEX
15	16	5	NI ROSAS NI JUGUETES PAULINA RUBIO
16	10	16	SU VENENO AVENTURA
17	11	25	HOTEL ROOM SERVICE PITBULL
18	33	5	PAPARAZZI LADY GAGA
19	21	4	CALOR ELOY
20	24	4	FELIZ NAVIDAD TITO "EL BAMBINO"

Patrulla 81 scores its fourth No. 1 debut, and second this year, on Top Regional Mexican Albums as "Sin Ti No Vive" sells 4,000 copies. The act's "Quierome Mas" opened at the top in the March 7 issue. In between its latest pair of chart-toppers, the band also placed two hits sets within the top 20.



Latin pop superstar Chayanne achieves his 18th top five hit on Latin Pop Airplay as "Me Enamore de Ti" jumps 9-5 (6.2 million listener impressions, up 12%). He now ranks fourth among artists with the most top fives in the chart's 15-year history behind Enrique Iglesias (25), Cristian Castro (23) and Luis Miguel (21).



BETWEEN THE BULLETS

WISIN & YANDEL RETURN TO THE TOP



Due to the reissue of their chart-topping "La Revolucion: Evolution," featuring eight new songs and bonus DVD material, Wisin & Yandel's "La Revolucion" catapults 10-1 on Top Latin Albums (selling 10,000 copies, up 365%). This marks the album's first return to the summit since its No. 1 debut in the June 13 issue. "Gracias A Ti" also achieves new peaks on Latin Rhythm Airplay (2-1, up 9%), Latin Pop Airplay (7-3, up 22%), Hot Latin Songs (7-4, up 28%) and Tropical Airplay (20-5, up 95%). —*Rauly Ramirez*

Billboard HITS OF THE WORLD

DEC 12 2009

JAPAN

ALBUMS

THIS WEEK	LAST WEEK	(HANSHIN SOUNDSCAN JAPAN, PLANTECH) DECEMBER 1, 2009
1	NEW	**GREEEEN** 0MAMADE NO A MEN B MEN DEBUTO! UNIVERSAL
2	NEW	**GREEEEN** 1MAMADE NO A MEN B MEN DEBUTO!! (LTD ED.) UNIVERSAL
3	1	**B'Z** MAGIC (CD+DVD LTD EDITION) VERMILLION
4	NEW	**MAY'N SHERY NOME..** OVA MACROSS, UTA HIME, UNIVERSAL BUNNY RHYTHM
5	NEW	**VARIOUS ARTISTS** DJ KAORI'S JMIX 3 UNIVERSAL
6	4	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT EPIC
7	NEW	**SUSAN BOYLE** I DREAMED A DREAM SYCO
8	2	**BRUCE SPRINGSTEEN** MAGIC COLUMBIA
9	6	**ARASHI** ALL THE BEST! 1999-2009 J STORM
10	3	**KOU SHIBASAKI** LOVE PARANOIA (CD+DVD LTD EDITION) UNIVERSAL

UNITED KINGDOM

ALBUMS

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 29, 2009
1	NEW	**SUSAN BOYLE** I DREAMED A DREAM SYCO
2	2	**JLS** JLS EPIC
3	5	**THE BLACK EYED PEAS** THE E.N.D. INTERSCOPE
4	3	**QUEEN** ABSOLUTE GREATEST PARLOPHONE
5	1	**LEONA LEWIS** ECHO SYCO
6	8	**MICHAEL BUBLE** CRAZY LOVE 143/REPRISE
7	55	**LADY GAGA** THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	7	**SNOW PATROL** UP TO NOW FICTION/POLYDOR
9	4	**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
10	9	**WILL YOUNG** THE HITS RCA

GERMANY

ALBUMS

THIS WEEK	LAST WEEK	(MEDIA CONTROL) DECEMBER 1, 2009
1	1	**ICH + ICH** GUTE REISE DOMESTIC POP
2	2	**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
3	28	**LADY GAGA** THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	NEW	**RIHANNA** RATED R SRP/DEF JAM
5	5	**DAVID GARRETT** CLASSIC ROMANCE WARNER
6	4	**ADORO** FUER IMMER UND DICH UNIVERSAL
7	10	**RAMMSTEIN** LIEBE IST FUR ALLE DA MOTOR
8	8	**XAVIER NAIDOO** ALLES KANN BESSER WERDEN NAIDOO
9	3	**NORAH JONES** THE FALL BLUE NOTE
10	25	**PINK** FUNHOUSE LAFACE

EUROPEAN HOT 100 SINGLES

THIS WEEK	LAST WEEK	(NIELSEN BILLBOARD) DECEMBER 1, 2009
1	6	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
2	5	**RUSSIAN ROULETTE** RIHANNA SRP/DEF JAM
3	1	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
4	11	**BAD ROMANCE** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	4	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
6	2	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
7	58	**THE OFFICIAL BBC CHILDREN IN NEED** PETER KAY'S ANIMATED ALL STAR
8	8	**J'AIMERAIS TELLEMENT** JENA LEE MERCURY
9	9	**PFLASTER** ICH + ICH DOMESTIC POP
10	7	**YOU ARE NOT ALONE** X FACTOR FINALISTS 2009 SYCO
11	10	**STEREO LOVE** EDWARD MAYA FT. VIKA JIGULINA SPINNIN'
12	12	**WHATCHA SAY** JASON DERULO BELUGA HEIGHTS/WARNER BROS.
13	3	**HAPPY** LEONA LEWIS SYCO
14	15	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS ROC NATION
15	49	**MONSTA** CULCHA CANDELA URBAN
16	16	**TIK TOK** KESHA RCA/SONY
17	NEW	**RAIN** MIKA CASABLANCA/ISLAND
18	13	**LADY MELODY** TOM FRAGER/GWAYAY AZ
19	14	**3** BRITNEY SPEARS JIVE/JLG
20	19	**HEAVY CROSS** THE GOSSIP COLUMBIA

EURO DIGITAL SONGS

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2009
1	1	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
2	9	**RUSSIAN ROULETTE** RIHANNA SRP/DEF JAM
3	4	**BAD ROMANCE** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	3	**WHATCHA SAY** JASON DERULO BELUGA HEIGHTS/WARNER BROS
5	6	**TIK TOK** KESHA KAS2 MONEY RCA
6	NEW	**WILD HORSES** SUSAN BOYLE SYCO
7	7	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
8	5	**HAPPY** LEONA LEWIS SYCO
9	12	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS ROC NATION
10	8	**FIGHT FOR THIS LOVE** CHERYL COLE POLYDOR
11	11	**3** BRITNEY SPEARS JIVE/JLG
12	2	**YOU ARE NOT ALONE** X FACTOR FINALISTS 2009 SYCO
13	14	**SEXY BITCH** DAVID GUETTA FT. AKON GUM/VIRGIN
14	15	**DOWN** JAY SEAN FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
15	19	**HAVEN'T MET YOU YET** MICHAEL BUBLE 143/REPRISE

EURO DIGITAL SONGS SPOTLIGHT

SWITZERLAND

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2009
1	1	**MONDAY MORNING** MELANIE FIONA SRC/UNIVERSAL MOTOWN
2	2	**RUSSIAN ROULETTE** RIHANNA SRP/DEF JAM
3	4	**ALL THE RIGHT MOVES** ONEREPUBLIC MOSLEY/INTERSCOPE
4	7	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
5	5	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
6	6	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
7	NEW	**DOESN'T MEAN ANYTHING** ALICIA KEYS MOBILE
8	8	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
9	NEW	**EVERY BREATH** DJ ANTOINE SESSION PHONOG
10	9	**HEAVY CROSS** THE GOSSIP COLUMBIA

EUROPEAN ALBUMS

THIS WEEK	LAST WEEK	(NIELSEN BILLBOARD) DECEMBER 1, 2009
1	1	**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
2	2	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
3	NEW	**SUSAN BOYLE** I DREAMED A DREAM SYCO
4	40	**LADY GAGA** THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	NEW	**RIHANNA** RATED R SRP/DEF JAM
6	3	**NORAH JONES** THE FALL BLUE NOTE
7	6	**THE BLACK EYED PEAS** THE E.N.D. INTERSCOPE
8	5	**QUEEN** ABSOLUTE GREATEST PARLOPHONE
9	8	**MICHAEL BUBLE** CRAZY LOVE 143/REPRISE/WARNER
10	4	**LEONA LEWIS** ECHO SYCO
11	9	**STING** IF ON A WINTER'S NIGHT CHERRYTREE/DG
12	10	**ICH + ICH** GUTE REISE DOMESTIC POP
13	11	**JLS** JLS EPIC
14	12	**RAMMSTEIN** LIEBE IST FUR ALLE DA MOTOR
15	7	**BON JOVI** THE CIRCLE MERCURY

ITALY

ALBUMS

THIS WEEK	LAST WEEK	(FIMI/NIELSEN) NOVEMBER 30, 2009
1	1	**ELISA** HEART SUGAR
2	3	**MARIO BIONDI** IF MAFIA
3	2	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
4	5	**STING** IF ON A WINTER'S NIGHT CHERRYTREE/DG
5	7	**BATTISTI LUCIO** INNERES AUGE MERCURY
6	4	**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
7	NEW	**ANDREA BOCELLI** MY CHRISTMAS MAFIA
8	16	**RENGA FRANCESCO** ORCHESTRA E VOCE MERCURY
9	6	**ALESSANDRA AMOROSO** SENZA NUVOLE EPIC
10	NEW	**GIUSY FERRERI** FOTOGRAFIE RCA

SPAIN

ALBUMS

THIS WEEK	LAST WEEK	(PROMUSICAE-MEDIA) DECEMBER 2, 2009
1	1	**JOAQUIN SABINA** VINAGRE Y ROSAS SONY MUSIC
2	NEW	**EL CANTO DEL LOCO** RADIO LA COLIFATA PRESENTA: EL CANTO DEL SONY MUSIC
3	NEW	**EL CANTO DEL LOCO** POR MI Y POR TODOS MIS COMPANEROS SONY MUSIC
4	2	**JOAQUIN SABINA** X ANNIVERSARIVM SONY MUSIC
5	3	**ALEJANDRO SANZ** PARAISO EXPRESS ORO
6	4	**MECANO** SIGLO XXI SONY MUSIC
7	6	**FITO & FITIPALDIS** ANTES DE QUE CUENTE DIEZ O R O
8	7	**DAVID BISBAL** SIN MIRAR ATRAS VALE
9	5	**EL BARRIO** QUERMEVELA SENADOR
10	NEW	**SUSAN BOYLE** I DREAMED A DREAM SYCO

BRAZIL

ALBUMS

THIS WEEK	LAST WEEK	(APBD-NIELSEN) DECEMBER 2 2009
1	1	**VICTOR & LEO** AO VIVO E A CORES SONY MUSIC
2	2	**VARIOUS ARTISTS** VIVER A VIDA NACIONAL SOM LIVRE
3	3	**VARIOUS ARTISTS** PROMESSAS SOM LIVRE
4	5	**BEYONCE** I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA
5	4	**ROBERTO CARLOS** ELAS CANTAM ROBERTO CARLOS SONY MUSIC
6	NEW	**IRMAO LAZARO** VAI MUDAR SOM LIVRE
7	8	**VICTOR E LEO** BORBOLETAS SONY MUSIC
8	6	**BELO** PRIMAVERA SONY MUSIC
9	9	**REGIS DANESE** FAZ UM MILAGRE EM MINHA VIDA LIVE
10	NEW	**XUXA** XSPB 9 NATAL MAGICO SONY MUSIC

CANADA

ALBUMS

THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) DECEMBER 12, 2009
1	NEW	**SUSAN BOYLE** I DREAMED A DREAM SYCO/COLUMBIA/SONY MUSIC
2	RE	**LADY GAGA** THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	2	**ANDREA BOCELLI** MY CHRISTMAS SUGAR/DECCA/UNIVERSAL
4	NEW	**FRED PELLERIN** SILENCE SARRAZ/MERCURY
5	NEW	**RIHANNA** RATED R SRP/DEF JAM/UNIVERSAL
6	NEW	**ISABELLE BOULAY** CHANSONS POUR LES MOIS D'HIVER CBC/RADIO-CANADA
7	8	**MICHAEL BUBLE** CRAZY LOVE 143/REPRISE/WARNER
8	1	**JUSTIN BIEBER** MY WORLD EP SRP/DEF JAM/UNIVERSAL
9	7	**VARIOUS ARTISTS** MUCH DANCE 2010 SONY MUSIC
10	3	**NORAH JONES** THE FALL BLUE NOTE/EMI

AUSTRALIA

ALBUMS

THIS WEEK	LAST WEEK	(ARIA) NOVEMBER 29, 2009
1	NEW	**SUSAN BOYLE** I DREAMED A DREAM SYCO
2	2	**MICHAEL BUBLE** CRAZY LOVE 143/REPRISE
3	1	**POWDERFINGER** GOLDEN RULE UNIVERSAL
4	9	**SOUNDTRACK** THE TWILIGHT SAGA: NEW MOON ATLANTIC
5	NEW	**LADY GAGA** THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	7	**SOUNDTRACK** BLUE THE MUSIC SEASON ONE: DR. 1 COLUMBIA
7	5	**FOO FIGHTERS** GREATEST HITS ROSWELL/RCA
8	8	**THE BLACK EYED PEAS** THE E.N.D. INTERSCOPE
9	6	**ROBBIE WILLIAMS** REALITY KILLED THE VIDEO STAR CHRYSALIS/VIRGIN
10	13	**TAYLOR SWIFT** FEARLESS UNIVERSAL

SWEDEN

SINGLES

THIS WEEK	LAST WEEK	(GLF) NOVEMBER 27, 2009
1	1	**YOU ARE NOT ALONE** X FACTOR FINALISTS 2009 SYCO
2	2	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
6	6	**BAD ROMANCE** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	3	**FIGHT FOR THIS LOVE** CHERYL COLE POLYDOR
4	4	**HAPPY** LEONA LEWIS SYCO

ALBUMS

THIS WEEK	LAST WEEK	
NEW		**SUSAN BOYLE** I DREAMED A DREAM SYCO
1	1	**JLS** JLS EPIC
3	3	**THE BLACK EYED PEAS** THE E.N.D. INTERSCOPE
35	35	**LADY GAGA** THE FAME MONSTER STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	4	**MICHAEL BUBLE** CRAZY LOVE 143/REPRISE

IRELAND

SINGLES

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) NOVEMBER 27, 2009
1	1	**MERCEDES SOSA** CANTORA: UN VIAJE INTIMO SONY MUSIC
2	5	**RICARDO ARJONA** 5 PISO WARNER
3	2	**MERCEDES SOSA** CANTORA SONY MUSIC
4	NEW	**SHAKIRA** LOBA SONY MUSIC LATIN/EPIC
5	3	**MERCEDES SOSA** CANTORA 2 SONY MUSIC

ALBUMS

THIS WEEK	LAST WEEK	
6	8	**RICARDO MONTANER** LAS COSAS COMO SON EMI
7	4	**GUSTAVO CERATI** FUERZA NATURAL SONY MUSIC
8	9	**LUIS MIGUEL** NO CULPES A LA NOCHE WARNER
9	7	**FABIANA CANTILO** EN LA VEREDA DEL SOL SONY MUSIC
10	NEW	**MADONNA** CELEBRATION WARNER BROS

FLANDERS

SINGLES

THIS WEEK	LAST WEEK	(ULTRATOP/GFK) DECEMBER 2, 2009
1	2	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
2	10	**ICON** DAAN PIAS
3	4	**BAD ROMANCE** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	3	**ZO VERLIEFD** LAURA OMLOOP CAPITOL
5	9	**LITTLE LION MAN** MUMFORD & SONS ISLAND

ALBUMS

THIS WEEK	LAST WEEK	
1	1	**K3** MAMASE STUDIO 100
2	4	**SOUNDTRACK** JUNIOR EUROSONG 2009 CAPITOL
3	2	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT MJJ/EPIC
4	6	**TOM JONES AND ENGELBERT HUMPERDINCK** BACK TO BACK UNIVERSAL
5	5	**NORAH JONES** THE FALL BLUE NOTE

Susan Boyle's "I Dreamed a Dream" bows at No. 1 on the U.K. **Albums** chart with 410,000 units —the best first-week sales of any album in U.K. chart history.



ARGENTINA

ALBUMS

THIS WEEK	LAST WEEK	(CAPIF) NOVEMBER 26, 2009
1	1	**BAD ROMANCE** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	2	**VIVA LA VIDA** DARIN
3	3	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
4	4	**TIK TOK** KESHA RCA
5	5	**RUSSIAN ROULETTE** RIHANNA ISLAND/DEF JAM
1	1	**KENT** ROD RCA
2	NEW	**NORAH JONES** THE FALL BLUE NOTE
3	3	**MELODY GARDOT** MY ONE AND ONLY THRILL UCJ
4	5	**ROD STEWART** SOULBOOK 2
5	4	**MICHAEL JACKSON** MICHAEL JACKSON'S THIS IS IT MJJ/EPIC

EUROPEAN AIRPLAY

nielsen Music Control

THIS WEEK	LAST WEEK	DECEMBER 1, 2009
1	1	**I GOTTA FEELING** THE BLACK EYED PEAS INTERSCOPE
2	4	**RUSSIAN ROULETTE** RIHANNA SRP/DEF JAM
3	2	**SEXY CHICK** DAVID GUETTA FT. AKON GUM/VIRGIN
4	RE	**MEET ME HALFWAY** THE BLACK EYED PEAS INTERSCOPE
5	17	**BAD ROMANCE** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	5	**PAPARAZZI** LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	16	**TIK TOK** KESHA RCA/SONY
8	11	**WHEN LOVE TAKES OVER** DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
9	7	**BODIES** ROBBIE WILLIAMS CHRYSALIS/VIRGIN
10	6	**J'AIMERAIS TELLEMENT** JENA LEE MERCURY
11	14	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS ROC NATION
12	8	**EVACUTE THE DANCEFLOOR** CASCADA ZOMBIE ZEBRA/ATTACK/ATW
13	10	**HAPPY** LEONA LEWIS SYCO
14	13	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY ISLAND
15	9	**HOTEL ROOM SERVICE** PITBULL MR. 305/POLO GROUNDS/J

SINGLES & TRACKS SONG INDEX

10 AND CRAZY Getting Lesser Music, BMI; Osmunson Publishing, BMI; Nuckolls Music, BMI; Peer J The Day Music, ASCAP; Starfish Music, ASCAP; ALCAN, ES 21

3 Meadmore, AK, CBM Media/Mr. Sam Kimberly, America, Inc, ASCAP; Songs Of Mutual Music Publishing, America, Inc, BMI; Universal Music Publishing Scandinavia AB, Universal-PolyGram International Publishing, ASCAP, HL WBMI, H100 12

4 MY TOWN (PLAY BALL) Money Maid Music, BMI/Live Write LLC, BMI/EMI Blackwood Music, Inc, BMI/The Publishing Designee Of Anthony Gordon, BMI/Young Money Publishing Inc, BMI/Warner-Tamerlane Publishing Corp, BMI/Big Beo Productions, ASCAP/Sony/ATV Tunes LLC, ASCAP, HL H100 74

5 STAR CHICK Give Me Me, ASCAP; Copyright Control, REH 9

A

AIN'T LEAVIN WITHOUT YOU Alan Mayo, ASCAP; Universal Music Corporation, ASCAP; Mr. Dan-Keith Timmons, Inc, BMI/Songs Of Universal, Inc, BMI/Universal Music - Z Tunes LLC, ASCAP/Peer Int Corporation, ASCAP/EMI April Music Inc, ASCAP, Apex Next Music, ASCAP, HL WBMI, H100 48, REH

BACKWOODS Super Stick 98, BMI/Sunker Creek Publishing, BMI/EMI April Music, Inc, ASCAP/Songs Of Countrywood, ASCAP/EMI Blackwood Music, Inc, BMI/Pawl Paw Publishing, BMI, HL US 56

BAD HABITS Sonny ATV Tunes LLC, ASCAP; Musgrewell, ASCAP/Terrafirma Music, ASCAP/EMI April Music Inc, ASCAP, HL WBMI, H100 46

BAD ROMANCE Sony ATV Songs LLC, BMI/Redone Production Services, , HFA/Nasa Germanotta p/k/a Lady Gaga, BMI/Universal Polygram Publishing, Inc, BMI/Gaga Music Inc, BMI, HL H100

BEDROCK EMI Music Corp, ASCAP/Artist Publishing Group West, ASCAP/Warner-Tamerlane Publishing Corp, BMI/Leaders Playhouse Publishing, BMI/Young Money Publishing Inc, BMI/Live Write LLC, BMI/The Publishing Designee Of Antony Kinman, BMI/EMI Blackwood Music Inc, BMI/Big Beat Bad Ass Publishing, ASCAP/Swagger Productions LLC, ASCAP, HL WBMI, REH

BEER ON THE TABLE A.J. Street Music, BMI/Big Loud Studio, BMI/Universal Songs Of Polygram Int'l, Inc, ASCAP/Songs Of Universal, Inc, BMI/Universal Music - Z Tunes LLC, ASCAP/Brad Music, Inc, BMI/Warner-Tamerlane Publishing Corp, BMI/Big Machine Music, BMI, HL WBMI, H100 21

BETTER BELIEVE IT Bad Boy Entertainment, ASCAP/EMI April Music Corp, ASCAP/Young Money Publishing Designee Of Antonio Dixon, BMI/Live Write Publishing Designee Of Aubrey Graham, BMI/Real Talk Entertainment, BMI/Segment Music, BMI/Universal Music - Z Tunes LLC, ASCAP, HL WBMI, H100 21

BEER ON THE TABLE A.J. Street Music, BMI/Big Loud Studio, BMI/Universal Songs Of Polygram Int'l, Inc, ASCAP/Songs Of Universal, Inc, BMI/Universal Music - Z Tunes LLC, ASCAP/Brad Music, Inc, BMI/Warner-Tamerlane Publishing Corp, BMI/Big Machine Music, BMI, HL US 56

BEYONCE Alfa Music Corp, ASCAP/Artist Publishing Group West, ASCAP/Warner-Tamerlane Publishing Corp, BMI/Leaders Playhouse Publishing, BMI/Young Money Publishing Inc, BMI/Live Write LLC, BMI/The Publishing Designee Of Antony Kinman, BMI/EMI Blackwood Music Inc, BMI/Big Beat Bad Ass Publishing, ASCAP/Swagger Productions LLC, ASCAP, HL WBMI, REH

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BREAK UP TO MAKE UP Jeremy Felton Publishing Designee, ASCAP/Music Sales Corporation, BMI/Songs Of Universal, Inc, BMI, HL WBMI, REH10

BULLETPROOF Drop Music, ASCAP/Animal Vibrant, ASCAP/Universal Music - Songs, , ASCAP/Judson's Worldwide Publishing, Inc, ASCAP/EMI April Music, Inc, ASCAP/Warner-Tamerlane Publishing Corp, BMI, HL WBMI, REH10

BUY YOU A ROSIND (UP AND DOWN) Verse & Stam Publishing, BMI, REH 10

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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

ECORD COMPANIES: Atlantic Records U.K. names Mark rry GM. He was senior VP of marketing at EMI U.K. & Ireland. Sony Music Nashville names Ray Uhlir senior director of arketing and artist development for the label group's Arista ashville and RCA Nashville imprints. He was VP of brand :ensing at Gibson Guitar.

JBLISHING: ASCAP promotes Shawn LeMone to VP of embership for film/TV. He was assistant VP of film/TV embership.



DURING: International Creative Management taps ck Storch as a booking agent. He was an agent at the gency Group.

ELATED FIELDS: Glassnote Entertainment Group names aureen Lloren head of publishing. She was A&R coordinar at Denise Rich Songs/785 Publishing.
Olivia Harrison has tapped entertainment industry vetan Sig Sigworth as a consultant to the George Harrison es- te for all forthcoming projects. He was senior VP/GM at peration Entertainment.
BTG Entertainment names Anderson Kolahal president. was executive VP at VIA Music Group.
Boutique marketing agency 2050 Music Design names rgarita Sullivan GM. She was manager of music licensing New Line Cinema.

—Edited by Mitchell Peters

GOOD WORKS

ED TACKLES MALARIA IN AFRICA

laria No More has one goal: to stop malaria deaths in Africa 2015.
RED Distribution and some of its artists are helping the orization reach that goal by donating the proceeds from the w digital-only benefit album "Indie Rocks!," which features exclusive tracks by Third Eye Blind, the Walkmen and Peter rn and John, among others. It was exclusively released Nov. on Amie Street and can be purchased on MalariaNoMore.org.
RED Distribution events coordinator/office manager Tamara rton, who spearheaded the project with the company's rissa Abrusia, says the album's $10 price tag goes a long y in helping defeat malaria. Each copy sold will buy a net ated with insecticide for an African home.
"The $10 includes [paying for a] person to physically go into homes of people in need and install the net and show them w to use it," Horton says, noting that RED's goal is to raise ough money for 10,000 nets. "They last up to five years."
Horton, a longtime soccer fan, discovered Malaria No More ough her favorite team FC Barcelona, which supports the ganization. Since then, instead of sending her family and ends holiday and birthday cards, she'll visit Malaria No re's Web site and donate a net in their name.
Third Eye Blind frontman Stephen Jenkins became particrly interested in "Indie Rocks!" and donated his time to ord a promotional video to raise awareness for malaria is- s in Africa. Additionally, a live performance video of the nd's song "Bonfire" will be used on the organization's Web to promote the project, according to Horton.
"RED has agreed to give 100% to this, so what we sell it nothing stays with us," she says, adding that Amie Street l the artists also donated their services. "It all goes back he charity."

—Mitchell Peters



Miley Cyrus and Pacers Sports & Entertainment COO **Rick Fuson**, prior to Cyrus' recent concert at Conseco Fieldhouse in Indianapolis. PHOTO COURTESY OF FRANK MURATA/PACERS SPORTS AND ENTERTAINMENT



The USS New York, the newest fighting ship in the U.S. Navy fleet, was commissioned Nov. 7 in New York. With more than seven tons of World Trade Center steel in her bow, the vessel is also a memorial to the victims of 9/11. ASCAP was appointed to the commissioning committee responsible for entertainment in part because ASCAP licensing manager Jane Simpkin died in the terrorist attack. The captain, officers and senior crew were among the attendees at a special welcoming reception held Nov. 2 at the New York Athletic Club, at which ASCAP president/chairman **Paul Williams** entertained with a medley of his greatest hits. The repertoire included "If We Could Remember," with lyrics Williams had rewritten in tribute to the 9/11 victims. PHOTO COURTESY OF CWO ED BAILEY USN





Sony/ATV Music Publishing chairman/CEO **Martin Bandier** hosted a panel discussion titled "Come Together: Building the Right Team" for the Bandier Program for Music and Entertainment Industries at Syracuse University Nov. 12 at Creative Artists Agency's Los Angeles office. The panel included **Sara Bareilles**, **Akon** and CAA managing partner/head of the music division **Rob Light**. From left: Program director **David Rezak**, Light, Akon, Syracuse University chancellor **Nancy Cantor**, Bareilles and Bandier. PHOTO COURTESY OF ALEX BERLINER/BERLINER STUDIO/BEIMAGES



Fuse executive VP/GM **Gavin Harvey** and executive VP of content distribution **Brad Samuels** entertained executives from Time Warner Cable and Comcast during Fuse's live broadcast of the Nov. 17 **John Mayer** concert at the newly restored Beacon Theatre in New York. From left: Time Warner Cable VP of programming **Andrew Rosenberg**, Samuels, Mayer, Harvey, Time Warner Cable executive VP/chief marketing officer **Sam Howe** and Comcast Eastern division president **Bill Connors**. PHOTO COURTESY OF REBECCA TAYLOR/FUSE 2009

INSIDE TRACK

READY, FREDDY?

New Zealand's Fat Freddy's Drop sure knows how to take its time. The seven-piece dub outfit has been together for nearly a decade, yet only recently released its second album of studio material and, up until last week, had played just one gig in North America.



FAT FREDDY'S DROP

"We are an indie group—we have to crack the whip on ourselves," the band's trumpeter and unofficial spokesman Toby Laing says with a laugh. "It would have been good to be quicker, but we have to be really happy with the production side of it as much as the music."

The band's first studio album, "Based on a True Story," was a phenomenon in its home country, riding its reputation as one of the best live outfits to become the first independently distributed album to debut at No. 1 on the New Zealand albums chart in May 2005. But constant touring throughout Europe and a rebuilding of the band's Wellington studio meant a four-year gap before its follow-up, "Dr. Boondigga and the Big BW," saw the light of day. That album was just released stateside and brought the band to the States for a sold-out, three-stop West Coast tour.

But Laing promises that Fat Freddy's Drop will return early next year and that the wait for the third album won't be nearly as long. "The success of the band has relied very much on fans discovering the music and communicating it to their friends, and that gave us a lot of support here already," Laing says. "We're entering a new creative phase and improvising like we used to. Now we're keen to visit new places."



From left: U2's **the Edge**, film director **Jim Sheridan** and Lionsgate Music & Publishing president **Jay Faires** at the New York premiere of "Brothers." U2 wrote and performed the original song "Winter" for the film, which is being released by Lionsgate and Relativity Media nationwide Dec. 4 and stars Tobey Maguire, Jake Gyllenhaal and Natalie Portman.



Marvin Hamlisch (left) and **Alan Bergman** performed their new original song for the film "The Informant," titled "Trust Me," and their classic song "The Way We Were" at an ASCAP reception honoring Hamlisch and Marilyn and Alan Bergman Nov. 18 at Los Angeles Catalina Jazz Club. Hamlisch also received the Hollywood Reporter's Maestro Award.



Universal Republic Records president/CEO **Monte Lipman** (left) and co-president/COO **Avery Lipman** (right) celebrate the signing of new artist **Chase Coy** at the label's New York offices.





Billboard senior chart manager **Wade Jessen** (left) and director of charts **Silvio Pietroluongo** catch up with **Reba McEntire** prior to the Country Music Assn. Awards in Nashville. McEntire's new single "Consider Me Gone" moves up to No. 3 on Hot Country Songs this week.



Mark Ronson and **Santigold** attend the 2009 Music Unites Fall Masquerade Gala, held at Alice Tully Hall at Lincoln Center in New York. Music Unites and the Young Patrons of Lincoln Center honored Ronson and designer Georgina Chapman for their commitment to innovation in the worlds of art and design.

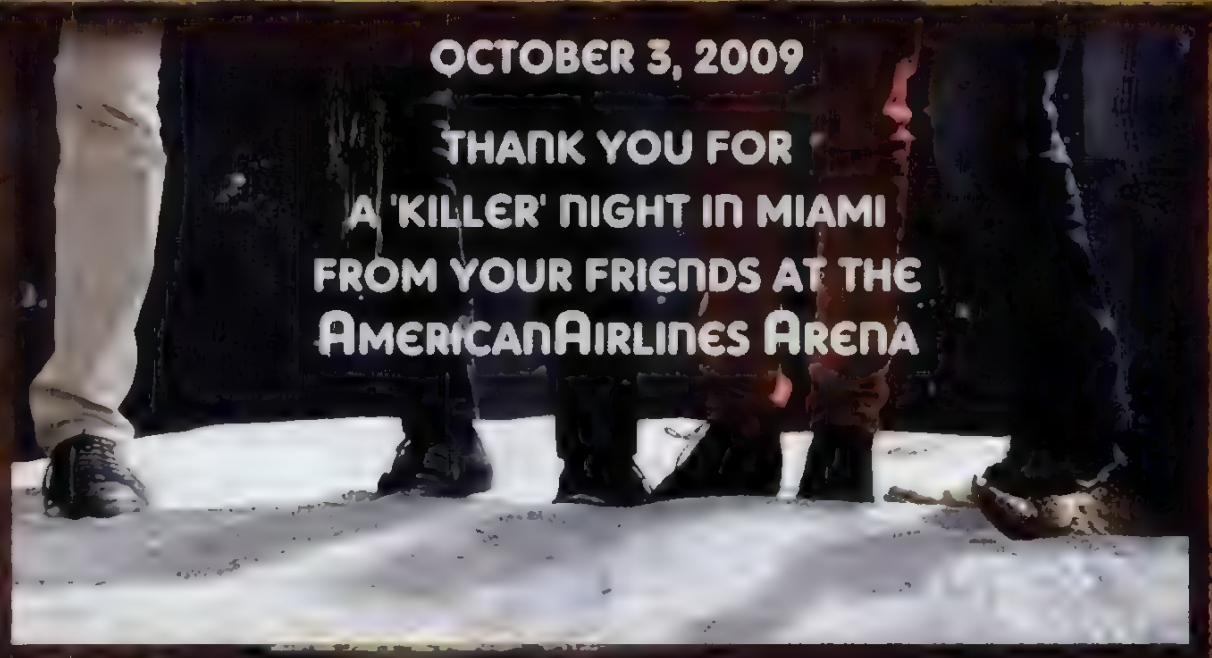


Celebrating the signing of Owl City's new publishing deal and No. 1 Billboard Hot 100 single "Fireflies" are (from left) Universal Music Publishing Group chairman/CEO **David Renzer** and executive VP, head of creative **Tom Sturges**, **Adam Young** (aka Owl City), Owl City manager **Steve Bursky** and UMPG executive VP of creative for the East Coast **Evan Lamberg**.

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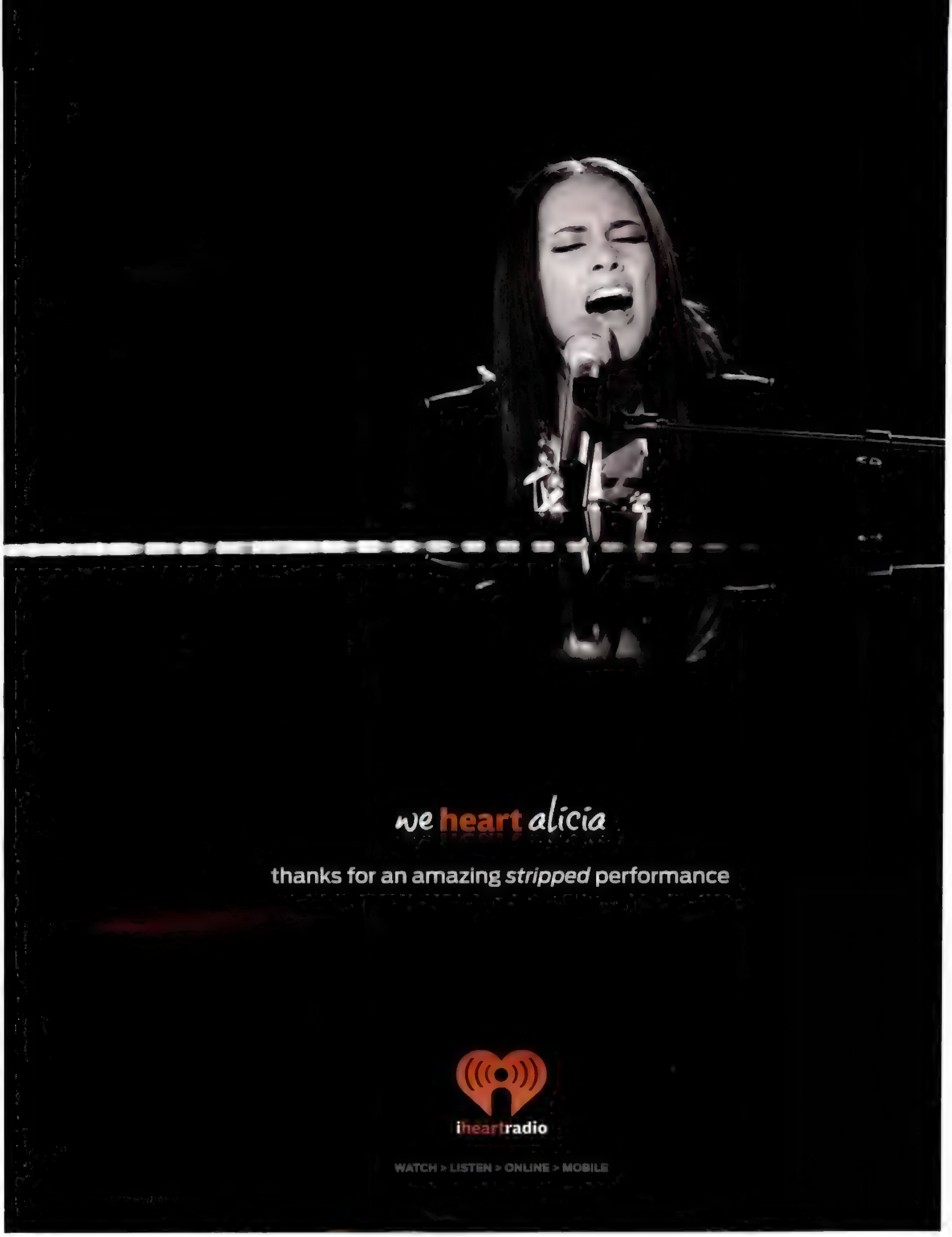
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ON THE COVER: From top left: Staind, Warner Music Group; Enrique Iglesias, Alan Silfen; Lady Gaga, Mezco; Shania Twain, George Holz; Evanescence, Wind-up Records; Aaron Bill Kaplan; John Mayer, Columbia Records; Keith Urban, Capitol Nashville; Dave Matthews Band, Danny Clinch; Snoop Dogg, Anthony Mandler; George Strait, Lary Baker; Clay Patrick Bradley, Green Lily; Marina Chavez; Norah Jones, Autumn De Wilde; Josh Groban, Christian Lantry; Madonna, Tom Munro; Neil Young, Universal Music Group; Celine Dion, Ruvan Afanador; T Pain, Jive Label Group; Gwen Stefani, Mark Squires; Coldplay, Tom Sheehan; Missy Elliott, Jeff Riedel; Rod Stewart, Clay Patrick McBride; Carrie Underwood, Andrew Eccles; Backstreet Boys, Ray Kay; Alan Jackson, Arista Nashville; Maroon 5, Chris Weeks; M.Marvin Matentaxx; Twenty, Atlantic Records; Sean Paul, Gerrard Needham; Fergie, Elson; Jon Jewett; Lil Wayne, Jonathan Mannion; Miley Cyrus, Sheryl Nields; Ashanti; Daniella Federici; Dixie Chicks, Monument Records; Faith Hill, Warner Bros. Nashville; Taylor Swift, Joseph Anthony Baron; Mary J. Blige, Marcus Ginns & Indrani; La Roux, Roger Ericsson; Santana, RCA Music Group; R. Kelly, Jive Label Group; Akon, Jonathan Mannion; OutKast, Ben Clark; Rascal Flatts, LeAnn Mueller; 3 Doors Down, Chapman Baehler; Chris Brown, Mark Mann; Avril Lavigne, Mark Liddell; Jennifer Lopez, Epic Records; T.I., Christian Lantry; Kenny Chesney, Glen Rose; Justin Timberlake, Terry Richardson; Tim McGraw, Curt Records; Toby Keith, Universal Music Group; N Sync, Jive Label Group; Christina Aguilera, RCA Music Group; Lakin Park, James Minchin; Rihanna, Ellen von Unwerth; Ludacris, Phil Mucci; Kanye West, Danny Clinch; Kelly Clarkson, Mike Ruiz; Pink, Andrew Macpherson; the Black Eyed Peas, Lionel Deimoff; Mariah Carey, Carlo Dalla Chiesa; Jay Z, Andrew Zaeh; Destiny's Child, Columbia Records; Britney Spears, Mark Liddell; Nickelback, Chapman Baehler; 50 Cent, Sacha Waldman; Alicia Keys, Yu Tsai; Beyonce, Max Vadukul; Nelly, Jonathan Mannion; Usher, Eric Ogden; Eminem, Interscope Records.

HOMEFRONT

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Visit Billboard.com to explore the Decade in Music charts, listen to all of the charting songs and albums and watch stars like Adam Lambert, Alicia Keys and Ozzy Osbourne reveal their favorite music of the year and decade.

Events

NEW YEAR'S EVE LIVE

Carmen Electra will heat up the Las Vegas Strip as host of "Billboard's New Year's Eve Live," airing at 11 p.m. ET Dec. 31 on Fox. Electra will celebrate the biggest night of the year with Sean Kingston, Kris Allen, Allison Iraheta and many others.

MUSIC AND MONEY

Join members of the music, legal and financial communities March 4 at the St. Regis in New York to explore challenges and key opportunities shaping the future of the music business. More: billboardmusicandmoney.com.

LATIN MUSIC

The Billboard Latin Music Conference & Awards will take place April 26-29 in Puerto Rico at the Conrad San Juan, Condado Plaza. Don't miss the most important Latin music industry event. More: billboardlatinconference.com.

Billboard

No1 ON THE CHARTS

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HOT MASTER RINGTONES	#1	JAY-Z + ALICIA KEYS
TOP MUSIC VIDEO SALES	#1	BEYONCE
HOT VIDEOCLIPS	#1	JAY Z + ALICIA KEYS
TOP DVD SALES	#1	UP

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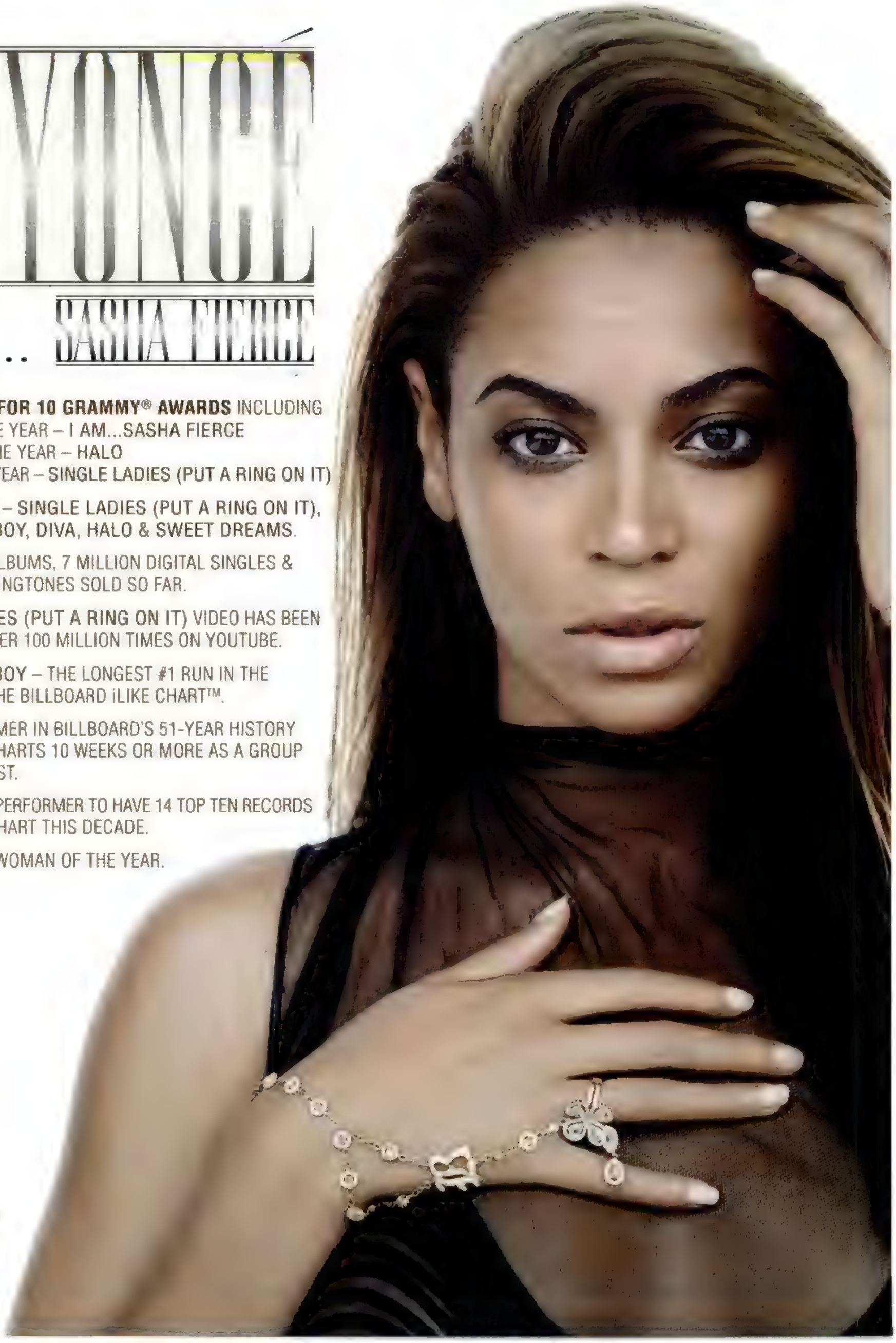
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A DECADE IN RELIEF

What The Oughts Wrought **By Bill Werde**

Somewhere between John Mayer doing his best Ron Popeil to sell Vevo to the gathered A-list industry crowd and Queen Rania of Jordan explaining how Vevo was going to change the plight of Africa's undereducated children, it was impossible not to reflect on the decade that's coming to a close.

Vevo, of course, is the new service that promises to aggregate all licensed music video content into one spot and then monetize the expected scale with ads. The Dec. 8 launch party in downtown Manhattan was extravagant to say the least, with executives flying in from all over the world and a who's who of artists ranging from Bono to Lady Gaga.

"This is how it used to be all the time!" exclaimed more than one partygoer, surveying the extensive, attentive waitstaff toting hors d'oeuvres and premixed drinks for a few hundred. It was as if Vevo wanted to remind the business of how fun it could be—or how fun it will be if Vevo succeeds in its mission.

But if the mood in the room was oh-so-cautiously optimistic—"Vevo is *the* chance for the music industry to stop playing defense," Vevo chief architect Doug Morris said—the subtext was not. The night's most articulate moment of clarity came from Mariah Carey, who took the stage and said, "We want to slowly but surely salvage something that used to be amazing."

Salvage.

And then we all went home, opened up a browser and couldn't get Vevo to work until well into the next day, and then only spottily.

"This is how it used to be." Were people referring to the outsized nature of the party? Or the notion that in 2009, as in 2000, the top executives in the business were looking at a wildly popular, online consumer behavior and destination—today, music video consumption and YouTube—and trying to figure out how to control it?

This decade—all that history will say it ended up meaning for the music business—actually started in June 1999. That, of course, is when the original Napster launched.

It's amazing how little changed in the dynamic between record labels and digital companies, and for so long, as the '00s unfolded. I recently reread the first article I wrote about the MP3, in January 1999. The RIAA was suing to prevent the release of one of the first consumer MP3 players. Indie labels were embracing digital distribution because they felt it would "even the playing field." And major-label executives, speaking on condition of anonymity, addressed the need for control. "If we have the right kind of technology and agreements, we can have a system where it's clear what is authorized, and can be played or recorded," one of them said.

Despite the stumbles out of the gate, I'm heartened by Vevo.

Let's be honest: Those beliefs really didn't start to change until two or three years ago, and only then after years of relentless, unmerciful drops in CD purchases, not to mention bottom lines.

In the last couple of years, the labels have finally become more flexible in licensing their music to services and letting go of copyright protection. It hasn't saved the business, at least not yet. But it's letting music companies focus their energy and resources on trying to create new, workable models.

The labels still have a long way to go. With the exception of iTunes, the services they've been willing to license have yet to show much profit, with many of the most current efforts (iLike, imeem, Lala) getting sold in a recent flurry at alleged fire sale prices. It's almost as if the music business gods wanted to book-end the decade and send a reminder: Sorry, guys, you're not quite there yet.

Was it a good decade? It was great for music, which is everywhere now. People take it with them on their phones and in their sneakers; they hear it during movies and TV shows and commercials; they make it for cheap and can distribute it to tens of millions for free. None of that existed on Dec. 31, 1999. Nor did the careers of such bold new talents as Beyoncé, Eminem, M.I.A., Alicia Keys, Justin Timberlake, the Yeah Yeah Yeahs, Kanye West, Lady Gaga, Taylor Swift, Coldplay, Susan Boyle . . . I could keep going.

But was it a good decade for the business? It was brutal, with creative companies and individuals lost to falling profits. But I think that the recorded-music sector has weathered the worst and is about to come out the other side.

Sometime in the next six to 12 months, the growth curve of digital music will finally, *finally* catch the descent of CD sales. At last there will be a new baseline for the size of the business, a new solid floor, albeit a much lower one to build upon. Which is why, despite Vevo stumbling out of the gate, I'm heartened by the attempt to build. Whether it's Vevo, or the labels investing in MySpace or Apple snapping up Lala—these are aggressive new strategies for monetizing content. They show big thinking and a partnership approach with technology companies. It gives me hope that maybe, just maybe, the labels and publishers really have learned from the last 10 years.

The business we're all left with is much smaller. But it's also populated with survivors. It's far more nimble, and hungry to experiment with new revenue streams.

So bring on Vevo and the next 10 Vevos. (Preferably most of the next 10 will actually work at launch.) I look at the front cover of this issue and the first thing I see is a giant arrow pointing up. How about you? ••••



ON THE COVER Call it a Rorschach of sorts. Do your eyes naturally jump to the more optimistic arrow (and view of the decade) in the center, or fixate on the two red ones heading south? Here's what's not up for interpretation: Starting in the bottom right is our No. 1 artist of the decade, Eminem. Head left to No. 9, Destiny's Child; hop back right to No. 10, Jay-Z; and keep on counting down until you get to No. 75, Staind, in the top left. Sorry about the bar code, Alicia!

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CHRISTMAS VIGIL

Retailers Say Holiday Sales Are Holding Up Better Than Expected **BY ED CHRISTMAN**

USIC RETAILERS SAY THEY REMAIN good cheer about the year-end holiday sell- season.

While it's too early to tell whether music mer- andisers will have a merry Christmas, some that sales during the first two weeks of the liday selling season are beating expectations, ot last year's comparable-store sales.

While U.S. album sales are down 13.6% dur- the last two weeks from the corresponding riod a year earlier, according to Nielsen Sound- an, music retailers say they're cautiously up- at about business.

The holiday selling season is "pretty good, and think it will get better as it goes on," one re- l chain executive says. "The final weeks are king good. The Susan Boyle thing [her debut um, "I Dreamed a Dream"] is phenomenal. s, you have another breakout in Andrea Bo- li ["My Christmas"], whose sales are taking , and a decent amount of new releases. hereas last year you virtually had nothing— rything they promised never materialized."

The release schedule is not only strong, but s across a wide swath of consumers. Older ppers are snapping up Boyle and Bocelli, ng kids are going for Justin Bieber's "My rld" and the two "Glee: The Music" sound- ks, and a broad segment of consumers are wn to recent releases by stars like 50 Cent, rie Underwood and Taylor Swift, whose deluxe sion of "Fearless" is generating brisk sales.

"You have a lot of different kinds of music ap- ling to a lot of different people," the retail ex- tive says. "The only thing missing is a ng-selling hit rock record. But with all the er genres, we may not need one this year."

Newbury Comics CEO Mike Dreese says the iday season has been good for his chain so During Thanksgiving week and the first week December, Newbury's comparable-store sales e down 6% but profits were up 5% from the e period last year. When the company's Web sales are added, profits were up 10% from a r earlier, Dreese says.

Although Newbury's music sales were down from a year earlier, profits were up 25%, nks to sales of higher-margin used CDs. hat's not to like?" Dreese asks.

Super D co-owner Bruce Ogilvie says sales feel er this year than last. "We are up 45% this year from November through this week, but last November we took a lot of returns," he reports.



Sales are up for the company's direct-to-consumer operations, as well as for its indie store clients, which usually see an uptick in Christmas-related foot traffic later than chain stores.

"They must be feeling something because orders from them just went up," Ogilvie says of the indies.

Another wholesaling executive says his firm is seeing strong catalog reorders for video and music, which is good news if it sells, and not so good if Christmas turns out like last year, when returns left merchants with coal in their stockings.

Meanwhile, digital track sales during the first two weeks of the holiday selling season totaled 38.5 million, down 0.7% from a year earlier, while digital album sales reached 3.3 million, up 2%, according to Nielsen SoundScan. During Thanksgiving week, album sales jumped 34% over the prior week, while digital track and digital album sales both inched up only 4% from the prior week. But the lackluster digital sales weren't a major concern because they don't usually kick in until after Christmas, when consumers who received iPods hit iTunes.

Merchants agree that the twin engines leading this year's holiday selling season could be Boyle's and Bocelli's breakout albums, which have already surpassed sales of 1 million units each in the United States, according to SoundScan.

"We were out of Boyle yesterday but got another 1,200 in today," Ogilvie says. "This may be a title that the indies scoffed at but are finding out they can't ignore it and they may need to stock it. They are ordering it but are saying, 'Keep it on the down-low.' Consumers are breaking down the door because they want the title."

Ogilvie says that with things starting well, it just might continue through the season. While online retailers capture a lot of business in the early part of the selling season, there is a big shift to brick-and-mortar stores beginning about a week before Christmas, he says.

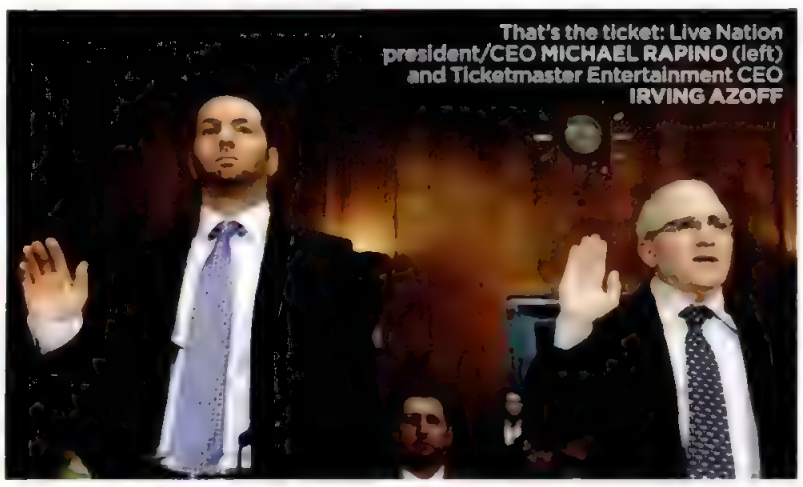
"While the holiday selling season used to break open on about Dec. 12 or Dec. 13, now it doesn't break until Dec. 21," Ogilvie says. "That's when brick-and-mortar goes crazy." ••••

Additional reporting by Cortney Harding.

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TOP 10 STORIES OF THE YEAR

Developments That Will Have A Profound Impact On What The Biz Looks Like In 2010 **By Billboard Staff**



That's the ticket: Live Nation president/CEO **MICHAEL RAPINO** (left) and Ticketmaster Entertainment CEO **IRVING AZOFF**

1 TICKETMASTER-LIVE NATION MERGER PACT

Just as the nation's largest concert promoter and ticketing company had begun making competitive inroads onto each other's turf, Live Nation and Ticketmaster Entertainment signed a merger agreement in February that sent a shudder through the live entertainment business.

In addition to dominating their respective core markets, both companies boast a formidable stable of acts. Live Nation has long-term multirights deals with Madonna, U2, Jay-Z, Shakira and other superstars. The Front Line division of Ticketmaster Entertainment has ties with some 200 clients, including such heavyweights as the Eagles, Aerosmith, Jimmy Buffett, Kid Rock and John Mayer. The combined entity would also control a huge customer database. The marketing efficiencies would be enormous, as would the value to sponsors.

The U.S. Department of Justice is expected to conclude an antitrust probe of the proposed merger in early 2010. The union of Live Nation and Ticketmaster is about content, live and otherwise, and the ability to market and sell it, before, during and after a concert. The combined entity would be able to tap into—or control—revenue from ticketing, merchandising, sponsorships, e-commerce and recorded music. Pass or fail, this deal heralds the future of music.

2 TERRA FIRMA FAILS TO RESTRUCTURE EMI DEBT

Terra Firma was on a tightrope all year as it grappled with the £2.7 billion ($4.5 billion) in debt it took on to acquire EMI Group. Terra Firma's lender Citigroup reportedly rejected the private-equity firm's offer to inject £1 billion ($1.7 billion) into EMI in an apparent bid to get the bank to forgive the same amount of debt. Now the two sides' talks will likely center on a debt-for-equity swap by Citigroup. The outcome of this latest maneuver could be that Terra Firma will have to share ownership of EMI with the bank—or perhaps be forced out altogether.

3 RECORDED-MUSIC SALES PLUNGE AGAIN

The plunge in recorded-music sales that began in 2001 showed no sign of abating in 2009. Through the week ending Nov. 29, U.S. sales of albums and track-equivalent sets (where 10 digital tracks equal an album) were down 8.7%, accelerating from a decline of 7.3% during the same period in 2008. CD sales plummeted 19.5%, worsening from a drop of 19% a year earlier. Meanwhile, growth in digital track sales slowed sharply to 9.7% through Nov. 29, down from 28.3% a year earlier. Lower growth rates are inevitable as the digital market expands, but the depth of the slowdown adds to the industry's already deepening worries over falling sales.

4 APPLE BUYS LALA

Any music-related acquisition by Apple and its iTunes store would be big news. But the company's December acquisition of Lala was particularly intriguing. What does the largest U.S. music retailer, which dominates the market for purchased song downloads, want with a company mostly known for streaming music? The deal may point to Apple's interest in "cloud"-based applications that enable users to access music and other entertainment content from any device. And that, in turn, provides yet more evidence that the future of Apple's lucrative iPod product line will be firmly rooted in Web-connected devices like the iPhone and the iPod Touch—and that the days of download-based players like the iPod Nano are numbered.

5 TAYLOR SWIFT, MEDIA JUGGERNAUT

Fueled by runaway sales of her album "Fearless," Taylor Swift's star exploded into a supernova, lending a much-needed commercial boost to country music. She was everywhere, performing on "Saturday Night Live" in January, hosting "SNL" in November, portraying a murdered teen on CBS' "CSI," appearing on "The Oprah Winfrey Show" twice, shooting a tongue-in-cheek rap video with T-Pain and cleaning up at the Country Music Assn. Awards. Perhaps the most remarkable aspect of Swift's ubiquity: She never lost her head in the glare of the media spotlight, even after Kanye West disrupted her acceptance speech for best female video at the MTV Video Music Awards.

6 LATE FEES STRENGTHEN PUBLISHERS' HAND

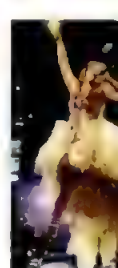
After the U.S. Copyright Royalty Board issued its final ruling in January on new mechanical royalty rates, the National Music Publishers' Assn. capitalized on the leverage it gained from the inclusion of a 1.5% late fee on tardy royalty payments. Under a settlement with the RIAA, which had appealed the fee, the major labels agreed to deliver publishers a windfall of more than $264 million in mechanical royalty payments comprising pending and unmatched royalty money. They also agreed to stop withholding song royalties on an album when the royalty split for a single song is the subject of a dispute among songwriters or when there's a dispute involving CD mechanicals for that album.

7 MICHAEL JACKSON SALES FRENZY

Michael Jackson's June 25 death set off one of the biggest sales explosions ever seen for an artist's catalog. As Sony scrambled to meet demand for product, U.S. sales of the late artist's solo albums totaled 422,000 units in the week of his death, surging from 10,000 units in the prior week, according to Nielsen SoundScan. In the following week, sales of his solo titles hit 794,000 units, benefiting from a full seven days of sales and replenished supplies. From his death through the week ending Nov. 29, Jackson's U.S. sales totaled 7 million albums, 10.2 million track downloads and 1.3 million DVDs, skyrocketing from year-to-date sales before his death of 300,000 albums, 1.2 million track downloads and 70,000 DVDs.

8 MILEY CYRUS EMBRACES PAPERLESS TICKETING

Miley Cyrus' 2007-08 Best of Bo
Worlds tour provided many consume
with a bitter introduction to seconda
vendors, who scooped up tickets a
sold them at huge markups. So it w
big news when Cyrus
struck back at resellers
by embracing paper-
less ticketing for her
U.S. fall tour this year.
AC/DC, Tom Waits,
Bruce Springsteen and
John Mayer are among
the other acts that have
sold paperless tickets
through Ticketmaster. But Cyrus' 20
tour was the first by an arena-level to
ing artist to use paperless for all tic
sales. While secondary vendors p
dicted chaos, Ticketmaster says the sa
came off without a hitch.



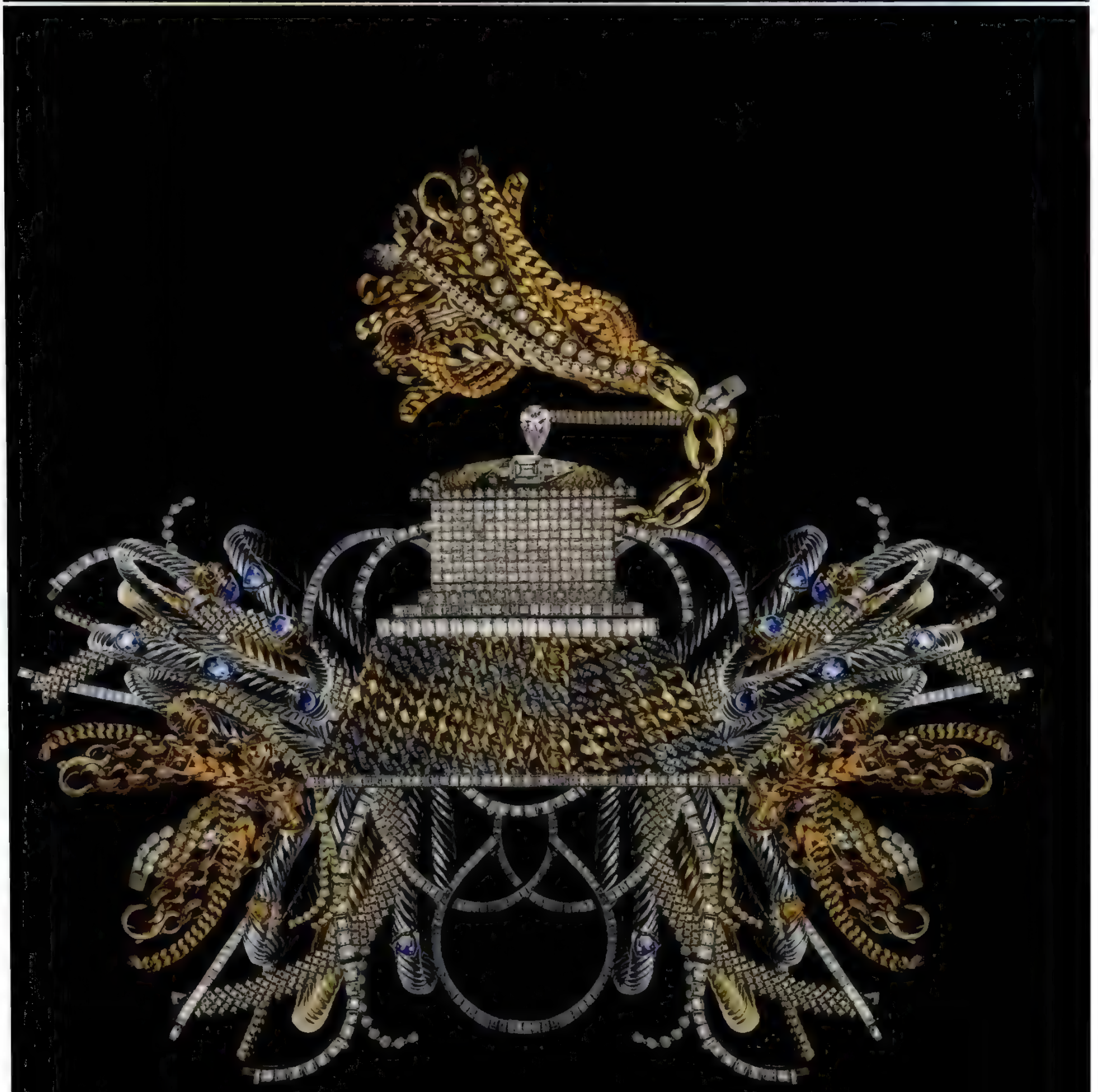
9 VEVO LAUNCHES

Already a pioneer in the monetizati
of online music videos, Univers
Music Group broke new ground
spearheading the Dec. 8 launch
Vevo—a label-owned and -opera
"Hulu for music" powered by YouTu
The difference between Vevo and p
vious efforts to generate revenue fr
videos is that stakeholders Univer
and Sony Music Entertainment—w
EMI Music licensing its content
not taking an equity stake in the v
ture—will control ad sales and conte
By hosting all of the content in one s
and syndicating it to others, Vevo
create a scarcity of inventory, with
hope of creating higher per-impress
ad rates and broader sponsorsh
branding opportunities.

10 NEW MUSIC DISCOVERY INITIATIVES

Google partnered with MySp
and Lala to embed free, full-tr
streaming in music- and arti
based search results, which a
point users to Pandora, imeem
Rhapsody for more informati
Facebook tapped Lala for a mus
gifting program, allowing me
bers to buy a 10-cent perman
stream or an 89-cent digital rig
management-free download
their friends. Apple's acquisit
of Lala will pose a short-te
challenge to these services,
with the recording industry k
on encouraging the developm
of non-Apple music services, exp
to see Google and Facebook p
vide their users with other mu
discovery options.

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2009

FUELEDBYRAMEN GRAND HUSTLE ROCNATION

SWIMMING UPSTREAM

Free Streaming Gained Users, But Revenue Remains Elusive **By Antony Bruno**

IN 2009, MUSIC FANS FINALLY began to accept the concept of accessing music as a service over buying it as a product.

While subscription-based services like Rhapsody and Napster continued their struggle to acquire and retain customers, ad-supported rivals like European sensation Spotify, MySpace Music and even imeem saw impressive gains in usage and traffic. Spotify racked up 6 million users across Europe since its October 2008 launch, while imeem claimed 20 million visitors per month.

But with this surge in activity comes an inevitable reckoning over the underlying business model that will radically alter the direction of these services in the year ahead. Because while much of this rising interest in streaming vs. owning music is due to increased broadband Internet penetration and the availability of portable devices like the iPhone that can stream music rather than store it, the real driver is the price—free.

And therein lies the problem. Ad-supported services can't earn enough from advertising to cover their licensing fees. Just ask imeem, which ended the year being acquired by MySpace for a song, despite decent user numbers and moderately successful ad sales.

Meanwhile, record labels are unwilling to lower their rates to accommodate ad-supported services. It's not just because they fear free music will mean fewer sales, but also because the revenue per user gained from ad-supported services is less than the revenue per user gained from subscription services or direct sales.

"I don't think there's enough value in that business for anybody," says David Ring, executive VP of business development and business affairs for Universal Music Group's (UMG) eLabs division, about the ad-supported model on its own. Instead, he says labels are more interested in converting free users into paid users, either by up-selling them to a monthly subscription or getting them to buy additional products and services, using the free stream as a customer acquisition tool.

"We're always trying to drive upsell to transactions, upsell to bundles and purchase," he says. "But we definitely are not looking at the hope and the prayer that giving away free streaming will somehow magically convert people into buyers. We have to strike the right balance between giving the right service to a customer, earning the right compensation to us and our artists, and then upsell customers on other products."

Easier said than done. Offering free music certainly has the potential to inspire sales, but labels want it offered in a way that doesn't substitute other sales in the process. Suppose an ad-supported service converts 20% of its user base to a $10 monthly subscription. It would take 1 million free users to acquire 200,000 subscribers, who would then bring in an annual value of $24 million.

But according to one label executive who asked to remain anonymous, those same 200,000 users today would represent a ballpark retail value of $50 million per year, based on the assumption that they represent the more active music consumer.

"The free proposition can't be so compelling that people stop paying for music," the label executive says. "Even with the best-case scenario, the 'freemium' business model does not work."

So, expect to see the music industry increase its efforts to make paid services more compelling than free ones. The high rates charged today for ad-supported music are designed to make it less compelling for the service provider. Labels also are now releasing less of their catalog to predominantly ad-supported services and are experimenting with "window" strategies where the ad-supported sites get new releases later than the paid sites.

"If you want to give away something for free, you're massively restricted with the kind of content you have access to," says David Hyman, CEO of MOG, which scrapped plans for an ad-supported streaming service in favor of one carrying a $5 monthly fee. "Some of the labels won't do ad-supported music anymore at all. You're going to start seeing that coming into play when some of the existing services are going up for renewals on their contracts."



Islands in the stream: MySpace Music (top) and Rhapsody

Critics say these measures will only drive fans lured to ad-supported services from peer-to-peer sites back to their pirate habits. Rob Wells, senior VP of digital at Universal Music Group International, estimates that as many as 60% of Spotify users are former P2P users—in Sweden, it's closer to 80%—suggesting Spotify replaces P2P as the music discovery tool of choice.

But if P2P users indeed buy more music than the average music consumer—a theory that remains a point of heated debate—that only further illustrates the danger of substituting sales with free streaming.

Others counter that the $50 million in annual retail revenue cited as the current customer value bar is destined to fall as CD sales continue their slide, and that labels should proactively lower their expectations as a result to fall in line with what ad-supported services can earn from today's advertising rates. If the free, ad-supported streaming model existed in a vacuum, they'd have a point.

However, labels are at the same time eyeing a future where service providers (such as for the Internet and mobile phones) will add the cost of a monthly or yearly subscription fee into that of their services and devices. Lowering their rates to aid free ad-supported services that bring in far less revenue would hurt those chances.

"I want to make sure I don't screw up my future opportunity around interesting new models because I put free in competition with those new models," the anonymous label exec says.

It's the difference between collecting a small amount of money from a small group of music fans that previously spent a lot of money on music versus collecting a small amount of money from a large group of people that previously spent on average very little money on music.

"Let's say there are 70 million broadband homes in the U.S.," UMG's Ring explains. "If every single one is paying for a music service irrespective of how much they're using it, you can imagine the average revenue per those households for every month doesn't need to be as high as if you only had 500,000 of the biggest music users in the country signed up to a different service."

And since neither ad-supported nor subscription-based services generate any meaningful revenue for labels today, the industry is content to risk losing a few underperforming partners in hopes of gaining more lucrative ones in the future.

It's for this reason that Spotify has not yet launched in the United States, and why when it does it will look much different from the service made popular overseas. It's why MySpace Music president Courtney Holt says he's considering selling digital downloads directly rather than relying on affiliate deals with iTunes and Amazon and why he'll add ticketing and merch sales programs next year to further help monetize the service (not to mention the rumors that MySpace may introduce a subscription tier as well.)

"We're evaluating different businesses," Holt says. "We were never building a business that was 100% dependent on advertising. We're looking at diversified revenue streams with ad-supported streaming at its core."

Just as subscription services like Rhapsody and Napster gave away two-week free trials to potential customers, consider 2009 the year the music industry gave ad-supported music services a trial period of their own. Next year, that trial ends. How digital music fans react will be a story worth following. ••••

Additional reporting by Juliana Koranteng and Andre Paine in London.

TOP FIVE DIGITAL STORIES OF '09

1. Apple buys Lala.
2. Spotify becomes a streaming music sensation in Europe.
3. Online video service Vevo launches.
4. MySpace acquires imeem and iLike.
5. [illegible]

TUNES YOU CAN USE

Key Streaming Music Services And Their Offerings

MYSPACE MUSIC

OFFER: Free, unlimited o demand streaming of music ar videos. Links to iTunes and Am zon to purchase tracks. Mus video hub.

AVAILABILITY: United State United Kingdom, Australia

USERS/TRAFFIC: Doesn't di close numbers

MODEL: Ad-supported, suppl mented by sales of digital dow loads and, soon, concert ticke and merch.



SPOTIFY

OFFER: Free, unlimited c demand streaming of music. Lir to 7digital to purchase tracks. M bile access from iPhone and A droid apps.

AVAILABILITY: United Kingdc Sweden, Norway, Finland, Fran Spain

USERS/TRAFFIC: 6 milli combined

MODEL: Ad-supported, supp mented by sales of digital dov loads and converting users t $15-per-month subscription t which offers mobile access a better-quality files.

IMEEM

OFFER: Free, unlimited demand streaming of music a videos. Users upload tracks to catalog. Links to purchase iTunes, Amazon and its Snoc powered store. Mobile access iPhone and Android apps.

AVAILABILITY: More than countries across North America, rope and Asia

USERS/TRAFFIC: Claims m than 20 million visitors per mo

MODEL: Ad-supported, sup mented by sales of digital do loads and converting users to a r titiered subscription premi service.



CONGRATULATIONS

to these five independent pioneers on their Grammy nominations.

For Your Consideration:

NEKO CASE *Middle Cyclone* : Best Contemporary Folk Album & Best Recording Package

BOOKER T. *Potato Hole* : Best Pop Instrumental Album & Best Rock Instrumental 'Warped Sister'

MAVIS STAPLES *Live: Hope At The Hideout* : Best Contemporary Blues Album

JOE HENRY *Producer of* : Best Jazz Instrumental Album *Allen Toussaint - The Bright Mississippi* & Best Traditional Blues Album *Ramblin' Jack Elliott - A Stranger Here*

RAMBLIN' JACK ELLIOTT *A Stranger Here* : Best Traditional Blues Album

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INSATIABLE APP-ETITE

Artists Reap Big Revenue From More Engaging App Experience **By Antony Bruno**

TWO YEARS SINCE "Buy U a Drank (Shawty Snappin')" was the top-selling mastertone of 2007, R&B artist/producer T-Pain is rocking the mobile world again, this time with the iPhone app "I Am T-Pain."

The app lets users record karaoke versions of his songs or sing over any other song stored in their iPhone, using Auto-Tune software. As of the weekend after Thanksgiving, the $3 app sold more than 600,000 copies since its Sept. 1 debut, making it the top-ranking paid music app in Apple's App Store and the 12th-highest-grossing among all apps. According to Jeff Smith, CEO of iPhone developer Smule (which made the app), the average user has launched it 17 times since purchase and spends 90 minutes using it; in total, users have created more than 10.4 million recordings.

And most exciting to the music industry, users bought more than 200,000 karaoke versions of the 10 T-Pain songs made available for 99 cents, sold from within the app itself.

The success of I "Am T-Pain" illustrates the potential for iPhone apps to become a revenue-generating platform in their own right and not just the promotional gimmick labels have positioned them to date. In the past year, dozens of artists flooded the App Store with free apps primarily consisting of nothing more than a few photos, the odd video, a listing of tour dates, Twitter and news updates and perhaps a song snippet or two.

In June, Apple introduced a software update that for the first time allowed developers to sell content from directly within their apps. Previously, developers had to either give away upgrades or ask users to buy and download a new version of their program. While the new capability opened the door to using apps to sell music, there's a hitch.

Apple won't let artists sell music through their apps; they have to link to iTunes. But if the music somehow becomes a function of the app itself and only usable from within the app, those rules no longer apply. For instance, iPhone users who own T-Pain's "Buy U a Drank" must pay another 99 cents to download the karaoke version of the song for the game.

"We've opened up a new category of music sales," Smule's Smith says. "It's self-contained. You have to buy this music in the context of the application. It's walled off and protected. Now, we're not cannibalizing sales, but [creating] a source of new revenue growth."

T-Pain is not alone. Lady Gaga's "iOKi" karaoke app costs $3 to download and offers extra tracks for 99 cents each. Tapulous, developer of the popular "Tap Tap Revenge 3," sells track packs from popular artists from within the app. According to Tapulous head of business development Tim O'Brien, more than 750,000 tracks have been bought since the game was released Sept. 25.

According to Jive VP of mobile marketing, sales and business development Sean Rosenberg, these new capabilities expand the iPhone platform from a disposable product built around recycled functionality and content into a service model. The label is planning to launch several artist-branded versions of the "Open Mic" karaoke game—developed in conjunction with developer Rain—as well as artist-branded versions of "Tap Tap Revenge" competitor "TapStar" fro EpicTilt in the coming months.

What's more, it's cheaper. Whi hiring a developer to create an arti branded app can run anywhere fro $20,000 to $100,000, developers li Tapulous and Smule operate excl sively on a revenue-sharing mod Money doesn't change hands upfro They simply split the revenue gain from the sale of the game and the sa of any in-game content, after App takes its 30% cut of both.

"You guys can go out and spe $50,000 to build an app and hope th it gets into the top 100, or you cou come to me and spend those dolla across my platform and I will guara tee you 10-20 million eyeballs O'Brien says. "Many artist apps do make it into the top 100. I've not leased a game yet that hasn't."

But it won't be as simple as just fering fans token content. To drive app sales, labels and artists will have develop innovative products that let t fan be part of the process in some w

"The key to moving content insi the application is allowing users to p sonalize that content in creative wa and share it," Smith says. "The da of purely passive entertainment numbered. It's no longer about b ing the CD and stuffing it in your c It's about getting closer to the art and understanding their personal and embracing their music."

That may be difficult for a mu industry still focused on control artists concerned about the integ of their creative vision. But if they to participate in the $2.4 billion-p year app economy, as estimated mobile advertising firm AdM rather than just giving away w amounts to digital schwag, it's a c cession they'll have to make.

AT YOUR SERVICE

Five Innovative, Music-Focused iPhone App Developers

SMULE
Founded by two professional musicians (one getting his PhD in music at Stanford and another a member of the Stanford music faculty), Smule specializes in apps that let users create music. Since the company was founded in June 2008, it has created only seven apps, three of which were No. 1 sellers, including "I Am T-Pain."

What Smule lacks in volume it makes up for in creativity. The company aims to make each artist app a unique creation, which can take up to five months to develop. It insists on retaining creative control and works exclusively on a revenue-share basis.

TAPULOUS
Tapulous created the "Guitar Hero" of iPhone apps, "Tap Tap Revenge." The music rhythm game is the most popular music game in the iPhone App Store and is now in its third iteration, "Tap Tap Revenge 3." The newest version allows users to buy and download new tracks for the game a la "Rock Band."

The company also makes artist-branded versions of the games and has done so for the likes of Nine Inch Nails, Weezer, Dave Matthews Band, Coldplay, Lady Gaga and Metallica. Tapulous claims various versions of the game reside on more than 18 million devices and plans to expand beyond the iPhone to Android and BlackBerry devices in the year ahead.

EPICTILT
The mobile offshoot of casual game developer Jirbo, EpicTilt has fast become a go-to developer for labels and artists looking for a fast iPhone app. The company creates customized versions of existing games for artists, resulting in such titles as "Be Like Lady Gaga," Soulja Boy Tell'em's "Kiss Me Through the Phone" and Asher Roth's "Do Something Crazy."

In July, it launched "TapStar," a competitor to "Tap Tap Revenge 3" that features downloadable content from Sony Music Entertainment, and is planning artist-branded versions as well.

MODERATI
One of the original ringtone aggregators, Moderati changed tack hard with the decline in ringtones and upsurge in iPhone apps. In July, it introduced "Rompir," a music remix app designed for artists who want to resell it as a branded application. Soulja Boy Tell'em jumped on board first, letting fans manipulate three of his songs by playing with eight sounds and adding up to seven extra samples to the mix. In November, 50 Cent unveiled his own "Rompir" app, and other artists are expected to follow.

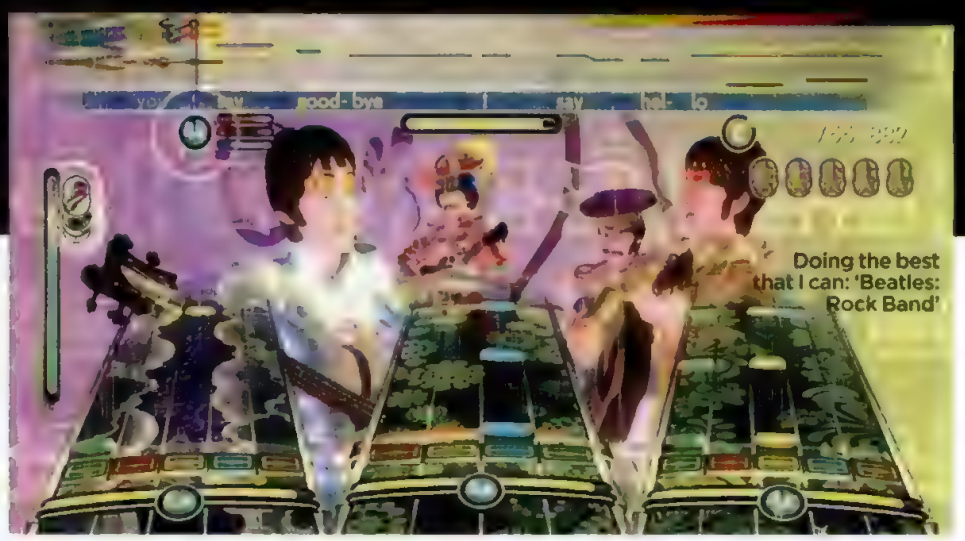
MELODEO
Originally formed to power the back-end platform for mobile music stores, Melodeo now uses its streaming music technology to power several innovative iPhone apps. Such acts as Usher and the Presidents of the United States of America tapped the company to create apps that randomly stream songs from their catalog as a sort of personalized radio application.

Other apps include "Name That Guitar Riff" and "Kids Song Kwiz Game," which is sort of a "Name That Tune" for children's music. —*A*

ILLUSTRATION BY RAYMOND BIESINGER

ON PAUSE

Despite Buzzy Titles, Music Gaming Sales Plummet **By Antony Bruno**


Doing the best that I can: 'Beatles: Rock Band'

WHAT A DIFFERENCE A YEAR MAKES. The music-game category raked in $1.4 billion in revenue last year, according to Wedbush Morgan Securities analyst Michael Pachter, driven largely by sales of "Rock Band 2" and "Guitar Hero World Tour." By the time 2009 comes to a close, Pachter expects the category to make half that—$700 million—despite such high-profile releases this fall as "The Beatles: Rock Band," "Guitar Hero 5," "DJ Hero" and "Band Hero," not to mention "Guitar Hero: Van Halen," which is due Dec. 22.

According to data from NPD Group, sales of these games haven't met expectations. The Beatles game, while selling a respectable 800,000 units of its various versions so far, missed the million analysts expected in just the first month after its Sept. 9 debut. "Guitar Hero 5" sold 500,000 units in its first month, compared with the 1.4 million "Guitar Hero III" moved two years ago in its first month.

And "DJ Hero," the game that was meant to expand the category into the hip-hop genre, moved 123,000 units in the first few days after late-October on-sale, and analysts at Cowen & Co. slashed their sales forecast for the game from 1.6 million this year to 600,000.

So what happened to this once-promising category, which so many in the music industry looked to for much-needed revenue? According to Pachter, the answer is: Too many games with too much music in too short a time.

"[Game] publishers have probably done themselves a disservice by giving us way too much value for our money with each of these games," he says. "You just get way too much content. The installed base has a lot of music and they don't really need a lot more. It's sort of like buying more books when you have a stack of books left to read. You just don't."

Pachter points to the disappointing sales of "The Beatles: Rock Band" as proof of this theory.

"There isn't a game that we would expect to have more widespread appeal than that," he says. "And yet with the installed base of music game owners at around 20 million, it boggles the mind that only 800,000 bought 'Beatles: Rock Band.' "

But this doesn't mean the music-game category is a quickly fading fad with no future. No one expected the same level of record-breaking sales achieved last year, and Pachter expects the category will level off at about $500 million-$600 million per year, which he calls a "nice, healthy" genre on par with the "Call of Duty" action-game franchise. That doesn't take into account the revenue earned from in-game music sales, which "Rock Band" and "Guitar Hero" have yet to report.

To re-create the blockbuster sales of last year, the category needs a new innovation. One idea: Dahni Harrison—the son of the Beatles' George Harrison who worked closely on the development of "Beatles: Rock Band"—told the Chicago Tribune he is working with Harmonix to create a version of "Rock Band" with new controllers that could actually help teach gamers to play guitar rather than just simulating the experience. Such new motion-capture devices as Microsoft's Project Natal may also play a role in evolving the gameplay.

Until these innovations come to fruition, though, the music and videogame industries will have to live with a music-game market that has fallen back to earth. ••••

BYTE BY BYTE

Hand in hand with the decline of music-based game sales is a softening of the impact those games have on digital downloads.

A sampling of the songs included on soundtracks to "Guitar Hero 5," "Band Hero" and "DJ Hero" shows no significant increases in track sales as a result of their inclusion in each respective game, according to Nielsen SoundScan data.

The game with the most impact on sales was "Brutal Legend"—which isn't a music simulation game but an action/adventure title with a strong heavy metal theme and soundtrack. But while songs from acts like Motörhead and Judas Priest saw sales spikes as high as 700%, the volumes were too low to make much of a real impact—in many cases from single-digit or double-digit weekly sales to low triple-digit sales. ***—AB***

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TAYLOR SWIFT

The Country Superstar Talks About Writing Her Name In The Record Books, Life On The Road—And Gives A Sneak Peek At Her Next Album **By Bill Werde**

TO SAY TAYLOR SWIFT had a remarkable year would be a comic understatement. She sold more albums than any artist not named Michael Jackson. Her first headlining tour, Fearless 2009, sold out every show within minutes. She became the youngest woman to win the Country Music Assn.'s entertainer of the year award, and she set seemingly every chart record that exists. (For more on that, see page 48.) But most important, she proved herself a graceful, timeless celebrity, handling hosting duties on "Saturday Night Live" and a rampaging Kanye West at the MTV Video Music Awards with equal aplomb. We caught up with her on the phone from London to discuss her exhilarating last 12 months.

Have you spent much time reflecting on your growth in the past year?
I do a lot of reflecting. I'll be driving down the streets I used to drive down in Nashville and my song will come on the radio or I'll pass my high school and something will remind me of how my life was before all of these crazy dreams started coming true. We wished for this, my parents and I, every single day without actually believing it would come true.

You've set a ton of records this year and won a slew of awards. I'd like to run down a couple. You became the youngest person to win the entertainer of the year award at the Country Music Assn. Awards.
I'd have to say that was the most mind-blowing experience, hearing my name called and winning that award. That is an award I had placed in an unattainable spot in my head. To be the youngest to win it makes me love country music even more for being so open-minded.

And you spent more weeks on the Billboard 200 than any other artist this decade.
It's really hard for me to wrap my mind around that one. In a business where longevity is what you aim for and hope for and strive for, having my album on the charts that long just absolutely floors me. That is such a long time. That's another one of those times where I've gotten a phone call and I really had to ask the person several times if they were serious and if they had really checked the math.

You were the 12th person in 35 years of "Saturday Night Live" to host and perform, and the first female country star in 20 years to do so, the last being Dolly Parton.
Hosting "Saturday Night Live" was the best week of my life. I started as a theater kid, so "SNL" has been up on a pedestal for me and I've always wondered what it would be like to actually experience it. You don't even notice you're so busy that you have to eat while walking to your next meeting. I was at 30 Rock at 7 a.m. until 1 or 2 at night a lot of times. I didn't want to leave.

I was definitely stepping out of my comfort zone in terms of how people have seen me in the past. To see the reviews come in and them being positive and the ratings come in and the fans were so wonderful and made a point to watch, it made me so thankful and so happy.

Do you have a single favorite moment from the past year?
The high moment of this year was my Fearless tour. Every night of that tour felt like a celebration. I never expected it to be as successful as it was.

And what about a low point?
[Pauses] I've had a few days—and everyone has them—where you feel humiliated or you're shocked by something or something knocks you down a few pegs. But in those moments I've been very quick to realize and remind myself that there are people out there with real problems. To get hung up on any bad moment that happened this year would be unfair to all the go moments I've had this year.

Are there careers that came befo you that you tried to learn from
When I was growing up I did watch much kid television. Whe was 10 I watched a special on Fa Hill and how she went to Nashvi and made it in country music watched how Garth Brooks kept t ticket prices low. I watched how Sh nia Twain was able to be a blend different genres. I just love what I p to do so much that there's neve moment of my day when I'm n thinking about a certain aspect of and there's never a point when I fe like I know all I need to know abo the music industry.

Have you had time to write am all this craziness?
I actually am best writing on the ro I only have time to write the songs t hit me the hardest. Those are sor like "Fifteen"—that's one I wrote the road. It hits me and I needed write it so I found time to write whether it's 15 minutes between me and-greets or at 4 a.m. If they hat me throughout my meet-and-gre and interviews, and all I'm playing my head is this song, then I know I got something.

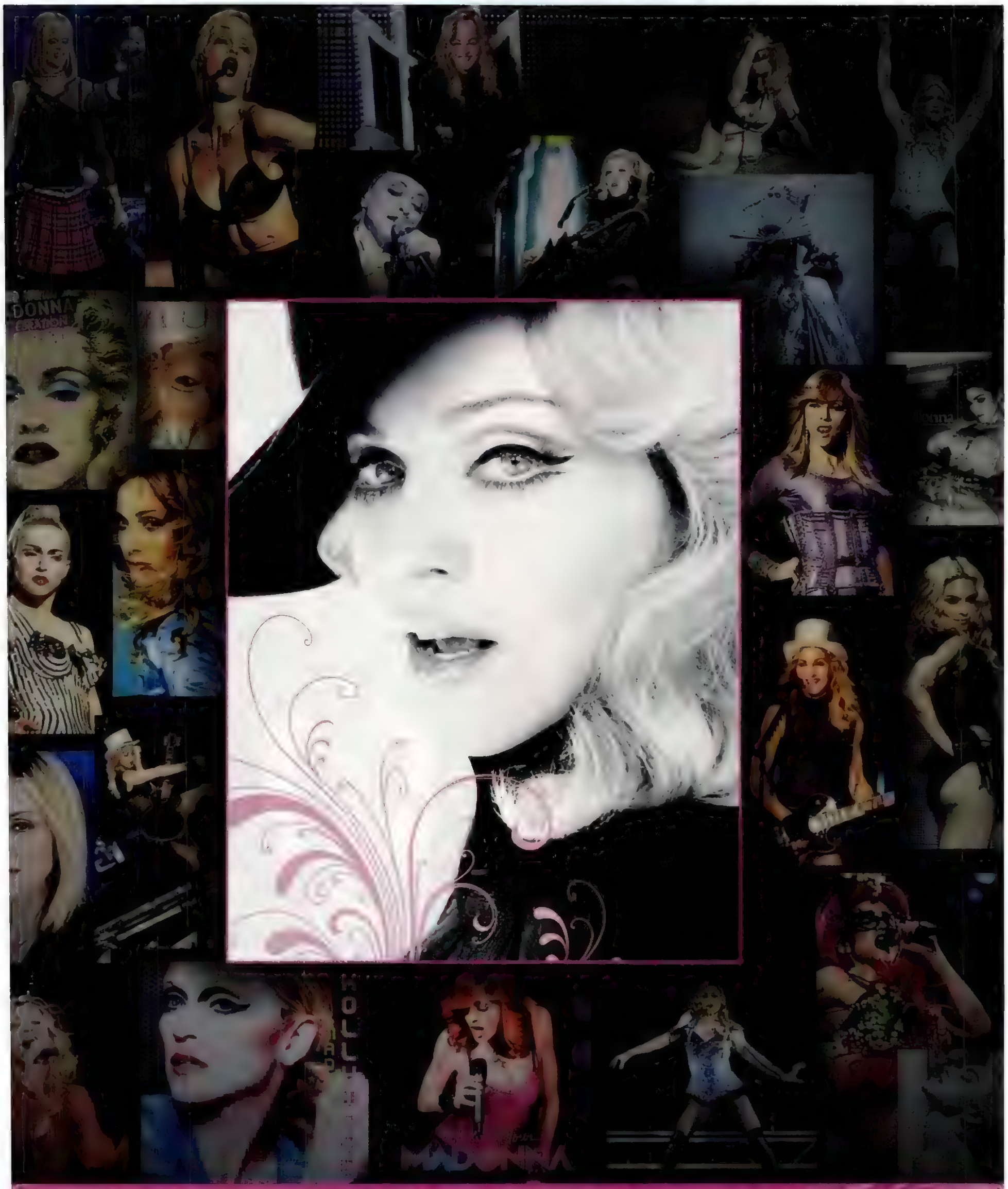
I'm well into writing my n album. I think my biggest goal this next record is to write in real ti as I always have. I want to contin to write about things that I'm go through. My first record was my di from my early teens. My next was diary from 16 to 18. My biggest h for this next record is that the f ings I'm feeling right now will be curately portrayed.

So what's left for you now? Will see an album next year?
My next goals are to continue on w the Fearless tour. I'd love to be a to perform on the Grammys ag They gave me a unique opportu last year to perform a song I ha even released as a single. Obviou I'll be making my third record. I'l taking time to make it everything got dreamed up in my head so fa like to have about two years betw records—so possibly next year.

For the full version of this Q&A, go t Billboard.com.

"I hope for my next record that the feelings I'm feeling now will be accurately portrayed."

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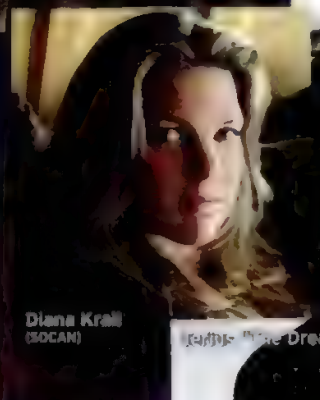


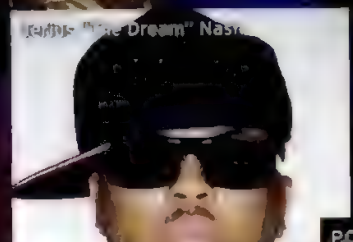


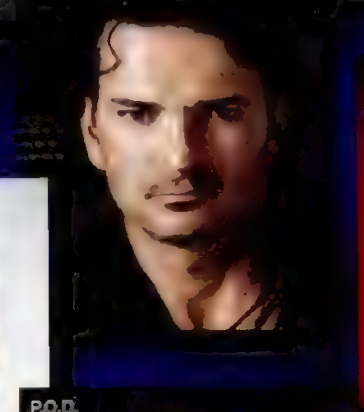


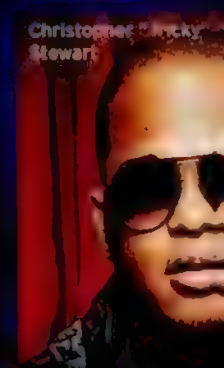


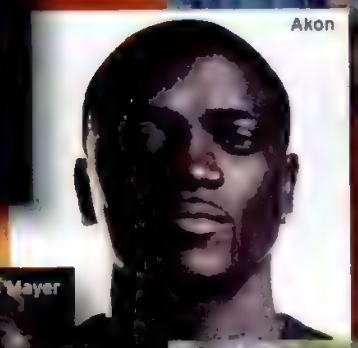


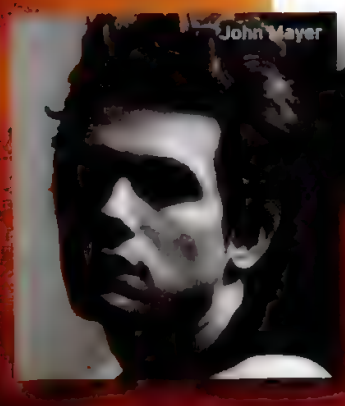






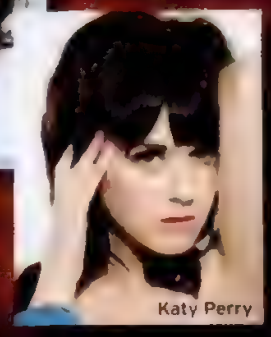








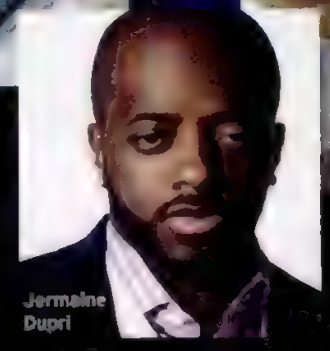












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n a Decade of Topping the Charts!

Sebastian

Madonna

Dr. Dre

Flo Rida

Maxwell

Coldplay (PRS)

Timbaland

Alicia Keys

Alan Jackson

Marco Antonio Solís

Jason Mraz

Pharrell Williams

Rob Thomas

Usher

Kings of Leon

One Republic

Ne-Yo

Ashley Gorley

P Members' inclusion is based on Billboard Year-End and Decade-End Songwriter charts: Top 10 Hot 100, Top 10 Pop 100, Top 10 Hot R&B/Hip-Hop, Top 10 Hot Country, Top 5 Hot Latin position on Hot Christian, Hot Christian AC, or Hot Gospel Songwriter charts. Also includes #1 position on Producer Charts, if member also meets the songwriter criteria.

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SWEET HARMONY

Creative Collaborations Between Brands And Musicians **By Eleftheria Parpis**







Ad it up: **CEE-LO GREEN** for Coke; **Estelle for Crystal Light; U2 for BlackBerry (from left)**

THE POTENTIAL SYNERGIES between consumer brands and the music industry have never been more important to explore. With total ad spending down 15% in the first half of 2009 compared with the first half of 2008 and ad spending on music down 16% in the same period, it makes sense that an increasing number of marketers and musicians are interested in essentially doubling their promotional weight, both on- and offline. Here are three campaigns whose clever creative strategies have boosted the profiles of both the brands and artists.

COKE GETS HAPPY

For Coca-Cola, happiness is a five-note branding mnemonic turned into a song heard around the world. The effort, a collaboration with Atlantic Records for the soft drink's "Open Happiness" campaign from Wieden + Kennedy, stars a genre-bending mix of artists: Cee-Lo Green, Fall Out Boy's Patrick Stump, Panic! at the Disco's Brendon Urie, Gym Class Heroes' Travis McCoy and Janelle Monáe. Producer Butch Walker and Green co-wrote the nearly four-minute track released in March (the mnemonic was written by music and sound design agency Human) through MySpace—where it's been streamed more than 700,000 times—and iTunes, where it reached No. 27 on the retailer's pop chart in the United States.

The song was used in ads that aired in 31 markets, with spots including eight customized versions with local artists (such as Leehom Wang in China, whose version reached No. 1 on the Top 100 chart of search engine Baidu.com). In July, a music video—as stylistically fanciful as Coke's animated "Happiness Factory" spots—premiered on MTV. And the song is keeping its buzz on: So far, it has inspired more than 100 user-generated versions on YouTube, and this winter it will be heard at various venues during the Olympics in Vancouver.

According to Camille Hackney, senior VP of brand partnerships and commercial licensing at Atlantic, the collaboration—orchestrated by companies including Brand Asset Group and Crush Music Media Management—is helping to keep the artists top of mind as they each prep upcoming releases.

FROM AN AD . . . TO AN ALBUM?

Atlantic Records artist Estelle had a very good night at the Grammy Awards in February. Not only did a Crystal Light spot launch during the show with an upbeat song she wrote and sang—one of two spots featuring the song in a campaign from Ogilvy & Mather—but she later won her first Grammy for the song "American Boy." (Crystal Light owner Kraft Foods was no doubt pleased as well.)

In the spot, Estelle belted out the upbeat "Star," which she wrote for the powdered drink mix. The commercial included a URL where visitors could download free copies of a full-length version of the song. Within the first week, the song was downloaded 20,000 times, according to Ogilvy Entertainment president Doug Scott. A month later, it was put up for sale at online retailers including iTunes and Amazon. Ten months after its debut, Atlantic says the brand-inspired song is being considered for inclusion on Estelle's next release, which is expected in mid-2010.

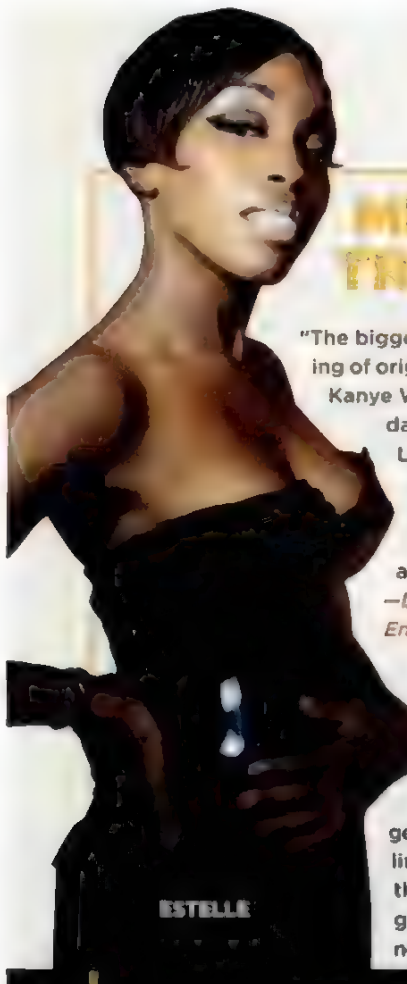
The campaign, Atlantic's Hackney says, "was another platform to help build [Estelle] and her brand. We collaborated and got a fantastic song out of it . . . And you never know, we may make it into a single. We're still h ing those discussions."

U2 LOVES BLACKBERRY

In an eyebrow-raising switch brand partners, U2 linked with Bla Berry to help promote its 2009 albu "No Line on the Horizon," five ye after starring in an Apple ad and coming the first band to get its o branded iPod. BlackBerry's ca paign, which touts the messa "BlackBerry loves U2," included clusive sponsorship of the ban 360° tour and a 60-second spot fr Arc that launched in July.

Timed to the album's release a the tour's kickoff, the commercial tured a live performance of the b in a shower of glittery sparks play "I'll Go Crazy If I Don't Go Cr Tonight." In the fall, the deal's m innovative element was introduc a BlackBerry app that includes sor videos, pictures, a link to the U2 m bile store and a news feed that se users updates every time a band m ber posts to the U2 blog.

A soon-to-be-activated soc networking feature will allow c certgoers to mark their seats o map of each venue and locate communicate with other fans at shows. "We're reinventing album experience for the dig age," said Jeff McDowell, VI global alliances at BlackBerry ma Research in Motion, at the tim the app's release.



MUSIC BRANDING TRENDS IN '09

"The biggest trend was the commissioning of original music by brands, be it the Kanye West 25th-anniversary Air Jordan deal or the Estelle Crystal Light deal. More and more brands are not necessarily only looking to license music but looking to collaborate with artists to make original music."
—Doug Scott, president of Ogilvy Entertainment

"Artists are being discovered and in turn working with brands through social networking. Bands are also becoming popular well before they get a label deal. If a band has an online following of a few hundred thousand fans, it is like a focus group. With the whole music business changing, artists are looking at our industry more than ever, and beyond that 30-second spot."
—Mike Boris, senior VP/executive music producer at McCann Erickson

"The most notable branding initiative in the music space has been Apple's non-use of cool songs in their TV ads—notable because Apple's use of such songs was the talk of the town in the ad-music continuum for the last few years and no brands have successfully filled that vacuum. Apple has recently used underscores with voice-overs to sell their iPhones and iPhone apps, utilizing music that's unique in its overuse of an acoustic guitar and glockenspiel instrumental combo—a sound that many in my field would complain is 'the Apple sound' that other clients requested a bunch this past year for their own underscores."
—Josh Rabinowitz, senior VP/director of music at Grey Worldwide

TOP FIVE BRANDING STORIES OF '09

1 [illegible] dorsement deal with Chris Brown after h charged with assaulting Rihanna. 2 Pe [illegible] "Backspacer." 3 U2 appears in BlackBe ad campaign. 4 Pharrell and Cornerst launch new agency. 5 Canadian songwri Dave Carroll rips United Airlines in a mu



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Nashville's Broken Bow Beats The Indie Country Odds

By Cortney Harding

MUCH LIKE BECOMING a Mafia don, finding yourself at the top of Billboard's Top Independent Labels list can be a double-edged sword. On one hand, it means a label has made it, slayed the competition and sold records in an ever-declining business.

On the other hand, just as many Mafia dons end up at the bottom of the Hudson, so do labels that have topped this chart in recent years. Indeed, both Artemis, which reigned supreme for two years, and TVT, which held the top spot for five, have since closed up shop.

Broken Bow, which tops the list in 2009 (as well as the Top Independent Imprints tally), not only faces the challenges of being an indie label, but also being an indie country label—a breed not known for longevity. The streets of Nashville are littered with the remains of folded labels, including Equity and Category 5, but Broken Bow has proved its staying power. The label first appeared on the Top Independent Labels list in 2006, hung on in 2007 and came back this year; Broken Bow's superstar artist, Jason Aldean, didn't release an album in 2008. Other artists signed to Broken Bow include Dean Brody, Blake Wise and Krista Marie.

Much of Broken Bow's most recent success is due to Aldean, who is also No. 1 on the Top Independent Artists list. His album "Wide Open," which was released in April, has sold 813,000 copies in the United States, according to Nielsen SoundScan. The hard-rocking first single, "She's Country," topped Billboard's Hot Country Songs chart, despite sounding more like an AC/DC track than a honky-tonk number, and has sold 1 million downloads. Additionally, the single "Big Green Tractor" has sold 939,000 downloads, while "Hicktown" has shifted 403,000.

Aldean was literally on his way out the country music door when Broken Bow picked him up. "I'd had a bunch of deals fall through and was getting ready to leave Nashville when some folks from Broken Bow came to one of my last shows," Aldean says. "I pretty much had my bags packed when they called and signed me."

Although he wasn't terribly familiar with Broken Bow before he joined the roster, he's been pleased with its management style. "Other labels want to steer the ship and they let me do what I want," Aldean says. "They have a very good team, and I have no complaints."

That team includes label GM Jim Yerger, who credits Broken Bow's independent spirit and commercial success to founder and funder Benny Brown, who started the label in 1999. "Benny lives in Northern California, and he's always been a country music fanatic," he says. "He started out trying to introduce California artists to Nashville, but quickly ran into a lot of politics and had labels turn him down. He decided at that point to start his own venture." Brown funded the label himself using proceeds from his investments in real estate and auto dealerships.

But all the money in the world can't guarantee an artist will break at radio, still the top measure of success in the country world. Broken Bow has managed to beat the odds for a number of reasons, including ignoring the usual artist promotion hierarchy and not being afraid to shop a unique track.

Scott Mahalick, PD at KUPL Portland, Ore., and director of FM programming for Alpha Broadcasting, says Broken Bow made Aldean a priority even when former labelmate Craig Morgan had a more established career. "In other words, no seniority list," Mahalick says. "T seem to run like a non-union shop. They sh cased him in Vegas at the [Academy of Co try Music] Awards on Freemont Street and m sure all the radio guys were VIPs at his big st performance. We were standing with reg people with real and excited reactions fr everyone that was there. They brought hir dinner and a visit, not to play or promote. It real bonding and relationship-building."

Bill Hagy, OM/PD at WXBQ Bristol, credits Broken Bow's timing. "I'm sure B ken Bow saw an opportunity and was com ted to pushing songs like 'Hicktown' 'Johnny Cash' because there was nothing like the sound of these songs. The label, A artist management and whoever the other p ers are had their crystal ball on full magnif tion. Add to this the label efforts to keep Ald 'radio-friendly.' To wit, Jason Aldean has gotten too big for his britches to date."

Yerger says at this point, he's not sure whe Broken Bow represents a new trend in the co try market. "We're not paying attention to o labels at this point," he says. "I think the big trend you're going to see is artists coming major-label deals and starting their own lal But I've seen enough labels come and go to k I can't really predict anything."

Additional reporting by Ken Tucker.

BREAKING AND ENTERING

While It Remains To Be Seen If Others Can Replicate Broken Bow's Success, Here Are Five Of Its Most Effective Strategies

1 DON'T TRY TO REMAKE YOUR ARTISTS Jason Aldean says his favorite thing about Broken Bow is that he was never asked to change, and label GM Jim Yerger agrees that giving an artist freedom should be a top priority. "We never change an act or their sound," he says. "People are really drawn to Jason because he's a quality guy and they can tell he's sincere and genuine."

2 LEARN FROM YOUR MISTAKES, AND MAKE SURE YOU HAVE PLENTY OF CASH ON HAND WHILE YOU'RE LEARNING Yerger says the label had been around for four years before it signed breakout artist Craig Morgan. "We kept grinding at it, and we were able to keep going because we had money and tenacity," he says. "There was never a point where we were trying to do it on a shoestring and a prayer."

3 SEIZE DIGITAL OPPORTUNITIES, EVEN WHEN OTHERS IN YOUR MARKETS ARE SLOW TO DO SO "When the album came out, we did all the traditional stuff, but we were also very aggressive in terms of digital and mobile," says Bob Morelli, president of RED, the label's distributor. "We went to iTunes with sessions and deluxe versions, and we went to mobile carriers to position the tracks. We wound up with 'Big Green Tractor' as the No. 1 ringtone, the first time ever for a country act, and we did it because we targeted Jason's younger audience."

Morelli adds that RED focused on connecting directly with consumers. "We have 50,000 people on our in-house country e-mail promotion list, and we reached out to them," he says. "This isn't something that's typical in the country market. But we were doing everything, like loading his songs onto online jukeboxes and really getting targeted with our [search engine optimization] and online ads."

4 NO MATTER HOW MUCH OFFBEAT PROMOTION YOU DO, RADIO IS STILL KING—AND CONFIDENCE MATTERS TO THE KING "They are the little label that runs a competitive, full-scale promotion operation," says Scott Mahalick, PD at KUPL Portland, Ore., and director of FM programming for Alpha Broadcasting. "They feel and act and, in some cases, beat the bigger labels. I think the proof on breaking through is in the hits. They have a mega-star in the making and know how to use him."

5 DON'T BE AFRAID TO EMPHASIZE THAT YOUR ARTIST IS A STAND-UP GUY, LITERALLY "One other promotion we're doing with Jason involves sending life-size stand-up cutouts to retail," Morelli says. "We're planning on placing 2,000 more around the country. They are pretty hard to miss." —*CH*

TOP FIVE INDIES STORIES OF '09 **1** Wideawake Entertainment acquires Death Row Records' assets in auction. **2** Sony Music makes strategic investment in the Independent Online Distribution Alliance. **3** The Orchard expands physical distribution business; CEO Greg Scholl departs. **4** Touch and Go shutters distribution, continues label as catalog-only imprint. **5** Danger Mouse releases new album [illegible] on a blank CD-R after legal dispute with EMI.

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AEG LIVE



Photography by Kevin Mazur





PAID BY THE WORD

Music Publishers Seek Compensation For Bundled Lyrics In Music Downloads **By Ed Christman**

WHEN APPLE UNVEILED ITS new "iTunes LP" format in September, label executives applauded the initiative because they hope the inclusion of artwork and other digital extras may help spur album sales.

Music publishing executives like iTunes LP too, but for a different reason. They see it as a way to fulfill a long-cherished goal: to generate incremental revenue from the inclusion of lyrics with album and single-track downloads (Billboard, July 22, 2006).

"I don't know what the amount will be but there should be an additional royalty on top of the current royalty and I don't expect it to be an unreasonable amount," the head of a leading independent music publisher says, echoing a sentiment that's common among other top publishing execs.

Collecting a royalty when lyrics are included in music downloads sounds like a straightforward proposition. But it would represent a fundamental shift from how publishers have historically treated the inclusion of printed lyrics in physical albums, where they have typically allowed labels to include the words to their songs in CD booklets without additional charge. If music publishers succeed in getting royalties when their lyrics are included with digital track and album downloads, it raises the possibility that they'll seek the same compensation for printed lyrics that accompany CDs.

"The way it has been handled in the past on physical albums may be different than the way it will be handled in the future," an indie publishing executive says.

The publishing industry's efforts to secure royalties in these cases is part of a broader campaign that picked up steam in 2009 to monetize online use of song lyrics. In recent years, the National Music Publishers' Assn. (NMPA) has sent cease-and-desist notices to hundreds of Web sites posting lyrics without permission. But in August, peermusic, Warner/Chappell and Bug Music filed copyright infringement suits against Web site operators that posted lyrics without permission (Billboard.biz, Aug. 24), marking an escalation in the industry's efforts to secure proper compensation for lyrics.

Lyric search engines and other third-party sites seeking permission to reproduce lyrics typically go through Sony subsidiary Gracenote or LyricFind, both of which licenses lyrics from publishing companies.

Some publishing sources suggest that Gracenote could become the vehicle supplying iTunes with the ability to include lyrics in a download. Gracenote VP of business development Ross Blanchard says the company isn't working with iTunes on the lyrical component of iTunes LP, but adds, "There is a role for us to play in this. We could make life easier for all involved."

An iTunes spokesman declined to comment. Sources say that so far labels have been approaching music publishers on an album-by-album basis to secure permission to include lyrics with iTunes LP downloads.

Another publishing source suggests that iTunes may be trying to cut a deal with the NMPA on including lyrics with downloads. NMPA president David Israelite wasn't immediately available for comment.

iTunes lists 24 LP titles, ranging from catalog albums to new releases. The LP listings for the Doors' self-titled debut album, the Grateful Dead's "American Beauty," Paramore's "Brand New Eyes" and John Mayer's "Battle Studies" explicitly mention that lyrics are included with the download.

While some publishing executives are adamant that they should be paid royalties for lyrics that are included in downloads, they aren't sure whether the labels or iTunes should have to pay them. Major-label executives say that iTunes would be doing the paying, either to GraceNote or to the publishers directly or through the labels, the w it handles payments for pass-throu mechanical rights on iTunes digi downloads.

Some music publishers hope to c lect royalty payments from iTunes a other prospective online retailers i terested in selling music downloa with lyrics. That's because such arrangement would finally provi publishers with a way to audit digi sales, something they've long soug But if neither Gracenote nor t NMPA reaches a deal with Apple, th publishers would have to rely on bels to distribute whatever royalt Apple agrees to pay for lyrics.

A senior executive at an indie pu lisher says, "Our ultimate goal is to paid a rate, a penny rate, and we wo be supplied that data directly throu to us or our agent."

How much revenue is at stake? **iTunes starts delivering lyrics w** every song, then there might be a gr business there," an executive wit major publisher says.

A top official at an indie publis qualifies that expectation: "Will it a huge business? No. But it could a meaningful business."

TOP FIVE PUBLISHING STORIES OF '09

1 [illegible] pending and unmatched roy alties. **2** Digital services beg paying retroactive royalti for interactive streams an subscription downloads. **3** Copyright Royalty Board is sues final determination o mechanical royalties. **4** Im agem Music Group acquire the Rodgers & Hammerstei song catalog. **5** Univers Music Publishing Group be comes worldwide administra tor for the Warner Bros. Enter tainment music catalog.

AGENDA ITEMS

Bright Ideas For Publishers In The Coming Year



"We need to make song licensing easier. That is sort of an umbrella statement in that it covers everything from having a meaningful commercial dialogue with media users to having discussions with societies around the world and conversations in our shop about business procedures. The world is changing rapidly due to technology and the result is that everyone's expectations about how easily and quickly things can be done has accelerated. Music publishing is the song-licensing business, and we have to make it easier."

—David Johnson, chairman/CEO, Warner/Chappell Music



"A good idea for the new year is for music publishers to go back to their roots to the early 1900s when they actually produced and licensed music versus what they do now, which is just licensing music. Back then, they produced the music and licensed it for piano rolls. Or they would commission composers to create musical works and then go out and hire orchestras to perform it. Today, we need to be more involved in the creation and production of music. While that may sound like an endorsement for publishers to become record labels, it is—but not as we know the labels today. We started the 429 Records label with Kings of Leon and signed a band [called] the Features, where we made videos and helped with tour support and did a lot of other things. Most publishers are not involved in the next step of manufacturing, marketing and promoting records. But with digital distribution, we service music to over 60 different retail outlets now."

—John Rudolph, CEO, Bug Music



and promotion. If you own masters, do the publishing and run management, that's a 360 deal, although we don't do any merch stuff because we don't know that world. Artist development involves more right today than in the past and it requires more area of expertise. So for an artist like LaLa, we signe her to an exclusive publishing deal and paire her with producer Laney Stewart and are pay ing for them to record five or six tracks, and w are paying for radio promotion. She doesn have a label deal yet so there could be other in vestments to make before that deal is signe We may do a whole album for her."

—Kathy Spanberger, president/COO of th Anglo-American region, peermusic

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Party Rock

Grammy® -Nominated
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STAYIN' ALIVE

The Top 10 Strategies Music Merchants Used To Move Product In '09 **By Ed Christman**



Simply the Best (Buy): CHICKENFOOT

TRANS WORLD EXPERIMENTS WITH PRICING

While other retailers have toyed with lower CD prices, none have gone as far as Trans World Entertainment did in 2009. Trans World, the largest of the remaining traditional music retail chains in the United States, persuaded Universal Music Group, Sony Music Entertainment and EMI Music, as well as a large number of indie labels, to participate in a test to price all CDs in certain stores at $9.99. By November, the chain had expanded the experiment to 118 stores in about 30 markets, securing wholesale pricing of about $6.50-$7.50 per CD.

After earlier stages of the trial demonstrated that the lower prices helped boost sales, the majors countered with concerns that it may be simply detracting sales from other merchants. So the latest phase of Trans World's pricing initiative is to examine whether the $9.99 price point generates enough incremental sales for it to be profitable for the labels without cannibalizing sales elsewhere.

As Trans World flirted with lower pricing, it protected its bottom line by closing about 125 stores and resisted drawing heavily from its $150 million revolving credit facility.

"The $9.99 experiment was quite impressive," Newbury Comics CEO Mike Dreese says. "You can walk into their store and see a statement being made with straight, clear marketing. It's the kind of experiment that this industry needs to engage in."

ITUNES OFFERS VARIABLE PRICING

As the world's dominant music merchant, Apple's iTunes store finally relented to calls from major labels to implement variable pricing on digital track downloads, charging $1.29 for hit songs and either 69 or 99 cents on other tracks. While the $1.29 price point has yielded fewer unit sales for hit titles, it has helped increase overall music revenue at iTunes. The repricing also demonstrated that consumers who didn't buy catalog tracks at 99 cents don't want them for 69 cents either. "It showed that flexibility on pricing was good for them and it was good for us," a senior distribution executive says. "It took some heat off the debate on how they sell songs."

AMAZON POSTS DAILY DEALS

Although it remains far behind market leader iTunes, Amazon's MP3 store continued to pick up market share thanks to initiatives like its "deal of the day" specials. While the promotion beg running in 2008 to keep customers returning a regular basis, it began having a real sales i pact this year. After Amazon featured Chrise Michele's album "Epiphany" as a $2.99 MP3 d of the day, the set debuted at No. 1 on the B board 200 for the week ending May 10. Simila Third Eye Blind's "Ursa Major" debuted on album chart at No. 3 for the week ending A 23 after Amazon featured it as a $3.99 MP3 d of the day.

RECORD STORE DAY EXPANDS

Music Monitor Network, the Assn. of Indep dent Media Stores and the Coalition of In pendent Music Stores built upon the succ of Record Store Day—music retailing's b new idea of 2008—by expanding it into int

CONGRATULATIONS TO OUR GRAMMY NOMINEES

BLACK EYED PEAS:
Record of the Year - "I Gotta Feeling"
Album of the Year - *The E.N.D.*
Best Pop Performance By A Duo Or Group With Vocals - "I Gotta Feeling"
Best Pop Vocal Album - *The E.N.D.*
Best Dance Recording -"Boom Boom Pow"

JOHN LEGEND:
Best Male Pop Vocal Performance - "This Time"

BEYONCÉ:
Album of the Year - *I am... Sasha Fierce*
Best Contemporary R&B Album - *I am... Sasha Fierce*
***(Toby Gad* – "If I Were A Boy")**

SHREK THE MUSICAL:
Best Musical Show Album
(DreamWorks Theatricals)

TWILIGHT:
Best Compilation Soundtrack Album For Motion Picture, Television, Or Other Visual Media
(Summit Entertainment)

THE DEREK TRUCKS BAND:
Best Contemporary Blues Album - *Already Free*
***(Warren Haynes* – "Back Where I Started")**

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TOP FIVE RETAIL STORIES OF '09

1 2 3 4 5

ational markets and becoming more aggressive in securing attention-grabbing exclusives. abels and other suppliers rallied to support e effort with 82 exclusive titles, including ilco's "Ashes of American Flags" DVD, which buted at No. 1 on Billboard's Top Music Video les chart for the week ending April 19. Music onitor Network estimated that participating tailers posted average sales gains of 20% over st year's event.

EWBURY COMICS GOES SOCIAL

ie potential promotional power of online platrms finally kicked in this year for Newbury omics, a leading innovator among music retail ains. By exploiting its Facebook page, Twitter ed, Web site and e-mail list, "we can really move e needle on a given day," CEO Mike Dreese ys. For example, on Nov. 11, the chain alerted customers through its e-mail newsletter that would hold a four-hour sale on used CDs the lowing day in all stores. Then, on the day of e sale, Newbury posted word of the event on Facebook page and Twitter feed. The increased ot traffic from the flash sale enabled Newbury post a 342% surge in used CD revenue and d a 26% jump in the chain's overall profit for at day compared with the same day a year ear r, he reports.

ASTINGS FOCUSES ON VALUE

labels kept cutting wholesale prices on cat titles this year, the gap between new catalog es and used product has narrowed, presenta challenge for Hastings Entertainment, ere used titles account for 10%-20% of music es, versus the single-digit percentage of sales y typically account for at most other chains. response, Hastings lowered its already attrac- prices on used CD titles, the latest illustration of why distribution executives consistently rate the chain as one of the best-run in the business. "They are smart; they pay great attention to detail," one distribution head says. "They continue to play with just the right price message."



Hitting the Target: CHRISTINA AGUILERA

VERIZON STAYS RELEVANT

Apple's iPhone has revolutionized the mobile music market (see story, page 12), overshadowing nearly anything else occurring in the U.S. mobile music sector. But while AT&T retains exclusive U.S. rights to the iPhone, Verizon Wireless remains an important force in mobile music, with distribution executives deeming the nation's largest wireless carrier as the best in selling music. "Everyone is selling ringtones, but they are selling tracks and bundles," an executive says. "They are head and shoulders above the other carriers."

TARGET SNARES KEY EXCLUSIVES

Target is hardly new to music exclusives, having had exclusive dibs on such releases as Christina Aguilera's "Keeps Gettin' Better: A Decade of Hits" and John Legend's "Live From Philadelphia," as well as various deluxe versions of other albums. But 2009 marked the year that Target finally staked a claim for itself as a genuine contender for high-profile exclusives, landing Prince's three-disc set "Lotus Flow3r," which has sold 397,000 units, and Pearl Jam's "Backspacer," which has racked up sales of 384,000 units, according to SoundScan. The chain also opened a special section on iTunes, where it sells exclusive releases.

ALLIANCE STAYS DEFENSIVE

Distribution company Alliance Entertainment draws praise in the industry for taking a defensive approach to its business, which has enabled it to stay alive. In May, it completed a prepackaged Chapter 11 that removed some $800 million in debt from its balance sheet and made creditor Citigroup its new owner. Now that Alliance has addressed its financial challenges, a senior distribution executive says it has once again become aggressive in working with the majors on promotions and in exploring new retail and supply-chain models.

BEST BUY SCORES WITH CHICKENFOOT

At the beginning of the decade, Best Buy launched its own Redline Entertainment indie label. The imprint eventually became the vehicle through which the big-box chain released some of its retail exclusives. But in 2009, Best Buy executive Gary Arnold, who started Redline, signed the supergroup Chickenfoot to the label, with the intention of distributing the group's music through other retail outlets as well. Featuring ex-Van Halen singer Sammy Hagar and bassist Michael Anthony, guitarist Joe Satriani and Red Hot Chili Peppers drummer Chad Smith, Chickenfoot's self-titled debut album has sold 372,000 units in the United States, according to Nielsen SoundScan. In June, Satriani told Billboard that "Gary and Best Buy showed true commitment to getting the music to as many people as possible." ...

"MUSIC IS THE UNIVERSAL LANGUAGE AND WE SPOKE FLUENTLY."



"The USO tour was incredible. I got to see things I've never seen before, meet and connect with so many interesting, fun, amazing people, eat new foods, perform for thousands, gain new fans, and best of all, I got to play MUSIC every day. I was overwhelmed. I was so sorry about to the lives of the troops who are working so far away from home. It made me so happy to see the young American kids and teens rocking out to the music alongside Okinawan or Japanese natives. Music is the universal language. It knows no boundaries in age, color, or gender. It almost brought a tear to my eye to realize that what I was playing and singing was bringing people together. What an honor. I can't wait to do it again."

— Hawaiian-born singer/songwriter Anuhea on her blog

ARMED FORCES ENTERTAINMENT

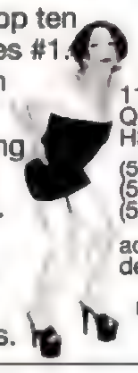
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We apologize for the misprint on the MGM MIRAGE® Entertainment congratulatory ad for Madonna and Guy Oseary.

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In a jam: JAMMIE THOMAS RASSET (left) with her lawyer BRIAN TODER; opposite page: Swedish judge TOMAS NORSTROM

LAYING DOWN THE LAW

The Five Legal Cases That Defined The Year In Music **By Ben Sheffner**

ALMOST A DECADE AFTER the major labels launched their legal assault on Napster, cou are still writing the rules of the road for the music business' digital future. Companies can't set to build a business based on their users' infringement of copyright, courts had already ruled. I the precise meaning of that dictate remains in doubt. What steps must sites take to combat infrin ment? What are the proper penalties for those who infringe? This year, courts inched toward r olution of these questions, giving labels, publishers and artists a bit more certainty as they dec whom to work with and whom to sue. ■ Below are 2009's top five cases that will shape the futu of the business.

UMG RECORDINGS V. VEOH NETWORKS

In September, a federal judge in Los Angeles ruled decisively against Universal Music Group in the label's copyright suit against video-sharing site Veoh.com. UMG had argued to the court that Veoh was liable for copyright infringement by encouraging users to upload videos, which Veoh translated into the proper format, organized and categorized, then ultimately streamed to millions of web surfers—all without paying copyright owners. But the court held that Veoh qualified for a "safe harbor" under the 1998 Digital Millennium Copyright Act, because the site followed a policy of promptly taking down videos upon notification from UMG and kicking "repeat infringers" off the site.

In the pre-Internet world, the burden was ways on the distributor to obtain proper licen before exploiting a copyrighted work. But ruling in the Veoh suit dealt a significant bl to copyright owners' efforts to maintain total c trol. Under the court's interpretation of DMCA, a Web-based company can enlist its us to upload unlicensed works, and it's up to copyright owner to issue takedown notice sometimes multiple times. If upheld on app the decision represents a major shift in po from copyright owners toward online com nies that rely on user-generated content.

CAPITOL RECORDS V. THOMAS-RASSET; SONY BMG MUSIC ENTERTAINMENT V. TENENBAUM



Of the more than 17,000 individuals the major labels targeted for downloading and "sharing" songs through peer-to-peer networks, only Jammie Thomas-Rasset and Joel Tenenbaum fought all the way to trial. They both lost badly. A Minneapolis jury socked Thomas-Rasset with a whopping $1.9 million verdict for ringing 24 songs, and a Boston jury ordered enenbaum to pay $675,000 after he admitted nfringing 30 works.

The labels announced in late 2008 that they uld stop initiating new suits against individ- file sharers, so more such trials seem unlikely. t the enormous size of these verdicts could e a lasting impact on all copyright owners who gate or even threaten lawsuits. The awards are der serious attack as unconstitutionally exces-, and in one or both cases, the court could e the unprecedented step of ruling that the nstitution limits copyright statutory damages. ce such a determination would deprive copy- ht owners of a powerful defensive tactic, it uld likely make the enforcement of their rights re complicated and more expensive. Depend- on the outcome of post-trial motions and ap- ls, the labels' victories against Thomas-Rasset Tenenbaum could prove Pyrrhic.

EDEN VS. THE PIRATE BAY

asn't your average legal proceeding—it was t trial, part spectacle. And the case against operators of the Pirate Bay, the world's most ular access point to the BitTorrent file- ring network, was odd to U.S. legal ob- vers for another reason: It combined a minal case brought by the government of den with a civil copyright action pressed major record labels, movie studios and game blishers. But the end result was familiar to se who had witnessed similar fights in the ited States against piracy facilitators like ster, Grokster, Aimster, TorrentSpy and net.com: a verdict for the plaintiffs and sh punishment—a year in prison and an rd of $3.5 million in damages—for the four ividual defendants.

ut as with the earlier victories, the practical ort of the case is harder to pin down. Yes, it's her clear statement that facilitation of piracy legal. But the Pirate Bay's servers have al- y migrated several times to other countries, s can easily migrate to other similar sites, appeals will drag on for years. The case is a k reminder that even big legal victories don't necessarily translate into big reductions in copyright infringement. And there are lots of other Pirate Bay wannabes ready to step into the now-convicted defendants' shoes.

BRIDGEPORT MUSIC V. UMG RECORDINGS

If anyone still doubts that recording artists must obtain proper licenses before incorporating samples of others' works into songs, the U.S. Court of Appeals for the Sixth Circuit cleared up that confusion Nov. 4. That's when the court issued a decision upholding a jury verdict of $88,980 against Universal for sampling George Clinton's lyric "Bow wow wow, yippie yo, yippie yea" and the word "dog" from "Atomic Dog" in a 1998 song called "D.O.G. in Me" by R&B group Public Announcement.

Universal had contended that the sampling of the famous musical phrase was a fair use for which a license or payment wasn't required. But the jury didn't buy that argument, and the court of appeals held that the jury's verdict was "not unreasonable." The Sixth Circuit's ruling—not to mention more than 500 similar sampling lawsuits filed by Bridgeport—sends a clear message to artists and labels: If you want to sample, first get a license. And don't expect the fair use defense to protect you.

ARISTA RECORDS V. USENET.COM

In 2005, copyright owners achieved one of their most significant legal victories, when the Supreme Court held in MGM v. Grokster that peer-to-peer infringement facilitators could be held liable for "inducing" their users to infringe. But the Grokster decision didn't wipe out piracy, and its strong endorsement of the inducement doctrine hasn't resulted in a slew of subsequent court victories for labels and studios. Nonetheless, a federal court's June 30 decision in Arista Records v. Usenet.com was another setback for sites that seek to build a business based on users' copyright infringement.

Among the factors the court cited as supporting liability were Usenet's overwhelming use of the service for infringement, the fact that the site advertised the availability of infringing works and the technical assistance it provided to users seeking pirated material. The court also noted that Usenet could have, but refused to, employ filters to block downloads of infringing material. Though Usenet may be a relatively small and obscure corner of the Internet, the ruling could still pressure other questionably legal online services to take concrete steps to combat user piracy. And the court's opinion will be cited for years to come by copyright owners seeking to shut down more visible, and harmful, piracy-facilitating sites. ••••

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26/02/09 ANTWERP SPORTPALEIS
28/02/09 ROTTERDAM AHOY
01/03/09 ROTTERDAM AHOY
05/03/09 REGENSBERG DONAU ARENA
06/03/09 FRIEDRICHSHAFEN MESSEHALLE
08/03/09 OBERHAUSEN KOENIG-PILSNER ARENA
09/03/09 PARIS ONMISPORT / BERCY ARENA
12/03/09 MANNHEIM SAP ARENA
14/03/09 STUTTGART SCHLEYERHALLE
17/03/09 LEIPZIG ARENA
18/03/09 BERLIN 02 ARENA
21/03/09 GENEVA ARENA
22/03/09 ZURICH HALLESTADION
24/03/09 BUDAPEST PAPP LASLO SPORTARENA
25/03/09 VIENNA STADHALLE
27/03/09 FRANKFURT FESTHALLE
28/03/09 NURNBERG ARENA NURNBERGER
30/03/09 COLOGNE LANXESS ARENA
01/04/09 HAMBURG COLORLINE ARENA
02/04/09 HAMBURG COLORLINE ARENA
04/04/09 HANNOVER TUI ARENA
06/04/09 MUNICH OLYMPIAHALLE
07/04/09 MUNICH OLYMPIAHALLE
08/04/09 DORTMUND WESTFALENHALLE
11/04/09 GLASGOW SECC ARENA
12/04/09 GLASGOW SECC ARENA
13/04/09 ABERDEEN AECC ARENA
16/04/09 BIRMINGHAM NIA
17/04/09 BIRMINGHAM NIA
19/04/09 DUBLIN THE 02
20/04/09 DUBLIN THE 02
22/04/09 BELFAST ODYSSEY ARENA
23/04/09 BELFAST ODYSSEY ARENA
25/04/09 MANCHESTER MEN ARENA
26/04/09 MANCHESTER MEN ARENA
28/04/09 NEWCASTLE METRO RADIO ARENA
29/04/09 LIVERPOOL ECHO ARENA
01/05/09 LONDON THE 02 ARENA
02/05/09 LONDON THE 02 ARENA
04/05/09 LONDON THE 02 ARENA
22/05/09 PERTH BURSWOOD DOME
23/05/09 PERTH BURSWOOD DOME
26/05/09 ADELAIDE ENTERTAINMENT CENTRE
27/05/09 ADELAIDE ENTERTAINMENT CENTRE
30/05/09 MELBOURNE ROD LAVER ARENA
31/05/09 MELBOURNE ROD LAVER ARENA
03/06/09 NEWCASTLE ENTERTAINMENT CENTRE
04/06/09 NEWCASTLE ENTERTAINMENT CENTRE
06/06/09 SYDNEY ENTERTAINMENT CENTRE
07/06/09 SYDNEY ENTERTAINMENT CENTRE
09/06/09 SYDNEY ENTERTAINMENT CENTRE
10/06/09 SYDNEY ENTERTAINMENT CENTRE
12/06/09 BRISBANE ENTERTAINMENT CENTRE
13/06/09 BRISBANE ENTERTAINMENT CENTRE
15/06/09 BRISBANE ENTERTAINMENT CENTRE
16/06/09 BRISBANE ENTERTAINMENT CENTRE
18/06/09 MELBOURNE ROD LAVER ARENA
20/06/09 MELBOURNE ROD LAVER ARENA
21/06/09 MELBOURNE ROD LAVER ARENA
23/06/09 MELBOURNE ROD LAVER ARENA
24/06/09 MELBOURNE ROD LAVER ARENA
26/06/09 SYDNEY ENTERTAINMENT CENTRE
27/06/09 SYDNEY ENTERTAINMENT CENTRE
29/06/09 SYDNEY ENTERTAINMENT CENTRE
30/06/09 SYDNEY ENTERTAINMENT CENTRE
03/07/09 NEWCASTLE ENTERTAINMENT CENTRE
04/07/09 NEWCASTLE ENTERTAINMENT CENTRE
14/07/09 MELBOURNE ROD LAVER ARENA
15/07/09 MELBOURNE ROD LAVER ARENA
17/07/09 SYDNEY ENTERTAINMENT CENTRE
18/07/09 SYDNEY ENTERTAINMENT CENTRE
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26/07/09 BRISBANE ENTERTAINMENT CENTRE
29/07/09 MELBOURNE ROD LAVER ARENA
30/07/09 MELBOURNE ROD LAVER ARENA
01/08/09 MELBOURNE ROD LAVER ARENA
02/08/09 MELBOURNE ROD LAVER ARENA
04/08/09 ADELAIDE ENTERTAINMENT CENTRE
05/08/09 ADELAIDE ENTERTAINMENT CENTRE
07/08/09 PERTH BURSWOOD DOME
08/08/09 PERTH BURSWOOD DOME
10/09/09 ADELAIDE ENTERTAINMENT CENTRE
11/09/09 ADELAIDE ENTERTAINMENT CENTRE
13/09/09 MELBOURNE ROD LAVER ARENA
14/09/09 MELBOURNE ROD LAVER ARENA
16/09/09 CANBERRA AUSTRALIAN INDOOR STADIUM
17/09/09 CANBERRA AUSTRALIAN INDOOR STADIUM
19/09/09 MELBOURNE ROD LAVER ARENA
20/09/09 MELBOURNE ROD LAVER ARENA
22/09/09 WOLLONGONG ENTERTAINMENT CENTRE
23/09/09 WOLLONGONG ENTERTAINMENT CENTRE
25/09/09 BRISBANE ENTERTAINMENT CENTRE
26/09/09 BRISBANE ENTERTAINMENT CENTRE
28/09/09 SYDNEY ACER ARENA
29/09/09 SYDNEY ACER ARENA
15/09/09 SEATLE KEY ARENA
17/09/09 SAN JOSE HP PAVILLON
18/09/09 LOS ANGELES STAPLES CENTRE
20/09/09 PHOENIX JOBING.COM ARENA
23/09/09 DALLAS AMERICAN AIRLINES CENTRE
24/09/09 HOUSTON TOYOTA CENTRE
26/09/09 CHICAGO ALLSTATE ARENA
28/09/09 FAIRFAX PATRIOT CENTRE
30/09/09 TORONTO AIR CANADA CENTRE
02/10/09 BOSTON TD CENTRE
03/10/09 PHILADELPHIA WACHOVIA CENTRE
05/10/09 NEW YORK MADISON SQUARE GARDEN
14/10/09 DUBLIN THE 02
15/10/09 DUBLIN THE 02
17/10/09 BELFAST ODYSSEY ARENA
18/10/09 BELFAST ODYSSEY ARENA
20/10/09 GLASGOW SECC
21/10/09 GLASGOW SECC
23/10/09 MANCHESTER MEN ARENA
24/10/09 MANCHESTER MEN ARENA
25/10/09 MANCHESTER MEN ARENA
27/10/09 LIVERPOOL ECHO ARENA
28/10/09 SHEFFIELD ARENA
30/10/09 BIRMINGHAM NIA
31/10/09 BIRMINGHAM NIA
02/11/09 NEWCASTLE METRO RADIO ARENA
03/11/09 NOTTINGHAM TRENT FM ARENA
05/11/09 ANTWERP SPORTPALEIS
07/11/09 COPENHAGEN THE FORUM
09/11/09 OSLO THE SPEKTRUM
10/11/09 STOCKHOLM THE GLOBE
12/11/09 HELSINKI HARTWELL ARENA
19/11/09 PRAGUE O2 ARENA
20/11/09 FRANKFURT FESTHALLE
22/11/09 MUNICH OLYMPIAHALLE
23/11/09 FREIBOURG ROTHAUS ARENA
25/11/09 STUTTGART SCHLEYERHALLE
26/11/09 ERFURT MESSEHALLE
28/11/09 DUSSELDORF ISS DOME
30/11/09 OBERHUASEN KOPI ARENA
02/12/09 ZURICH HALLENSTADION
03/12/09 ZURICH HALLENSTADION
05/12/09 LUXEMBOURG ROCKHAL
06/12/09 ROTTERDAM THE AHOY
08/12/09 LONDON THE O2 ARENA
10/12/09 LONDON THE O2 ARENA
12/12/09 BREMEN AWD DOME
13/12/09 DORTMUND WESTFALENHALLE
15/12/09 GENEVA ARENA
17/12/09 VIENNA STADHALLE
19/12/09 STUTTGART SCHLEYERHALLE
20/12/09 HANNOVER AWD ARENA

P!nk and Roger, congratulations on a sensational world tour.
Bill, Nick, Richard and all the team, thank you.
Can't wait for the stadium shows in 2010.

Barrie, Jenny, Doris and all at Marshall Arts

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SING IT LIKE YOU MEAN IT

How Soundtracks Can Resonate Without Being Part Of A Franchise **By Ann Donahue**





Screen gems: 'Glee' (top) and 'Hannah Montana: The Movie'

IN 2009, THE SECRET TO SELLING A soundtrack was simple: Be Hannah Montana, be a vampire, or be Michael Jackson.

The soundtrack to "Hannah Montana: The Movie" (Disney) finishes the year at No. 1 on Billboard's Soundtracks chart, with 1.7 million copies sold in 2009, according to Nielsen SoundScan. The "Twilight" soundtrack from Atlantic finishes second, with 1.2 million, and "Michael Jackson's This Is It" on Epic rounds out the top three with 965,000.

But if the Disney machine/undead/pop icon career paths aren't open to you, it's valuable to look at the soundtracks to Fox's "Glee" and Fox Searchlight's "(500) Days of Summer" for instruction on how to get film and TV music to resonate with paying customers. In both cases, their usage of music was more than a place-filler—it was emotionally resonant to the story—and the projects were written from the ground up with music in mind.

"Glee: The Music—Vol. 1" comes in at No. 8 this year, with 341,000 copies sold. It's notable for two reasons: Unlike most of the titles ahead of it on the year-end tally, it's not based on a preexisting franchise that gives it an automatic boost in awareness at retail. And while "Glee" does extraordinarily well in the demographic of women aged 18-34, according to analysis by Nielsen, it isn't quite a ratings barn-burner. The show averages around 7 million viewers each week, which puts it out of the top 25 of all shows on TV.

The conceit of the program means the soundtrack isn't traditional; "Glee" focuses on a high school glee club, and the songs on the soundtrack are versions of hits sung by the actors on the show.

"I feel like there's something about 'Glee' that connects in a different way," says Adam Anders, the show's music producer. "Our goal with 'Glee' is to not do karaoke and have all these sound like pop hits with jazz hands all over it. 'Glee' has heart, and the songs are used in a way that people just want to go buy it."

And unlike many projects where the songs are placed in a rush as the release date nears, Anders says "Glee" creator Ryan Murphy comes up with a list of songs he'd like to use in each episode at the script stage.

On the film side, Fox Searchlight's "(500) Days of Summer" went through a similar creative process. The movie earned $32 million at the box office, according to BoxOfficeMojo.com, a perfectly respectable number for an independent film. Its soundtrack sold 97,000 copies in 2009, placing it at No. 21 on Billboard's year-end soundtrack chart; the sou
track to "Transformers: R
venge of the Fallen," whi
was 2009's biggest box-off
grosser, sold 198,000 a
ended up at No. 11.

"(500) Days of Summ
screenwriters Scott Ne
stadter and Michael
Weber took the unortho
step of including sugg
tions for songs to use in t
movie in the script befo
they had a deal for the film to be made. Tha
generally considered an industry no-no sin
it creates something of an obligation to
those songs cleared before the movie is
into production.

But for Neustadter and Weber, the songs th
picked stuck, including the Smiths' "Plea
Please, Please Let Me Get What I Want," wh
has a crucial role in the storyline.

Finally, there's another trend from the 20
soundtrack chart: Make your own movie or
show. The deluxe version of Fabolous' "Los
Way" includes a bonus DVD with a 30-min
movie starring the rapper; it earns a No. 9 s
on the year-end soundtrack chart with 278,0
copies sold.

Adult Swim's animated series "Metalocalyp
—about the fictional metal band Dethklok t
nevertheless gets all the credit for the music in
show—sold 110,000 copies of its soundtrack, "
thAlbum II," to land at No. 20. The show was
ated by Brendon Small and Tommy Blacha; Sm
writes and sings the music for the show.

TOP FIVE FILM/TV STORIES OF '09

1 "Hannah Montana" and "Twilight" franchises continue to dominate soundtrack sales. **2** "Glee" shows unprecedented cooperation between a TV network and a record label. **3** "Michael Jackson's This Is It" earns $72 million at domestic box office, becoming top-grossing concert film of all time. **4** "American Idol" remains most-watched TV show, averaging 25 million per week. **5** The 2009 Grammy Awards' viewership totals 19.1 million, up 10% from previous year.

METER MADE

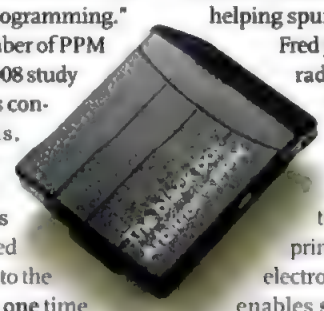
Arbitron's New Ratings Service Shakes Up The Airwaves **By Paul Heine**

A GIZMO NO BIGGER THAN A cell phone changed what consumers heard on the airwaves this year.

Arbitron's Portable People Meter ratings service—based on a device that detects inaudible codes embedded in radio broadcasts—expanded to another 19 U.S. markets in 2009. Now programmers in 33 of the top 50 markets have access to faster, more accurate data about how their audiences use radio. Arbitron plans to sign on 16 more markets next year.

The PPM is significantly affecting music programming—which, in turn, is yielding mixed results for labels and artists. Arbitron's old pencil-and-paper diary system tallied only those stations that listeners remembered to write down. But since the PPM detects even so-called "drive-by listening," mass-appeal formats where large numbers of listeners tune in for brief periods of time—such as mainstream top 40, adult top 40 and classic rock—are now accumulating higher ratings. On the flip side, formats that rely on small but dedicated audiences that stay tuned in longer are watching their ratings slip.

"The most generic, cume-friendly stations are rising, while the stations based on loyal fans are falling," veteran triple A programmer-turned-consultant Chris Mays says. "This is bad news for interesting, diverse radio programming."



Even before the number of PPM markets expanded, a 2008 study of eight major markets conducted by Annapolis, Md.-based research firm Research Director identified the formats most negatively affected by the initial transition to the meter. Smooth jazz, at one time a vibrant upper-demo format, lost 24.6% of its audience, while adult R&B declined by 17.2%, mainstream R&B/hip-hop 14.4%, classical 10.7% and Spanish 10.3%. Mainstream top 40, by contrast, saw a 5.3% gain, spurring broadcast chains to flip stations with low ratings to the format.

Already on a ratings hot streak, top 40 picked up new outlets in five metered markets this year: New York, Los Angeles, Dallas, Detroit and Baltimore. And four of those launches were in markets that already had top 40 stations. Labels say the new top 40s are helping them expose artists, accelerating the pace that songs cross over from mainstream R&B/hip-hop and rhythmic outlets, and helping spur sales.

Fred Jacobs, president of rock radio consultancy Jacobs Media, says the PPM initially spurs greater experimentation as programmers try to determine "what ends up printing in PPM." But since electronic measurement also enables stations to better spot which songs trigger tune-outs, some programmers claim the system has precisely the opposite effect—in fact, they say, it makes them more reluctant to program new music from unproven acts.

"Everybody is a lot more cautious," says Patrick Davis, PD at Clear Channel mainstream top 40 KHKS (Kiss) and adult top 40 KDMX (Mix) in Dallas. "The penalty for playing the wrong new music is immediate and powerful. When [listeners] switch over to your competition or even a flanker station, you have to wait for that radio station to make a mistake to get them back."

As a result, Davis says, songs are taking longer to develop—especially ones by newer acts. And sound-alikes have a better shot at airplay than acts with a distinctive style. "If something sounds like Lady Gaga and Lady G
has worked for you," Davis says, "
risk factor is lower."

Contentious debates persist o
whether the new ratings system
dercounts minorities and whet
some listeners had tended to overs
listening in the diary by "voting
their favorite stations.

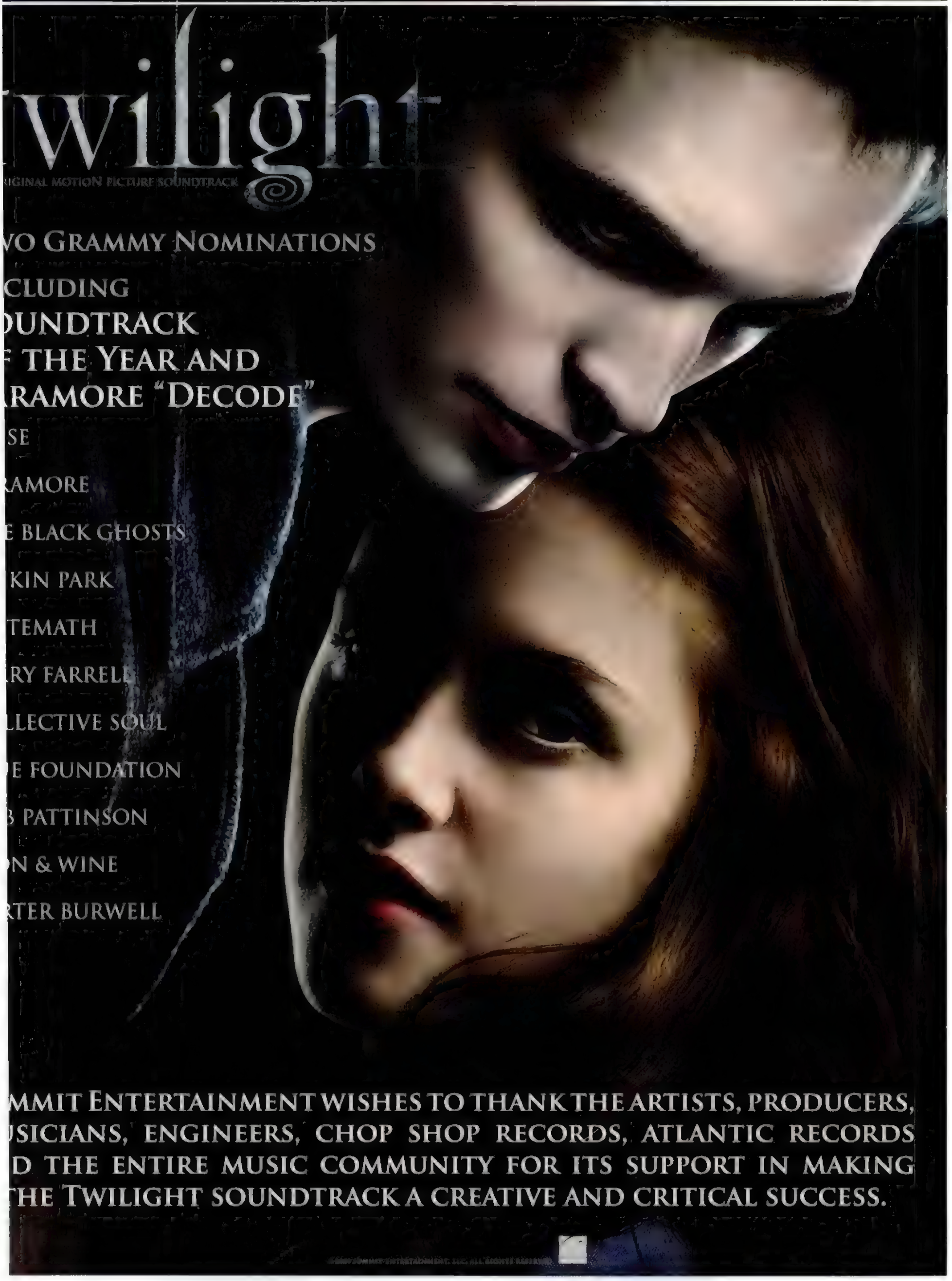
In Pittsburgh, mainstream R&B/
hop WAMO had scored a sixth-pl
5.2% share of listeners aged 12-plu
the market's final diary survey. Bu
September, the first month of comm
cialized PPM ratings, the station m
aged only half that share—2.6%—
plummeted to 16th place. WAMO
since been sold to a Christian bro
caster, leaving Pittsburgh withou
African American-targeted radio
let. Meanwhile, the Baltimore sta
most negatively affected by the meth
ology change was Radio One's m
stream R&B/hip-hop WERQ, wh
gave up its first-place spring finis
land in fifth in September.

Still, not all urban and Hispanic
lets have taken a hit. In Miami, n
such stations either climbed in the
ings or stayed steady after conver
to the new system in June. In Den
the two top Spanish stations impro
their positions in the city's first P
ratings in September. Clearly, any l
range effects of switching to the s
ice will depend on the demograp
of individual radio markets.

TOP FIVE RADIO STORIES OF '09

1 U.S. radio ad revenue plunges 21% in first nine months of 2009, according to the Radio Advertising Bureau. **2** Arbitron expands Portable People Meter rating service to 19 more U.S. markets. **3** Judiciary committees of the House and Senate pass Performance Rights Act. **4** David Rehr abruptly resigns as president/CEO of the National Assn. of Broadcasters, replaced by former U.S. Sen. Gordon Smith. **5** Apple adds FM tuner to iPod Nano.

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wilight
IGINAL MOTION PICTURE SOUNDTRACK
VO GRAMMY NOMINATIONS
CLUDING
OUNDTRACK
F THE YEAR AND
RAMORE "DECODE"
SE
RAMORE
E BLACK GHOSTS
KIN PARK
TEMATH
RY FARRELL
LLECTIVE SOUL
E FOUNDATION
B PATTINSON
N & WINE
RTER BURWELL
MMIT ENTERTAINMENT WISHES TO THANK THE ARTISTS, PRODUCERS,
USICIANS, ENGINEERS, CHOP SHOP RECORDS, ATLANTIC RECORDS
D THE ENTIRE MUSIC COMMUNITY FOR ITS SUPPORT IN MAKING
THE TWILIGHT SOUNDTRACK A CREATIVE AND CRITICAL SUCCESS.

INTERSCOPE
RADIO AI
#1 OVERALL LABEL

#1 TOP 40
18.1% Market Share

#1 RHYTHMIC
20.1% Market Share

#1 ALTERNATIVE
13.3% Market Share

#1 TRIPLE A
15% Market Share

7 #1 TOP 40 SONGS
(Most ever by a label)*



Thank You U.S. Rad

*Source: Radio & Records Airplay Charts
Since the inception of monitored airplay
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GEFFEN A&M
PLAY 2009
15% MARKET SHARE

TOP 40 ARTIST OF THE YEAR
LADY GAGA
Four #1's - Most ever by a Debut Top 40 Artist*

#1 TOP 40 SONG OF THE YEAR
THE ALL-AMERICAN REJECTS
"Gives You Hell"
#2 Lady Gaga "Just Dance"
#3 Lady Gaga "Poker Face"
#4 Black Eyed Peas "Boom Boom Pow"

#1 TRIPLE A SONG OF THE YEAR
SNOW PATROL
"Crack The Shutters"

r Another Great Year

INTERSCOPE RECORDS · GEFFEN · A&M RECORDS

OFF THE RAILS

Economy, Immigration Raids Cripple Latin Music Marketplace **By Leila Cobo**

THIS FALL, GEORGE LOPEZ became the first Latin comedian to host his own late-night talk show on an English-language channel. Last summer, the Spanish-peppered "In the Heights," with its merengue/salsa/bachata score, won a Tony Award for best musical. And currently, Shakira, a Colombian, is No. 31 on the Billboard 200 with the album "She Wolf."

And yet, despite the mainstream attention, Latin music, which a mere three years ago stood as a lone example of success amid declining music sales, is now enduring its worst downturn in recent memory. As a result, labels and artists are struggling to adapt to a new marketplace where CD sales are no longer the measure of success, revenue-sharing deals are the norm, and every penny counts.

For the week ending Nov. 22, sales of Latin music albums in the United States stood at 14.7 million units, according to Nielsen SoundScan, a precipitous 35% decline compared with the same period the year before. Even taking into account the expected upcoming surge of holiday sales, it's unlikely that will compensate for the loss, which is markedly higher than the 21% decline of Latin music sales posted for year-end 2008 compared with year-end 2007.

Even more alarming than the numbers is the fact that the sales drop accelerated as the year progressed. For first-quarter 2009, sales were down 31.3% compared with the same time the year before, according to Nielsen SoundScan. By midyear, they were down 33% and by the last week of September, they dipped yet again, by 35%.

In fact, Latin's decline outpaces that of the market as a whole, just as the genre's growth in 2005 and 2006 went against the general market's decline.

The reasons for the drop-off cited by numerous executives mimic the challenges facing the market as a whole, but their effect is magnified in a Latin marketplace that often lives parallel to the mainstream. Many retailers report that sales of all Latin product—including books and other non-music-related merchandise—have suffered. Because so many Latins work in construction and service industries, they may be disproportionately affected by the economic downturn and also by harsher anti-immigration policies.

"Our biggest account is Wal-Mart and when I speak with Wal-Mart they say there aren't as many people coming into the stores," says Johnny Phillips, VP of indie distributor Select-O-Hits.

More than the economy, raids aimed at illegal immigrants have been "fatal" for business, the managing director of one Los Angeles-based Latin retailer says. "Ninety percent of our business came from immigrants. That's gone now."

In addition, retail closures are doubly impactful for a consumer base that still overwhelmingly purchases physical product. "The Hispanic distribution network has broken down completely," says Marti Cuevas, GM of indie Premium Latin. This fall, for example, J&N Distribution, which fed product to dozens of small mom-and-pop stores, shut down, effectively severing a crucial link between consumers and their product.

But "because Hispanic people don't use digital the same way mainstream does," there are still "a lot" of small stores selling Latin music, according to Cuevas. "Many of them don't have computers. We're still dealing with a lot of new immigrants, and yes, they can afford to buy a CD."

Premium, whose roster includes top-selling act Aventura, is addressing the mom-and-pop issue by grabbing the bull by the horns. Beginning in late November, the label began to sell to these small accounts directly, offering the same prices it does mass merchants. Even if the accounts are small, Cuevas says, a sale is still a sale.

Phillips has also seen Select-O-Hits' Latin business grow from 15% of its total business in 2008 to 30% this year—not with big-selling releases, but with what he calls "niche" titles that may sell 10,000-20,000 units. "And if we have five of those, we suddenly have 100,000 copies," he says.

Beyond overcoming the lack of retail outlets, another challenge for Latin labels is revving up a digital marketplace that has consistently refused to come alive.

According to Nielsen SoundScan, for the week ending Nov. 22, sales of Latin digital albums stood at 615,000 units, a negligible rise over the 554,000 reported this time last year. Although that number represents 4.1% of total Latin albums sold—an increase over the 2.5% digital album sales represented in 2008—it's still a far cry from the 15% that digital album sales represent in the overall album market. And of course, it nowhere near offsets the decline in physical sales.

Still, Fonovisa/Disa president Gustavo Lopez says, "We are really focusing on the online marketing arena. We've been very aggressive about getting artists online, getting their sites up and building and guiding what they're doing."

Although it's hard to quantify the effectiveness of these efforts, digital sales, including mobile, now account for 20% of Disa and Fonovisa's net billing, up from just 5% last year, and Lopez estimates that percentage will grow to 30% in 2010.

And while music sales decline, th have been signs of stability and e growth, particularly in those ca where the focus has shifted fr merely moving CDs to a more ho tic approach that ranges from 360 d to revenue sharing. These approac encourage labels to not only inv but to also go out on a limb in sea of opportunities.

"Being an indie, and one with people working in the office, allow to switch lanes when needed with too much trouble," says Tomas Cc man, president/CEO of Nacio Records, which has grown its busir every year since its inception in 2("Whereas we love to go for sales, try to take an overall approach to g erating revenues."

WE CAN WORK IT OUT

In a dire year for the Latin music business, several success stories bucked the trend with a combination of ingenuity, marketing and simply good music. The following are five case studies and strategies that yielded sales or revenue.

AVENTURA



The top-selling Latin album of the year is Aventura's "The Last" (Premium Latin) at 211,000 copies, according to Nielsen SoundScan. Building on the group's already massive following, Premium invested heavily in a three-week TV spot campaign on the Univision network and nine in-stores throughout the country. Those were accompanied by heavy promotion including radio buys in each city and were a resounding success, with 2,000 units sold at the in-store in the Bronx, Aventura's home turf. Beyond the record sales, Premium has a percentage of Aventura's ancillary revenue and all the group's songs are signed to Premium's publishing company, a key factor in recouping its marketing investment.

TITO 'EL BAMBINO'



Formerly signed to EMI Latin, the artist went with indie Venemusic for his album "El Patrón" and broke ground with the single "El Amor." The track became a hit at multiple formats thanks to remixes with Jenni Rivera (for regional Mexican) and India (for tropical), in addition to a pop version. But the real success, Venemusic managing director Jorge Pino says, was in establishing a close A&R and marketing partnership between the label—which has invested steadily in "El Patrón" since its April release—and the artist, who has also invested. "El Patrón" has now been released throughout Latin America, and a Tito single will be featured on an upcoming Venevision soap opera.

THE PUERTO RICO CONNECTION



When Ednita Nazario debuted at No. 1 with her album "Soy" in November, more than 90% of her sales came from Puerto Rico. Small, manageable and enthralled with music, Puerto Rico is still a place to break artists and to focus marketing dollars for maximum success. Such was the strat egy taken by indie Top Spot with Luis Enrique's come back album, "Ciclos," before breaking it nationally. "Ou ground zero was Puerto Rico. That's where we wer going to put our money," says Jeff Young, president/CE of Venetian Marketing Group, who worked "Ciclos."

PRICING, LEVERAGE AND CROSS-MARKETING

Fonovisa celebrated its 25th anniversary and used th occasion to smartly market and position catalog and ke front-line releases with aggressive pricing and a focu on retail space. "We focused on hit product [for th anniversary] and it was a great strategy because w locked up space with retailers and used our TV cam paigns," president Gustavo Lopez says. "And we ma imized the Fonovisa brand. Everything was tied t gether." As a result, veterans like Los Tigres del Nor and such newcomers as Larry Hernández got spac positioning and, more importantly, a sales boost.

STAND BY YOUR ACT



Luis Fonsi's "Palabras del Silencio" ended the year as the third-top-selling Latin album despite having been released 18 months ago. Fonsi debuted with a bang in August 2008 and Universal Music Latino has stood by him since, working three hit singles in different formats to radio, supporting his fi extensive U.S. tour and releasing a deluxe edition of "Pa abras" last summer that repositioned an artist who a ready had multiple award nominations, TV performanc and a strong online following. "Our objective was alwa to present Luis Fonsi as the most important songwriter a new generation of acts," Universal Music Latino preside Walter Kolm says.



Rock 'My Party': The cast of 'Chuck'; inset: PLASTILINA MOSH



SYNCHS CROSSOVER

atin Publishers Broaden Horizons With ainstream Placements **By Leila Cobo**

THE LATIN WORLD, MUSIC lishers have long concentrated on nish-language media for synchs. at a time when any form of rev- e is crucial, they're increasingly ng the better-paying mainstream ket for opportunities.

he trick is getting niche repertoire ced in an extremely crowded mar- lace. "It's incredibly competitive," Karima Torres, who, as creative ctor of film and TV for peermusic, ne of few Latin publishing execu- s whose main focus is finding ements for Latin repertoire in the nstream market.

orres says placements have grown nentially since she started her job years ago (recent ones include tilina Mosh on NBC's "Chuck" Juanes on Fox's "Glee"), but not out a focused "marketing strat- to get on music supervisors' radar. hile peer's back catalog, which in- es many mambo and bolero stan- s, is in constant demand, getting material onto prime-time TV or a film is far more challenging.

he musical tastes that the film and ommunity have here are not al- in synch with what is popular in r Latin markets across the U.S. Latin America," says Tomas Cook- president/CEO of indie Nacional rds, which has found synch op- unities—from videogames to prime-time TV shows—for its mostly Latin alternative music roster. In the past year, Nacional's music has been heard in programs like "Ugly Betty" and "Entourage." The trick, he says, is making sure that the film and TV communities are aware of Latin repertoire through aggressive servicing.

Cookman has a competitive advantage in that his label's artists are also signed to his publishing company, Canciones Nacional, which lets him be agile in granting and pricing licenses.

"We are not afraid to say 'yes' to a low-fee usage, as in many cases it has come back to pay high dividends through future synchs, key promotional usages that generated massive promotion and other win-win situations," Cookman says.

Recently, he was approached by ESPN Deportes for the use of some tracks in a soccer-related promotion tied into the 2010 World Cup. Cookman proposed providing all the music on the program through a blanket license and making it an ESPN Deportes/Nacional Records music project. Now, he says, "there is revenue being generated, there is a promotional value as every track and artist gets on-screen credit during soccer's crazy time, and ESPN has a program full of kick-ass songs. We are always open to turn things like this around quickly."

Finding creative uses for the music, both in English and Spanish, is every publisher's dream. In 2008, Sony/ATV Music Publishing Latin America partnered with Sony Pictures for several advertising campaigns and a concert series for lifestyle brand Paco Rabanne.

"We licensed the use of our songs for the commercials and we took care of all aspects of the concert tour," says Jorge Mejia, VP of Sony/ATV Music Publishing Latin America and U.S. Latin, which is Billboard's No. 1 Hot Latin Songs Publishing Corporation for 2009. Mejia, who is restructuring his synch department, has seen that part of the business grow between 300% and 400% in the past five years. "That's the kind of business we're going after next year."

But during an economic crunch time, publishers also have to be creative in walking that fine line between pricing and promotion.

"You have to establish a win-win partnership," says Olga Cardona, director of administration and marketing for Universal Music Latin America. So if in the past an advertiser was willing to pay six figures for a big campaign, Cardona will work with available budgets for, say, regional campaigns.

The fact is, Cardona says, "album sales will go up or down, but the synch business will always leave dividends, whether with new releases or with back catalog." ....

TOP FIVE LATIN STORIES OF '09 **1** U.S. Latin album sales plummet 35%. **2** Opposition by minority radio to Arbitron's Portable People Meter sparks an FCC inquiry and Univision Radio's refusal to encode its signal for the PPM in three markets. **3** Apple launches iTunes in Mexico. **4** Juanes performs Paz Sin Fronteras concert in Cuba. **5** Swine flu causes concert cancellations in Latin America.

WHAT'S IN A NAME?

Superstars Not Essential For Effective Latin Sponsorship Deals

When it comes to putting faces to a (brand) name, the biggest Latin acts have historically had first dibs on sponsorships and endorsements. After all, conventional wisdom would dictate that a sponsor would want to support an act with the widest possible audience.

But in a year of tighter marketing budgets, and as marketers seek to creatively target niches of Latin consumers, up-and-coming acts have benefited from everything from tour support to image campaigns that draw likeness and appearance fees as well as exposure.

Examples in 2009 included Western Union's support of Colombian singer/songwriter Fonseca's U.S. tour; Tommy Torres as one of the faces of Banana Republic's spring and summer campaigns; and Fanny Lu's spokeswoman duties for Caress. Other recent deals have landed Luis Fonsi's face on millions of Pepsi bottles in Puerto Rico (last year) and Tito "El Bambino" promoting Colgate in a two-year campaign that wrapped in April.

"There is a little bit of an opportunity for smaller acts because a company can say, 'They hit my demographic. They are not going to cost me that much money. I'll get full return on investment, and it works,' " says Eventus Marketing's Pedro Bonilla, who put together Fonseca's Western Union sponsorship while he was an agent at William Morris.

Crucial to sealing the deal were the timing and markets of Fonseca's tour, which coincided with a key period for money transfers to Latin America: Mother's Day. The sponsorship was a cash deal that also involved a bus with a wraparound ad, as well as backstage passes and meet-and-greets with Fonseca for fans, manager Felipe Jaramillo says. The tour's other presenting sponsor was Colombia Es Pasión, a government campaign to promote trade for the country and improve its global image. "They were able to invite a lot of their key clients in the U.S. for Colombian exports to Fonseca's concerts and have a bit of Colombia in their city," Jaramillo says.

Alex Lopez Negrete, president/CEO of marketing agency Lopez Negrete Communications, says cost isn't the main factor in some brands' decisions to partner with acts that don't have a huge audience. For Dr Pepper's "Vida a la 23" campaign, the soda brand wanted to target bilingual, bicultural Latinos aged 13-24 with eclectic musical tastes. He worked with producer Andres Levin and alternative artist Cucu Diamantes on an original Spanglish song for the campaign, "LA LA LA Life," that was used in TV and radio spots. A dedicated Web site also offered remixes and ringtones, and Dr Pepper shot a music video from which the commercial was cut.

"TV used to dominate," Lopez Negrete says. "Now you have digital involved very much front and center. What I see brands being interested in is, 'How can I sew this together better and have music play a more central role in all the channels?' " With developing artists, "you can cut multiplatform deals with them a lot easier," he adds.

Partnering with an artist who has yet to attain superstar status also lets the brand get its own image across without being overshadowed by the artist's. In the case of Torres' ads and in-store images at Banana Republic, "the consumer doesn't come in with a preconceived notion of who Tommy Torres is," says Jeff Daniel, president/CEO of Rock River Music, which commissioned and aggregated original songs from the artists used in the campaign. But "they can say, 'Banana Republic is authentic.' " Including an emerging Latin artist also allowed the clothing retailer to cover its bases in a broad range of genres, with a theme of musical discovery.

So when major acts hit the road again in 2010, will sponsors still support newer faces? "It is going to take a little while for companies to pay top dollar for the Manás of the world and the Juaneses," Bonilla says. "My hope is that big companies will see that there is a significant value in developing acts if they hit the correct demographics and the right targets." —*Ayala Ben-Yehuda*



Get on the bus: Fonseca's sponsored ride

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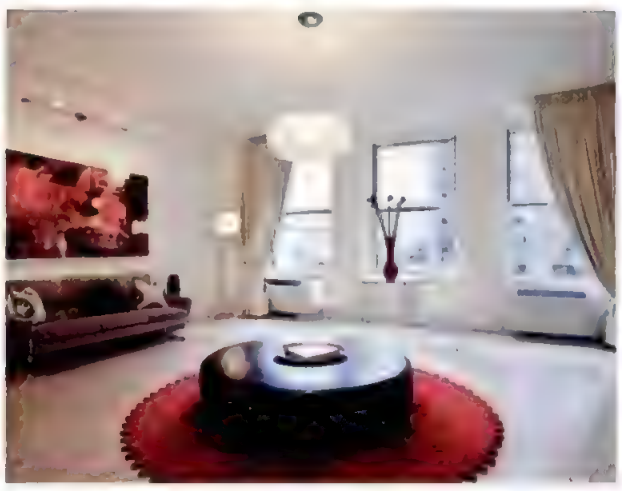
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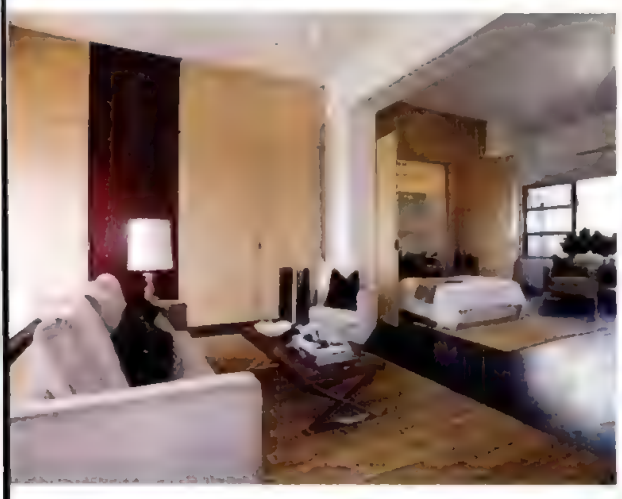
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KOREA OPPORTUNITIES

Has 'Three Strikes' Law Boosted Music Biz?

By Soo-Mee Park and Mark Sutherland

AS A SYMBOL OF THE CHANGING digital landscape in South Korea, one recent development spoke volumes.

In May, the country was finally removed from the Office of the U.S. Trade Representative's piracy watch list for the first time in 20 years. That followed the National Assembly's April approval of the world's first "three strikes"-type law aimed at curbing online copyright infringement. The amendment to Korea's existing Copyright Act took effect July 23.

That this former pirate's paradise should beat the likes of France, the United Kingdom and New Zealand to the anti-piracy punch seems remarkable enough. But interested overseas observers also claim the legislation is already making an impact.

"Over the last few years, the Korean market looked like a basket case," IFPI president/CEO John Kennedy says. "There was a danger of the music market completely disappearing. Physical sales were evaporating and the digital market was as close to 100% piracy as you can get."

But IFPI figures show digital revenue rose to 49 million won ($42.5 million) in the first half of 2009, up 32% over the same period the year before, while physical sales rose 5% to 40.8 million won ($35.4 million). The IFPI credits this growth to the educational effect of publicity surrounding the imminent new law and says preliminary figures show it has accelerated since the introduction of the three strikes policy, with digital revenue up 53% for the year through Sept. 30.

Local executives are less convinced the three strikes law is directly responsible, instead crediting earlier government anti-piracy measures. Indeed, the IFPI's own figures show the revival actually started in 2008, when recorded-music sales totaled $140.6 million, up 16% over 2007. But research from the government's Ministry of Culture, Sports and Tourism (MCST)—whose copyright enforcement division is responsible for enforcing the new law—shows the changing attitude toward piracy.

A September survey found 45% of those who admitted previously using illegal sites had reduced their visits to such sites since the introduction of the new law, while 21% said they had since tried legal sites.

On the face of it, the Korean system seems similar to those proposed in other countries. Rights holders who discover infringing material send a notice to the MCST, which checks the claim and passes it to the offender's Internet service provider (ISP), which notifies the offender.

Official figures haven't been released, but IFPI Asia regional director May-Seey Leong says she understands that around 500 first warnings have been sent since July 23, all recipients of which have complied with the order to remove infringing material.

"We have not issued any warnings yet," says Sandy Monteiro, senior VP of the Assn. of Southeast Asian Nations for Universal Music Group International. "The implementation of the three strikes policy was basically a psychological closing of the net on die-hard subscribers to illegal services."

While the law proved controversial when first proposed, post-introduction it seems to have avoided the widespread opposition from the public and ISPs that similar legislation has received elsewhere. Many credit this to a perceived emphasis on targeting offending sites rather than individual users.

Individuals can face measures including restriction of Internet access if they ignore the first two warnings, while offending sites—whether open peer-to-peer (P2P) file-sharing sites or the growing Korean phenomenon of invite-only "cyber lockers"—can be summarily shut down on the third warning.

"We are putting more emphasis on this law as an opportunity to encourage more [download] services to legalize and educate the public about intellectual property," says Kim Kyung-Nam, an officer at the MCST's copyright enforcement division.

That policy seems to be succeeding, with many formerly illegal sites converted to legit operations. Soribada, once Korea's most notorious P2P file-sharing network, now operates as a legal subscription service, with users paying 7,000 won ($6) per month for unlimited downloads. October, the MCST officially desi nated Soribada a "clean site," fr from copyright infringement.

"The stricter enforcement of r sponsibilities on operators of Web sit has forced them to either convert the businesses to legal services or sh down," says Monteiro, who says t number of services going legit "h forced a large portion of their users follow suit."

Other government anti-pira measures include the MCST's intr duction of the Illegal Copyrights O struction Program monitoring syste in March, when all download sit were also required to install filteri devices to trace unlicensed files.

No Korean ISPs would comme but one executive at a download s who asked to remain anonymous sa the various initiatives have "create very rigid environment on the Int net" that could confuse the public.

"It's like building a roof on top o roof," he adds of the three strikes la "It was redundant."

Surprisingly, none of the executiv lobbying for similar schemes in Fran and New Zealand that Billboard spo to had been monitoring the Korean s uation, but Geoff Taylor, chief exec tive of U.K. labels group BPI, says it h important lessons for other market

"Graduated-response measures their own are not the answer," he sa "But with education and a graduat response, you will steer people towa legal services and accelerate the grow of the digital market."

And Kennedy says sustained s cess in Korea can't fail to influen other territories. "This is an area wh nobody wanted to go it alone," he sa "If [governments] can see it's sor thing that's been embraced in diff ent places, it makes it easier for th to convince consumers that this is right thing to do."

Additional reporting by Tom Fergus in London.

TOP FIVE GLOBAL STORIES OF '09

1 Swedish court sentences Pirate Bay co-founders to one-year jail terms after finding them guilty of copyright infringement. **2** French Constitutional Council validates revised version of "three strikes"-style anti-piracy law. **3** Japan overtakes the United States as the world's biggest music market, according to the IFPI. **4** U.K. Competition Commission makes provisional ruling that the proposed Live Nation-Ticketmaster merger will hinder competition in the ticketing market. **5** HMV partners with venue operator MAMA Group to operate 11 U.K. venues.

WORKS IN PROGRESS

A Status Report On Other 'Three Strikes' Legislative Efforts

UNITED KINGDOM
The Digital Economy Bill published Nov. 20 would, if adopted, oblige Internet service providers (ISP) to send warning letters to subscribers suspected of online piracy. It also contains provision for tougher measures, including temporary account suspension. Although May's general election could stall the bill's progress, "we hope it will be in force in the second half of 2010," says Geoff Taylor, chief executive of U.K. labels group BPI.

FRANCE
The "three strikes" Creation and Internet Bill gained parliamentary approval in September but hasn't yet been implemented. While the independent commission that will oversee the scheme isn't operational, insiders expect warning letters to be issued in early 2010.

NEW ZEALAND
A revised version of the Copyright Act's controversial Section 92A—introducing graduated-response measures—is awaiting Parliamentary introduction but could become law by mid-2010.

TAIWAN
Taiwan's new copyright law, passed Nov. 17, specified takedown procedures for unauthorized files, but not the promised graduated-response measures. The government wants any In ternet service withdrawa to be based on ISP/right holder consensus. Both par ties have agreed to observe the takedown system' progress for six month before further talks.

Reporting by John Fergu son in Auckland, New Zea land; Tom Ferguson in Lon don; Aymeric Pichevin i Paris; and Thibault Wort in Taipei, Taiwan.

ILLUSTRATION BY WESLEY BEDROSIAN

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JACKSON REACTION

ow The O2 Coped With Losing Michael's 50 Gigs

Y MARK SUTHERLAND



Got to be there: Jackson fans created a shrine to the dead singer outside the O2 on July 13, the scheduled first night of his run at the venue.

NDON—Visitors to the O2 are left ittle doubt as to its achievements. The O2 Arena's recent Billboard ring Award for top arena is proudly played in the lobby of venue opera- AEG Europe's offices, while cubi- walls sport mementoes from the ny memorable nights there since it ned June 24, 2007. There's a photo on Jovi onstage on opening night. ere's a plaque commemorating nce's 21-night stint in 2007.

ut something is missing. By now, memorabilia should have been ed by something to mark Michael kson's record-breaking run of 50 ws. By rights, he should be 27 gigs the residency half-done, but his eback complete.

he glory of what could have been perished alongside Jackson on June 25. It also made for the toughest period in the O2's hitherto charmed life—and ruined vacation plans for thousands of fans around the world, including AEG Europe senior executive director/general counsel Sarah McGuigan, on holiday in Ibiza when the news broke.

"I thought my husband was joking when he told me," she says. "It was an absolute tragedy on a human level."

It had fairly serious consequences on a business level too. McGuigan declines to estimate the venue's lost revenue but, even for a building as heavily booked as the O2 (it put on 179 shows this year, not including the Jackson cancellations), 50 extra "dark" nights could have proved a body blow. Especially with bars, restaurants and nightclubs in the O2 complex relying on the arena's foot traffic for income.

McGuigan flew back the next day and, while the Los Angeles office dealt with the fallout surrounding Jackson's death, joined president/CEO David Campbell and senior executive director/finance director Alex Hill in forming a contingency plan. "We very quickly became realistic," she says. "People can't just drop in and play a building on this scale."

Instead, AEG took steps to diversify its business. With many fans making pilgrimages to the site, it staged "Michael Jackson: The Official Exhibition" and promoted other attractions, from its 2,350-capacity Indigo2 venue to roller discos.

The arena itself looked beyond music: Of the 14 dates rebooked so far, half feature non-music events, ranging from comedy (Michael McIntyre) to sports (England netball, supercross motorcycle racing) and other entertainment ("Walking With Dinosaurs," "Ben Hur Live").

McGuigan says this diversification will continue, although music remains the venue's No. 1 priority. Sure, one needn't worry about an animatronic Triceratops dying just before a run of shows, but O2 officials remain committed to residencies by flesh-and-blood musicians. This year, the not-notoriously-reliable Britney Spears did eight shows, while Bon Jovi's June 2010 run is currently at 10 and rising.

Describing the Jackson experience as "absolutely unique," McGuigan says the O2 wouldn't pass on booking an artist with health or other issues for a lengthy stint, as long as "we had confidence in them the way we did with Jackson."

"If we had concerns, we wouldn't do the deal," she says. "But Jon Bon Jovi looks pretty healthy to me."

The health of the wider U.K. live scene seems more open to debate. Some touring execs privately grumble about money being drained from smaller venues by the boom in arena/stadium gigs, but others maintain the levels of the live business operate in relative isolation.

"People who got refunds for Michael Jackson tickets didn't think, 'Great, £75 [$125] to spend on other gigs,' " says Matt Woolliscroft, a promoter with Manchester, England-based SJM. "They probably [spent it on] a meal or put it towards the holiday."

Meanwhile, back at the O2, the staff is plotting a way to top the Jackson residency that never was. "Can anything surpass that?" McGuigan ponders. "I doubt it. But there are other acts out there that could put on a huge number of nights in this building. We just hope we can get them here."

And you can bet AEG is saving some wall space, just in case. ••••

Additional reporting by Richard Smirke in Manchester, England.



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ARABIAN HEIGHTS

The UAE Emerges As A Music Power

By Andre Paine and Lizette Van Hecke

COLDPLAY'S VIVA LA VIDA TOUR traversed the globe during 2009. But one of its most memorable dates was an unlikely one: The band's rain-soaked, first-ever show in Abu Dhabi, which—alongside fellow United Arab Emirate (UAE) Dubai—has rapidly established itself as a live market for world-class acts.

"We've had many great crowds on this tour, and even on a dry and regular day, this lot would be amongst the top ones," Coldplay said on its official blog.

March's 15,000-sellout outdoor show in the UAE capital was staged by Live Nation and local promoter Flash. Flash managing director John Lickrish says it illustrated that "not only can we bring the artists in, there's also a really strong fan base."

In the past two years, Abu Dhabi has hosted shows by George Michael, Bon Jovi, Shakira, Andrea Bocelli, Christina Aguilera, Beyoncé and Aerosmith. Rihanna performs there New Year's Eve.

While the IFPI doesn't track UAE market data, executives report growing live and publishing businesses—although the long-term effects of Dubai's well-publicized current economic problems remain hard to predict.



Dubai, the UAE's most populous emirate, is the Middle East's live business hub. AEG Live launched there in February 2008, when Live Nation took a 65% stake in Dubai-based Mirage Promotions.

"Legal infrastructures and purposeful venues need to improve, but the UAE can only get better as a [touring] destination," AEG Live Middle East managing director Thomas Ovesen says.

The UAE has a reputation for big live paydays, but Lickrish says that "some of the figures thrown at me [by artists] can be a bit crazy; we just can't do it."

Those fees reflect a location that can take several days out of a schedule, but Flash is working with promoters to create a "viable touring circuit" linked with South Africa, Australia or Asia.

Dubai-based promoter Alan Davis says the live business has "grown massively" in five years—assisted by government initiatives, often including tax-free status—despite local idiosyncrasies including a large walk-up audience, a lack of suitable local support acts and cultural differences that require sensitivity.

Davis, who produced Robbie Williams' 23,000-capacity 2006 show at Dubai's Nad Al Sheba racecourse, says he'll shortly launch a new promotion company with undisclosed international partners.

While the live sector has been largely unaffected by the global financial crisis, Huss "Spek" Yoosuf, managing director of UAE-ba publisher Fairwood Arabia, says that an ad tising downturn in the first half of 2009 hit synch business.

Still, Yoosuf says he's encouraged by the itive mood at Dubai's first music confere Dubai SoundCity. The event, held Nov. 5-7, attended by 130 industry professionals; sp ers included veteran Australian promoter Mic Chugg and Radiohead manager Brian Mess

The UAE is also emerging as a legitin recorded-music market. Sony Music set up gional headquarters in Dubai in May, while Arabia (Warner Music's licensee) has bee Dubai for 15 years, and Universal license local label Music Master.

EMI has enjoyed local success with Leban Canadian artist Karl Wolf. Adrian Cheesley, president of the rest of world (Asia Pacific, S America, the Middle East and Africa), puts sales of Wolf's 2007 album, "Bite the let," at 10,000 copies—a m amount for the territory. He Coldplay, Williams, Norah J and Michael Bublé as other with strong UAE sales.

"It's the main market in t gion for physical sales," Chee says, adding that sales have " up" largely thanks to the six-store gin Megastores Middle East chain.

Megastores president Nisreen Shocair the stores sold 1 million CDs in 2008, with r toire traditionally "skewed more [toward] i national," although local acts' sales are climbing. "The Arabic consumer," she say beginning to love its own culture."

V Star plans a digital service "very soon," adds. It would join Nokia Music Store, G Arabia and telco Etisalat's download servic

While copyright law is in place, the doesn't have any collecting societies, s thing EMI and the IFPI are lobbying the ernment to rectify. "If [performance r income started being generated—particu in Dubai—it would be strong," Cheesley noting the UAE's many top 40 radio stati

As for publishers, Yoosuf says, "our ho to have a licensing structure in the form of a society—sooner or later."

And Davis expresses optimism about the ket's future. "The biggest promoters in the are here now," he says. "That's proof that th a market here—and I can see it getting b and bigger."

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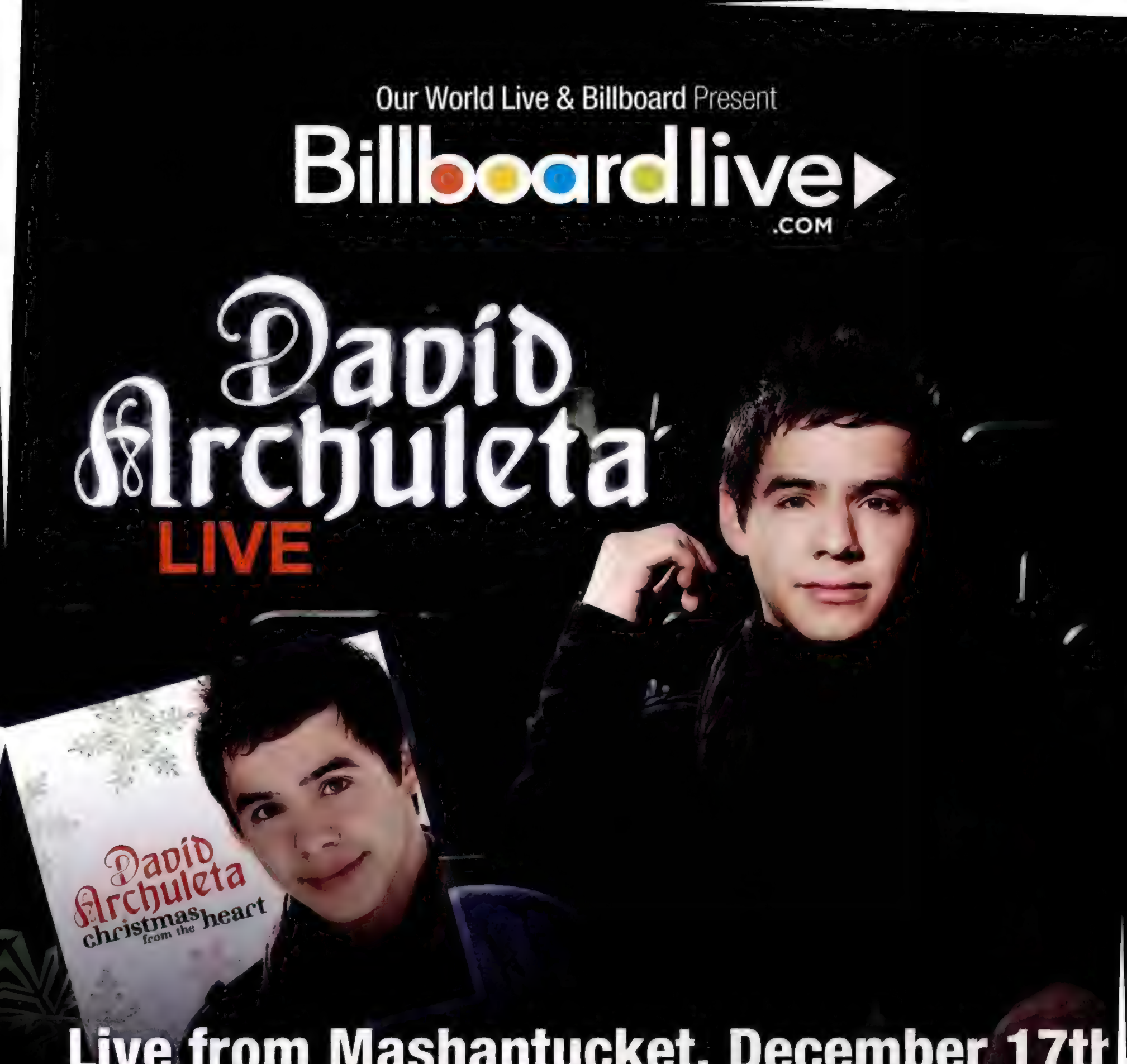


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an amazing tour
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Soldiers of fortune: U2 performs Sept. 12 at Chicago's Soldier Field.

THE GREAT ESCAPE

Global Live Business Sets Records In Tough Economy

By Ray Waddell

IN PERHAPS THE MOST challenging environment the live entertainment industry has ever faced, the global concert business managed to put up record numbers in 2009, a remarkable testament to the resiliency of the business and the enduring popularity of live music.

Global data reported to Billboard Boxscore from Dec. 6, 2008, through Nov. 21, 2009, shows an industry that is up significantly at its best and flat at worst. And, at a time when economies are in turmoil, flat is the new up.

It was a year in which U2 and Madonna dominated Billboard's year-end tally of Top 25 Tours (see page 122), with Bruce Springsteen & the E Street Band, AC/DC and Pink rounding out the top five. Elsewhere, Kenny Chesney staged the top country tour of the year, Tina Turner was the top-grossing R&B/hip-hop artist on the road, and Vincente Fernandez was the leading live Latin act, according to the year-end Boxscore recaps.

Looking at the overall strength of the live business, Creative Artists Agency managing director Rob Light suggests several aspects that helped. He cites entertainment's role in culture when times are hard, the development of new touring talent, prudent packaging, strategic routing and the growth of festivals as key factors in the year. "When you string all that together, it was an OK year. It was surprisingly healthy in light of the worldwide economy," he says.

The financial endurance of live entertainment indeed seems to give credence to the old mantra that entertainment is recession-proof. William Morris Endeavor Entertainment (WMEE) contemporary music head Marc Geiger says several "macro" forces influenced the year, among them the role of "escapist" entertainment in difficult times.

More specifically, the industry has become better at managing and pricing inventory, Geiger believes.

"It's about getting the price to the market, which is really what has held the concert industry back to a certain extent," he says. "It was somewhat greed-based, because nobody wanted to drop that back price. They said they were losing money as opposed to getting extra people in there. There is a market for the high end and there's a market for the back end. So if you start to tune to the market, you should be able to fill up the airplane better."

The shift of the music business economy from a recorded-music base to a live-music base also continues.

"It's pretty clear that the dollars [consumers] used to spend on recor music have shifted to live music," Bill Zysblat, partner in music busi management firm/tour producer F Productions. "What is remarkab that, considering the general econ ics of the world this past year, espec the ever-climbing unemploym numbers, that any measure of at dance could grow."

Worldwide, a record $4.4 billio box-office revenue was reported to score, an 11.7% increase over last and the second consecutive yea double-digit growth. Better yet, a tendance of 73 million represer 12.6% increase over 2008, an im tant trend for a sector of the busi that's now considered the most portant for the majority of artists

For North America, the news as positive, but still far from downer many in the media (but Billboard) had forecast. The $2.8 lion in box office is down 2% an 50 million in paid attendance is d 1.7%, but these numbers were ge ated from a 9% decrease in the n ber of shows reported.

continued on >



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TOURING

from >>p50

The decrease in the number of shows can mean many things, but surely among them are a more selective talent-buying posture among promoters, more packaging of artists and more strategic touring—which for many may mean sitting the year out.

"Packaging has gotten much stronger, much smarter over the last couple of years," Light says. "I also think one reason there are fewer shows is that everybody—agents, managers and promoters—is smarter. And in a tough economy, that sort of victory lap where you go around the country or the world a second time didn't happen as much. I think people were smart enough to say, 'Maybe there isn't a second play. Let's skip it.' And that intelligence helps the original grosses, because you're not diluting the market, and probably cuts into why shows are down a little bit and attendance is up."

Such unreported events as casinos, private dates, fairs, festivals, clubs, less-than-successful shows and international dates boost the overall concert business to an estimated $7 billion-$8 billion, and it's possible that those unreported shows reflect where the economy had the biggest impact.

"There are a whole lot of things that aren't reported, so [Boxscore numbers] could be somewhat misleading," WMEE worldwide head of music Peter Grosslight says. "Fair budgets were down, symphony and performing arts budgets were down, the casinos weren't buying there for a while. When the crisis hit in the fall, there were certain types of buyers that were shell-shocked."

Average gross and attendance per show are up, in North America and worldwide.

Even so, for many, a more telling and positive indicator is a show-by-show analysis of the year. Worldwide average gross and attendance per show are up 11.3% and 11.8%, respectively. In North America, average per-show gross and attendance are up 7.6% and 8%, respectively.

Most would agree that the overall objective is to grow the audience, and on a per-show basis, that goal was accomplished in 2009. This marks the first time that attendance has outpaced dollars across the board in more than a decade—basically the

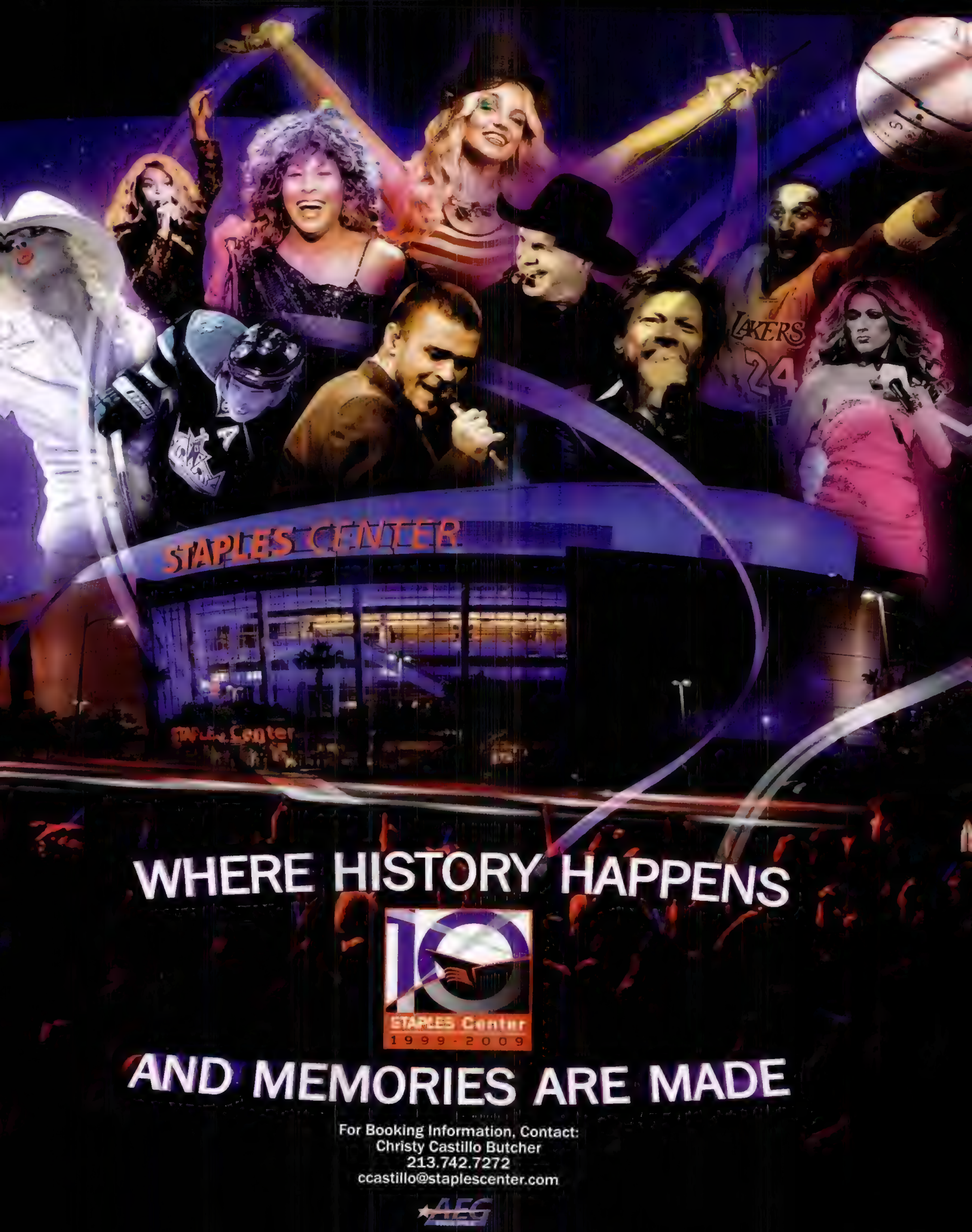
continued on >>p54



Chart-toppers: Among the acts with the top 15 highest-grossing tours of the year are (clockwise from top) PINK, KENNY CHESNEY and TINA TURNER.







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911: BRITNEY SPEARS' Circus tour stopped at the Prudential Center in Newark, N.J., March 13.

from >>p52 post-consolidation era of the touring industry. Typically, gross vs. attendance comparisons have reflected higher ticket prices and lower per-show attendance, but 2009 was a year of pricing promotions, discounts and conservative pricing in general. Gross ticket prices were slightly down this year on average, again surely partly reflective of large-scale discounting.

"The reason more people went to shows is because [the concert industry] is starting to price and market concerts like other products, not just like concerts," Geiger says. "We're dealing with excess, unsold inventory better. We're talking now about filling up the stadium for the baseball game and not ignoring that there are bleacher seats and bleacher pricing, group sales and [promotions] and different programs."

AEG Live CFO Randy Phillips believes there has been a price correction of sorts, largely in reaction to tough-to-move lawn and arena bowl seats. "The spiraling ticket price inflation has definitely outpaced normal cost-of-living increases," he says. "While there is perceived value and a strong market for the best 10% of the house, there has been a serious devaluation of, at least, 30% of our available inventory, especially in the sheds where the number is far greater. My guess is this is one of the reasons attendance seems to be outpacing per-show grosses."

In general, ticket-pricing has become more savvy and flexible, Light believes.

"We're much more aware of ticket pricing and flexing the pricing in houses to being very adaptive," he says. "The homogenized ticketing of the tour for years, where you sort of pick a generic price and that was the price of the tour, that's gone away to where you might charge one price in the majors and less in the secondaries and tertiaries. That, added to how you scale the house in terms of seat level, capacity level, all add up to a b ter year-end result."

But if attendance is up for a chang "that doesn't necessarily portend trend," says Phillips, who points o that the concert business is still at t mercy of which acts are touring ir given year.

"The concert business is cyclic not a hockey stick, which is why it so difficult for a public company continuously show year-to-ye growth," Phillips says. "One cou argue that last year saw enormou successful worldwide tours by Britr Spears, U2, Madonna, etc. Howev we still do not know what artists a how many will fill those shoes n year or achieve the same level of att dance and gross dollars."

To look at the global numbers o in terms of U.S. dollars wouldn't p vide the full picture, Zysblat advis

"One year ago, €100 of foreign b office was $127. Today €100 of fore box office is $148," he says. "So, if y foreign box office per-ticket sold l remained constant in dollars, at le with respect to euros, prices have g up on average 16.5%, based on l year's rate of exchange, or 14.1 based on the current rate. Either w a significant increase."

Which, of course, speaks positiv to the fact that attendance numb held up globally. "To a European euro is still a euro," Zysblat says. " for them to pay more euros for the erage ticket than a year ago and c tinue to increase their attendanc events speaks volumes for the fut of live touring."

Live Nation, the world's larg promoter, had a strong year in ter

continued on >>



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from >>p54 of gross and attendance. The promoter reported $2.5 billion in gross and 41 million in attendance from 9,085 shows this year. Even with all the discounts, that's a 25% increase in gross and a 19% increase in attendance, despite a 1.6% decrease in shows. Having U2 and Madonna on the road in the same year obviously provides a big boost to gross and attendance, but it appears the Live Nation strategy of aggressive discounting during the summer also helped, particularly as it relates to attendance.

Considering that Live Nation launched a ticketing company in 2009 and operated under the heavy scrutiny brought on by the company's proposed merger with Ticketmaster Entertainment, company execs maintained focus on their core business. Live Nation executives didn't respond to interview requests going into the end of the year, but earlier Live Nation music CEO Jason Garner told Billboard that the priorities for 2009 were finding the right shows and then addressing what he called an industrywide issue of 40% of ticket inventory going unsold.

'There is a new wave, a next generation of bands, that is really starting to sell hard tickets.'
—ROB LIGHT, CREATIVE ARTISTS AGENCY

"Going into the year we sat down and said, 'We need to book a good lineup,' " Garner said. "Once we knew we had a good lineup, then we knew the challenge in this economy would be how to sell a lot of a lot of tickets, how to motivate fans."

At one point, Garner told Billboard that the promotions had saved fans $10 million and boosted incremental attendance by some 600,000 tickets. The industry reception was mixed. Some praised the aggressive discounting strategy for boosting attendance and drawing attention to concerts, while others used terms like "fire sale" and "blue light specials."

Some see good and bad points to the price promotions. "There are pros and cons that came out of last summer, and if we pick the best of it, it can be helpful, and we've got to get rid of the worst of it," Light says. "The real key is to reward the fan who is [buying] early, who is proactive and truly a fan."

AEG Live, a distant second to Live Nation, reported $888 million from 2,531 shows, with 12.8 million attendance, compared with $1 billion in gross, 14.5 million in attendance and 2,324 shows last year. That's a 12% decrease in gross and a 9% increase in shows.

"Since AEG Live is privately held, we do not engage in a market-share competition or measurement of success," Phillips says. "Our only consideration is our net profit, or EBITDA [earnings before interest, taxes, depreciation and amortization], calculation."

For AEG, tours like Spears, Turner and "American Idol" drew fans, as did festivals like Coachella, Stagecoach and Jazzfest. But much of the attention on AEG Live in 2009 centered on the death of Michael Jackson and the cancellation of what would have been an AEG-promoted 50-show run at London's O2 Arena.

Even with the dip in numbers reported, "2009 was our touring units' most profitable year in our 10-year history," Phillips says. "It was clearly a case of less being more. Hopefully, 2010 will be as good or better. AEG Live, obviously, has great expectations for Bon Jovi, Taylor Swift and the Black Eyed Peas, amongst others, next year. However, it is hard to predict whether we can surpass the numbers tabulated in 2009."

Major indies also reported increases in gross box-office reports, including Chicago's Jam Productions ($78 million in 2009, $53 million in 2008) and Austin's C3 Presents ($60 million in 2009, $50 million last year). Also strong were international independents like Time 4 Fun in Sao Paulo, Brazil ($151 million in gross); MCD in Dublin ($122 million); and Australia's Michael Coppel Presents ($103 million).

Light says he's encouraged by the new emerging talent and a bevy of healthy industry trends. "What I am excited about on the positive sid the big packages, the great shows c tinue to do great. The event sh continue to do great. Comed stronger than ever," he says. "/ there is a new wave, a next genera of bands, that is really starting to hard tickets."

For his part, WMEE's Grossli says that his instincts tell him 2 will be similar to this year for the c cert business. "Unemployment is kind of creeping up; maybe we'll the bottom at the end of this year early next year," he says. "When employment starts to go down, t when you'll see a tremendous rebo in general activity."

Overall, 2009 may be remembe for what didn't happen: disaster.

"I've been through a lot of re sions in my career, and frankly r of them had any impact on our b ness," Grosslight says. "The old a that the entertainment busine recession-proof had always prov be true. But we hadn't seen anyt of this magnitude. Given the ex ence of this year, I don't think there is a reason not to be optim about next year. The fear seems out of people's vernacular."



STICKY & SWEET— AND SOLD OUT

After Global Sweep, Madonna Is The Top Solo Touring Artist In Chart History **By Ray Waddell**

It was sticky and sweet, wildly ambitious and massively successful. ¶ Madonna's 2008-09 Sticky & Sweet tour—her fourth under the direction of Live Nation's Global Touring division and her first under a 10-year multirights deal with Live Nation—broke records around the globe. ¶ But long before the tour ever struck its first pose on Aug. 23, 2008, in Cardiff, Wales, work had begun to bring Madonna's touring dreams to fruition. ¶ When Madonna's camp announced the artist's plans for the global Sticky & Sweet tour in May 2008, much of the focus was on either the artist's new deal with Live Nation or skepticism about the large number of stadiums she would play.



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from >>p57 Madonna's manager, Guy Oseary, says the touring strategy "just felt like the right thing to do. Thankfully, it all worked out. It was a success. It was fun. It was rewarding. The numbers don't lie, as they say."

Ah, the numbers. Some $408 million in ticket gross, 3.5 million in attendance and 85 shows later, Madonna now owns the record for the top-grossing tour ever by a solo artist, according to Billboard Boxscore. Sticky & Sweet also is the second-highest-grossing tour of all time after the Rolling Stones' Bigger Bang run in 2005-07 (although U2's 360° tour is closing in).

Who could doubt the power of Madonna now?

"There is absolutely no question that the stature and positioning and iconic view of Madonna hasn't diminished whatsoever over the 25 years of her career," says Arthur Fogel, chairman of Live Nation Global Touring and producer of Madonna's last four tours. "In fact, it's quite the opposite. She's bigger now than she's ever been. That's an amazing position to be in, and a credit to her and her career."

The original tour included about 55 shows, and the plan was to do Europe outdoors, a combination of stadiums and arenas in North America, then Mexico and South America outdoors. Right off the bat, the large number of outdoor stadiums booked around the world attracted attention. Surely Madonna's stature as one of the most popular artists in the world was secure, but stadiums represented a huge risk in terms of production and image.

"It was a bit ambitious, but it was something I believed in and pushed for," Fogel says. "On the tour before this we had done some outdoor shows in Europe mixed in, and I think she really enjoyed playing outdoors to the big crowds. So as long as the belief was there that we would do the business, certainly the interest was there for her to play more outdoors."

The routing was, of course, strategic, particularly in booking North American stadiums. "Certainly there were markets where she either had never been or hadn't been in years," Fogel says. "For example, in her career she had never played Vancouver. I really felt we could go in there the first time in and play a stadium, 25 years into an amazing career. We ended up doing 53,000 people."

'It was a success. It was fun. It was rewarding. The numbers don't lie, as they say.'
—GUY OSEARY, MADONNA'S MANAGER

In the end, Madonna only booked five North American stadium shows—Vancouver, Houston, Miami, San Diego and Los Angeles—but they attracted the lion's share of attention when the tour was rolled out.

"There were the skeptics," Fogel says, "and they clearly don't think these things through and don't really understand them. I guess that's why they sit on the sidelines and armchair quarterback and I make the decisions, or at least provide the counsel to the artist and the manager."

The decision to extend the tour with 27 more international shows, mostly in stadiums, in 2009 was "really simple," according to Fogel. "There were a lot of places that we could play, most of which she had never played before," he says. "I think she was so enjoying this show and this group of performers that it came together pretty easily."

Such discussions have come up on past tours, Fogel says, "but for whatever reason it just never came to pass. On this one it came up again, and I could just tell there was a real interest there in keeping it going, even though there was a long break between the end of South America and the start of Europe this year. And almost three-quarters of the dates were at places she'd never played before."

Breaking new ground is a key takeaway from Sticky & Sweet.

"People get to see one aspect of it, they get the report that says, '$408 million, second-highest-grossing tour of all time,' but they don't see the reality, which is the best part," Oseary says. "We went to places we don't normally go, we connected with people we don't normally connect with, we saw countries we don't normally get to see and performed in amazing places. That experience is priceless. Will we ever get to see this in the same way? No. It was a moment in time."

In retrospect, the overall Sticky & Sweet strategy was dead on. "I look back on it, and I can't think of anything that was a huge mistake," Fogel says. The same could be said for the end result on all four tours Live Nation and Fogel have produced for Madonna. She is the third-highest-grossing artist of the past decade, with more than $800 million in grosses and 6.4 million in attendance to 248 shows. No solo artist has achieved better touring success this decade than Madonna.

"All the decisions and big-picture strategy played out perfectly," Fogel says. "The first tour we did with her was in 2001, so really in nine years we've done four tours, which is pretty amazing in and of itself. But when you think about it, in the previous 13 years, she only did two tours, 1993 and around '87 or '89. Two tours in 13 or 14 years, and then four in eight. It all played out very nicely to deliver these results."

The success of Sticky & Sweet—and indeed, Madonna's touring momentum in general—"ultimately is a great credit to her," Fogel says, and he cites other contributing factors, including Madonna's development as a live performer.

"She was always a great performer, but over the last 10 years or so she's really come into her own in terms of the type of continued on >>p62



WHERE CREDIT IS DUE

Who's Who On Sticky & Sweet

GUITAR: Madonna, Alexanc Kolpakov, Vadim Kolpakov a Monte Pittman

KEYBOARDS: Kevin Antunes a Ric'key Pageot

PROGRAMMING: Kevin Antun

BACKING VOCALS: Kiley De Arkady Gips, Alexander K pakov, Vadim Kolpakov, Mo Pittman and Nicki Richards

DRUMS: Brian Frasier-Moore

VIOLIN: Arkady Gips

PIANO: Ric'key Pageot

ACCORDION: Ric'key Pageot

COWBELL: Monte Pittman

TOUR DJ: Eric Jao

DANCERS: Vadim Kolpak Leroy Barnes, Sofia Voute Jason Boyd, Emilie Cap William Charlemoine, Paul Ki land, Jennifer Kita, Kento M Yaman Okur, Charles Park Valeree Pohl, Anthony Rue Nilaya Savnis, Jason Young, Onodera and Yuki Yoshida

LIVE NATION GLOBAL TOURI

TOUR DIRECTOR: Tres Thoma

DIRECTOR OF PRODUCTI Chris Lamb

ARTIST TOUR MANAGER: Frankie Enfield

ENTOURAGE TOUR MANAG Jason Milner

SHOW DESIGNER: Jamie Kin

MUSICAL DIRECTOR: Kevin Antunes

SHOW DIRECTOR: Mike Morobitto

VIDEO DIRECTOR: Christian Lamb

LIGHTING DIRECTOR: Mac Mo

STAGE MANAGER: Jerry Vier

SOUND ENGINEER: Tim Colv

MONITOR ENGINEER: Matt Na

SOUND CREW CHIEF: Mark Br

LIVE NATION MERCHAND John Spink

PRODUCTION DESIGN/ENGINE ING: John McGraw for Plain V

STAGE FABRICATION/DESI James "Winky" Fairorth for Towers

SOUND: 8th Day Sound, Tom Arko

LIGHTING: PRG Lighting, Curry Grant

VIDEO: Nocturne, Paul Beci

LASERS: Light Wave, Geo Dodsworth

MOTOR CONTROLS: Cyber H Marc Vanderwel

STAGING: All Access (Uni States), ESS Staging (Euro

COACHES (U.S.): Pioneer (performers), Hemphill (cr

MADONNA

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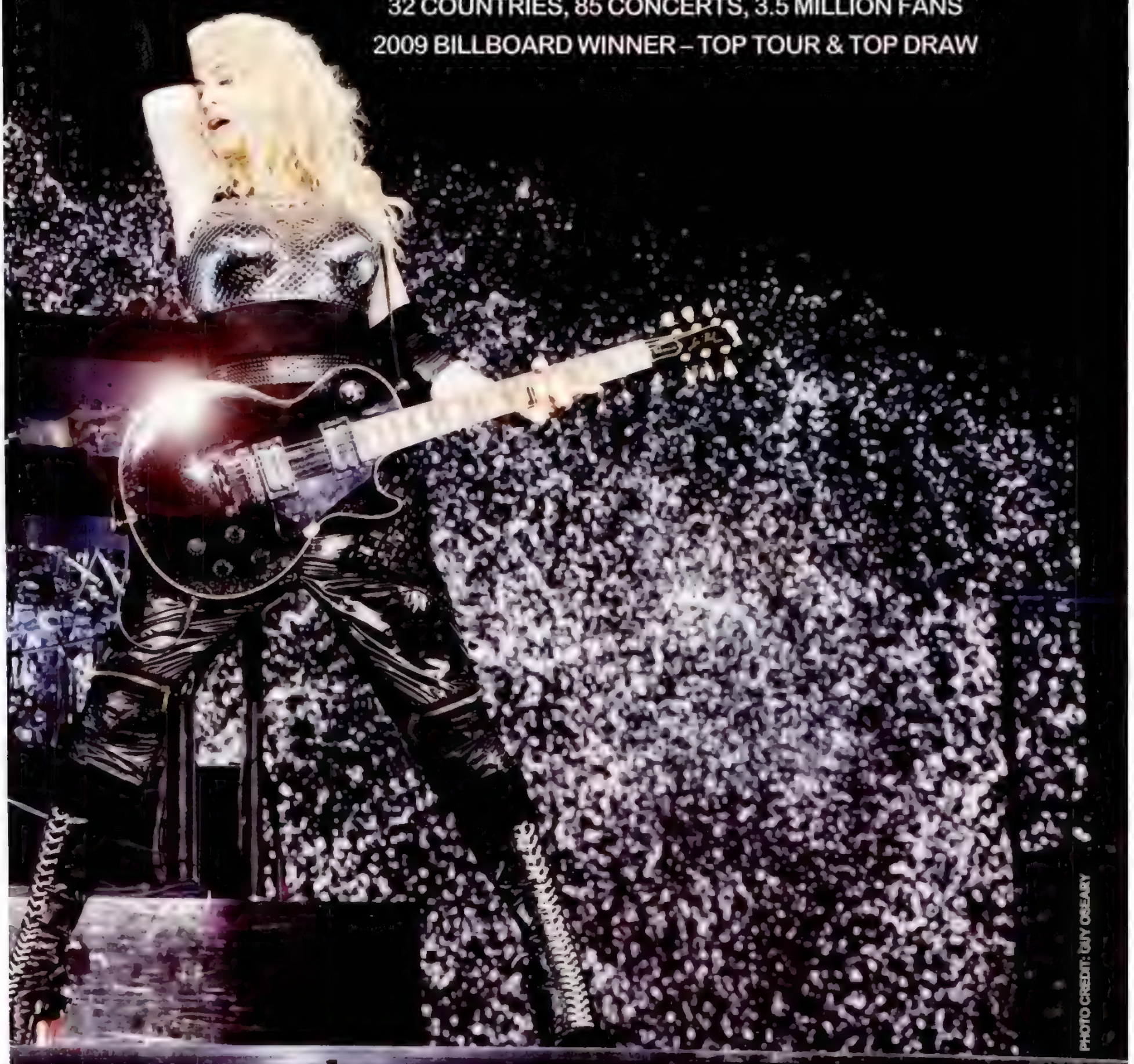


PHOTO CREDIT: GUY OSEARY

CIAL THANKS TO: GUY OSEARY, SARA ZAMBRENO,
STICKY & SWEET PERFORMERS, TOUR STAFF AND CREW.

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Dulcet duet: **MADONNA** and **PHARRELL** during the Sticky & Sweet tour's Nov. 26, 2008, stop at Dolphin Stadium in Miami.

from >>p60 productions and performance level that's being delivered," Fogel says. "I think that's obvious to anybody who's seen her perform over the last four tours."

Another factor is the maturation of the global touring marketplace, the development of new live entertainment markets and that an artist of Madonna's stature is playing those territories. "When you look at the tour this past summer, it's interesting that Bulgaria, Romania, Hungary, Estonia and on and on have become the solid markets that they are," Fogel says. "That provides great satisfaction for me and I certainly think that it does for her, in terms of the many fans in those territories getting the opportunity after all these years to experience her show."

For all its media attention, Live Nation's long-term deal with Madonna didn't have a huge impact on Sticky & Sweet, Fogel says, as Global Touring has always thought long term when it comes to Madonna. "One of the important aspects to what I do is thinking ahead," he says. "It's about the tour at the moment and what's best, but also I never want to stop thinking about what the next tour will be and the ongoing development of an artist on a global basis. What you do this time impacts next time."

So what about next time? "It's always an interesting exercise, thinking about next time, whenever that might be, what should be done, how to come at it in terms of territories, venues, etc.," Fogel muses. "There are some obvious things that jump out as to what can be next time."

Such as? Fogel reels it off. "She hasn't played Australia, New Zealand for many, many years. We didn't play Japan or any of Southeast Asia on this tour. And those are certainly territories that I feel we could do next time and probably will. Beyond that, it's a question of what kind of time we have and what kind of show she's thinking about. When you think about where she has positioned herself as a touring act on a global basis, there are so many opportunities still to go out and do exciting things."

Regarding the deal with Live Nation, Oseary says, "We've always had an amazing relationship with Live Nation, which was one of the reasons we made the deal. We never feel pressured to do anything. They are not just people we work with or our partners on the records—they are our friends. It doesn't feel like 'us and them,' it just feels like 'us,' and where it makes sense, we do things. The relationship is so good they can call me tomorrow and say they want to do anything, and we're open to doing it, whether they don't have the rights or they do have the rights."

Oseary agrees with Fogel that the long-term deal didn't have a direct impact on Sticky & Sweet, and all the synergies in merchandising, branding, licensing and recording are "the future, the next level. That's when we start incorporating our albums into things. We have yet to scratch the surface on what the future holds. Madonna is an artist that wants to reach the most people she can and do it in very creative ways, and we're all ears. On that, we're sitting at the table with Live Nation together and we're listening."

As for the next step, "I really have no idea. We got off tour not so long ago, we're taking a breath, then we're going to start meeting with people and hearing ideas," Oseary says. "The only thing Madonna and I have asked for is to not be limited—meaning, I want to hear everything and anything. We're open to anything. The goal is to reach as many people as possible—that's the prerequisite. We're aiming high." ••••

THE LONG GOODBYE

Warner Bros. Relationship With Madonna Endures **By Ray Waddell**

When news came in fall 2007 that Madonna would leave her only label home at Warner Bros. Records for a multirights deal with Live Nation reportedly worth $120 million, it heralded the end of one of the most productive label/artist collaborations ever.

Warner Bros. Records chairman/CEO Tom Whalley was a junior A&R person at Warner when Madonna joined the WB family, and he played what he calls a "minor role" in her signing to Seymour Stein's Sire imprint in 1983. Whalley recalls the first time he was around her at an industry party.

"To see her drive to meet people, to know who people were, how these people were going to mean something to her and her career, you just knew that there was nothing that was going to get in her way," Whalley says. "She was going to take all of her natural talent and combine that with a drive to succeed, and that combination was going to work for her in a big way. The initial impression: 'Wow, this is a force.' "



Video presence: Warner Bros. plans a DVD release next year of performances from MADONNA'S Sticky & Sweet tour.



The Madonna/Warner partnership was more than productive, yielding 11 studio albums, six compilations, three soundtracks, two live sets and three remix releases—as well as more than 50 Billboard Hot 100 hits and a record-setting 40 No. 1 hits on the Hot Dance Club Play chart.

Madonna's album sales total 75 million in the United States and 200 million abroad, according to Warner, with 26.5 million U.S. albums sold in the Nielsen SoundScan era.

Helping drive the hits in the early days was the growth of MTV and music videos as an art form.

"Madonna was at the forefront of the explosion of music and video," Whalley says. "She was a natural at it. This was also the beginnings of artists finding other ways to express themselves, to challenge the marketplace, challenge the public who listened to or bought music. She was at the forefront of this."

Whalley calls Madonna "the quintessential Warner Bros." artist. "She had a really strong vision, she had an incredibly strong point of view about what she wanted to say," he says. "In my view, it was really the perfect marriage of a record company's philosophy and cult meeting up with an artist's philo phy and culture. It created so thing that was incredibly dynan

Warner released the "Cele tion" compilation after Madon 2008-09 Sticky & Sweet tour will follow with a DVD from the Madonna's "Confessions" DVD that 2006 tour sold more than lion copies, according to Wha "Certainly for her this mark strong and we're expecting new DVD] to do really well," adds. "There is certainly an app from her audience for these DVDs or anything visual from

Whalley notes that the par with Madonna is bittersweet.

"Having that long of a care phenomenal, and I look at al great work that was done in co oration between Warner Bros. Madonna," he says. "So yes, it i tersweet. We always wish he best and we will continue to do t with her because we have her log. Over time, there will be p of things to collaborate on betw Warner Bros. and Madonna we're not completely out of ness with her. Any opportunity comes up where we can wor gether we look forward to."

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AND HER TOUR MANAGER

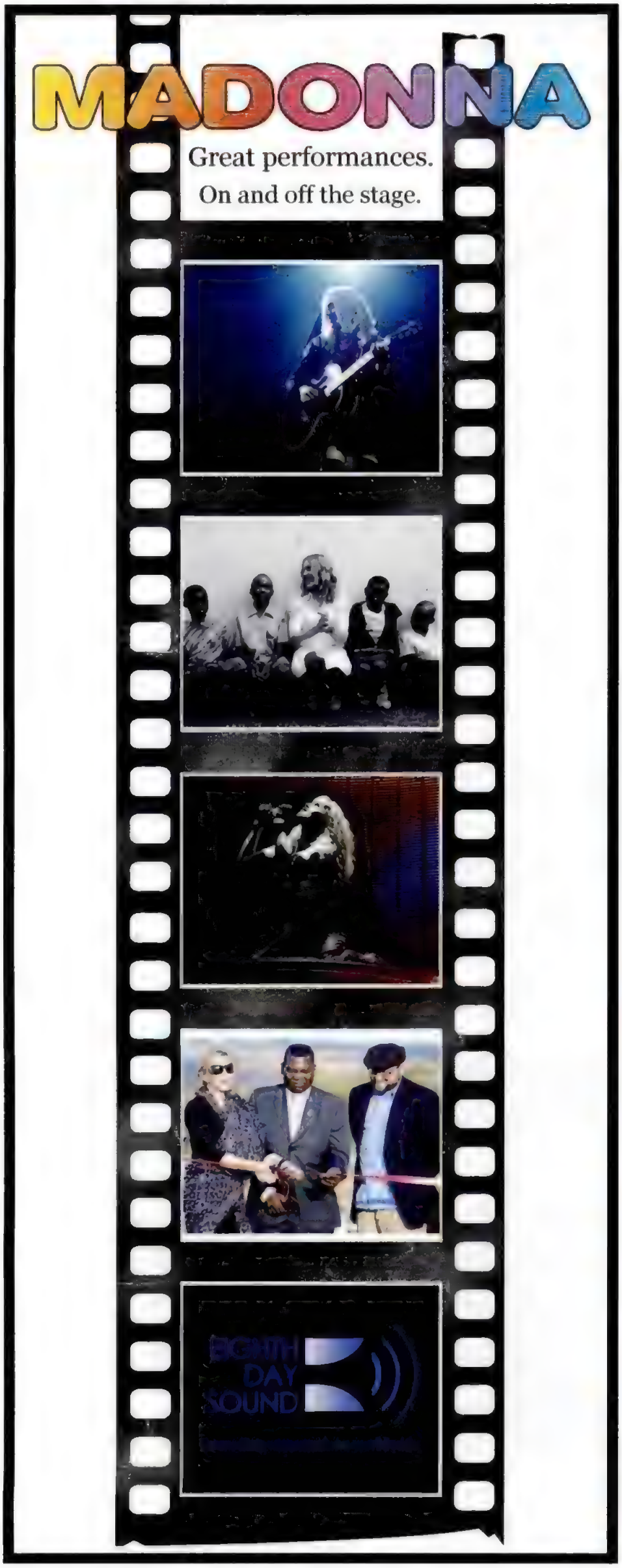
GUY OSEARY

FOR WINNING

TOP TOUR AND **TOP MANAGER**

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ON THE CHARTS

Madonna's Record-Setting Run

Beginning with her self-titled 1983 debut album, Madonna has charted 20 albums in the t 20 of the Billboard 200. Eighteen of those went top 10.

For the recap below of Madonna's top albums on the Billboard 200, her titles are dered by peak position on the tally. If more than one title peaked at the same position, t were broken by the number of weeks spent at the peak and then by the number of wee on the chart.

When Madonna first debuted on the Billboard Hot 100 on Oct. 29, 1983, with "Holiday," tle did anyone know she would go on to earn a record 37 top 10 singles. (Well, save for may Madonna herself.) In second place on the all-time list of most top 10 hits is the Beatles, w have notched 34 top 10 singles in the Hot 100's 51-year history.

All told, Madonna has tallied 12 No. 1s. On our exclusive recap of Madonna's top 50 Hot 1 hits, her first No. 1, "Like a Virgin," leads the list. The 1984 single spent six weeks atop the ta but it isn't her longest-running chart-topper. That honor goes to 1995's "Take a Bow," wh logged seven weeks at No. 1, but is found at No. 4 on her career recap. (Her No. 1s can be fou on the roundup at Nos. 1-11 and 22.)

Madonna's top 50 Hot 100 hits list (see page 68) is based on actual performance on t weekly Hot 100 chart. Songs are ranked based on an inverse point system, with weeks No. 1 earning the greatest value and weeks at No. 100 earning the least.

All told, she has earned 55 Hot 100 entries, the most recent being the title track from latest hits collection, "Celebration," which reached No. 71 in August. The tune also beca her 40th No. 1 on our Hot Dance Club Songs chart, extending her lead as the artist with most toppers on that list. Madonna also has racked up a staggering 48 tracks on the H 100 that have charted within the top 40, the most of any female artist, and fourth ove behind Elvis Presley (80), Elton John (57) and the Beatles (50).



MADONNA'S TOP ALBUMS

Rank	Title	Peak Position	Debut Date	Label
1	"Like a Prayer"	1 (six weeks)	April 8, 1989	Sire/Warner Bros.
2	"True Blue"	1 (five)	July 19, 1986	Sire/Warner Bros.
3	"Like a Virgin"	1 (three)	Dec. 1, 1984	Sire/Warner Bros.
4	"Music"	1	Oct. 7, 2000	Maverick/Warner Bros.
5	"Confessions on a Dance Floor"	1	Dec. 3. 2005	Warner Bros.
6	"Hard Candy"	1	May 17, 2008	Warner Bros.
7	"American Life"	1	May 10, 2003	Warner Bros.
8	"I'm Breathless"	2 (three)	June 9, 1990	Sire/Warner Bros.
9	"The Immaculate Collection"	2 (two)	Dec. 1, 1990	Sire/Warner Bros.
10	"Ray of Light"	2 (two)	March 21, 1998	Maverick/Warner Bros.
11	"Evita" (Soundtrack)	2 (two)	Nov. 30, 1996	Warner Bros.
12	"Erotica"	2	Nov. 7, 1992	Maverick/Sire/Warner Br
13	"Bedtime Stories"	3	Nov. 12, 1994	Maverick/Sire/Warner Br
14	"Something to Remember"	6	Nov. 25, 1995	Maverick/Warner Bros.
15	"Who's That Girl" (Soundtrack)	7	Aug. 15, 1987	Sire/Warner Bros.
16	"GHV2: Greatest Hits Volume 2"	7	Dec. 1, 2001	Maverick/Warner Bros.
17	"Celebration"	7	Oct. 17, 2009	Warner Bros.
18	"Madonna"	8	Sept. 3, 1983	Sire/Warner Bros.
19	"You Can Dance"	14	Dec. 5, 1987	Sire/Warner Bros.
20	"The Confessions Tour"	15	Feb. 17, 2007	Warner Bros.


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Everything nice: Madonna's Sticky & Sweet tour visited the Charles Ehrmann-Nikaia Stadium in Nice, France, Aug. 26.

INTO THE GROOVE

How Madonna's Team Took Her Vision On The Road

By Ray Waddell

MADONNA'S VISION FOR HER global Sticky & Sweet tour came to Live Nation in April 2008, four months before the two-year global run opened in Cardiff, Wales.

"The concept always starts with Madonna and Jamie King, her longtime show designer," says Tres Thomas, senior VP of operations for Live Nation Global Touring.

Madonna's manager, Guy Oseary, describes the working relationship of the superstar and her creative collaborator.

"Jamie King and Madonna get in a room, they brainstorm, they go through songs, that's where it begins," Oseary says. "Then they bring in the creative collaborators to work on different videos and work with different designers and her stylist Arianne [Phillips] to come up with different looks for each phase of the show. It's very much like a musical, more so than just a rock'n'roll performance. From beginning to end, there are a lot of theatrics and strong visual aspects. I'm lucky, I get to see every show, and every show I see something different.

"They come up with concepts for the show, which is always heavy on dance and ideas that Madonna wants to try that are usually either product- or tour-specific," Thomas continues. "That concept is given over to [director of production] Chris Lamb, and Chris' task is to make those dreams come into something toward reality that we can put on the road and do three-and-a-half shows a week on average."

Madonna always sets out to break new ground in terms of production and presentation, Thomas says. "To get the music and dance and video, all of the elements that are her trademarks, into her shows, it takes a while to put that into physical manifestation," he says. "The concept of how to get the physicality of that into an ongoing show is always a challenge for Chris, Mac Mosier the lighting director and all the other members of the creative team."

Part of the challenge is to not only create a new and exciting show, but to break it down and set it up in markets all over the world. And every audience, no matter where they are, gets the complete Madonna experience. "There is no 'B' show. Every market gets the full-on Madonna production," Thomas says. "It's a challenge to produce a show that's consistent in every market around the world."

As the producer of Madonna's tours, Live Nation's scope of responsibility extends beyond routing the tour, cutting the building deals and promoting the shows.

"When it's a produced tour, we have preferred vendors she's worked with throughout the years. We try to just let the sound, light and video company that best represents, with their state-of-the-art equipment, the show that was designed by Madonna and Jamie King," Thomas says. "That all falls into our realm, the womb to the tomb, and it's really a partnership."

Most of the production team members are veterans of several Madonna tours. "Everyone rises to the challenge and wants to come back," Thomas says. "If you asked them that question toward the end of the tour, they'd wonder why they did it. She demands a lot, but there's a lot of consistency in the top players around her touring business because she is the premier female artist in the world. There are a lot of good people that worked on this tour and a lot of good people have given their all to make it as successful as it has been, and she recognizes that."

Live Nation's massive global footprint, with a local presence in virtually every market Madonna plays, creates a system that allows local support for each show. "It's really unique in as much as the platform for Live Nation is as such that Global Touring allows us to concentrate on touring prod tion and the elements of putting show on sale, renting the venues, e while our local partners coordin marketing and handle all the local gistics," Thomas says. "I wouldn't v ture to say what the best caterer is Washington, D.C.; I'd leave tha Mike Burgess in our Live Nation Wa ington office. Frankly, it's a pretty sea less operation these days."

Sticky & Sweet, particularly in No America, shifted flawlessly from a nas to stadiums. The total touring s for the stadium shows, not count local labor and including bus and tr drivers, topped out at about 170, w 55 trucks of production.

"We've all gotten good at this, people that have been in the stadi business a long time. That goes fr promoters, riggers, sound crew truck drivers," Thomas says. "I h to say it takes a little while to get i a rhythm, but once you get int rhythm it goes pretty flawlessl when you start getting the load-o down to six hours of production stead of eight and your load-ins [a 18 hours instead of 22."

The professionalism of the N donna touring teams starts with artist. "It sounds a bit biased, b have to say she is a consumm professional; she shows up for ev rehearsal," Thomas says. "The no such thing as skipping sou check. Every little thing she trie make better from show to show. cause of that level of concentrat she gives to her art and perfo ance, it causes all of the band, c and staff to keep that level also. result is a great show, a professi ally run show and a profession produced show."

Madonna's long-term multiri deal with Live Nation has little im on the nuts and bolts of running tour, according to Thomas. "It business as usual, as far as touri concerned," he says. "The other ments on the broader concept o long-term deal are other divisi and there is a lot of interaction wi those revenue streams and ma opportunities, but for us it's a and we do what we always do."

HOW EPIX PICKED MADONNA

New Channel Launched With Sticky & Sweet Show

Before the new multiplatform movie channel EPIX premiered in late October, executives at the channel wanted to launch it with an iconic event that would "set the bar for what we believe our brand should be," EPIX president/CEO Mark Greenberg says.

One of the first musical artists that naturally came to mind was Madonna, then in the midst of her global Sticky & Sweet tour.

"We feel that Madonna was a great way [to launch] because she cuts across so many different generations," Greenberg says. "There aren't many artists who do that."

EPIX—a joint venture among Paramount Pictures, MGM and Lionsgate—offers premier and classic movie and entertainment events on cable TV, the Internet and mobile phones.

EPIX worked with Live Nation and Madonna's management team to finalize the deal, and the result was a two-hour Madonna concert, culled from performances at Buenos Aires' River Plate Stadium, that premiered on EPIX Oct. 30. The event will play on EPIX's cable channel multiple times and is also available through its on-demand feature or online at EPIXhd.com.

"It's a great opportunity for us to be able to allow [Madonna] an other artists to reach their audienc from our platform, whether it through TV or on-demand or on o broadband site," Greenberg say noting that EPIX plans to featu other concerts in the coming yea

Greenberg declined to disclos specific financial details of th Madonna deal but says that EP "paid her appropriately for a M donna concert." He adds that th network is exploring the possib ity of working with Madonna on f ture projects. *—Mitchell Pete*

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ear Madonna,

ou are *AMAZING*. **A BEAUTIFUL STRANGER**, BURNING UP
e airwaves. **OVER AND OVER**, hit after hit...

ow some people have labeled you a ***BAD GIRL***, always
AUSING A COMMOTION, but we think you lead by

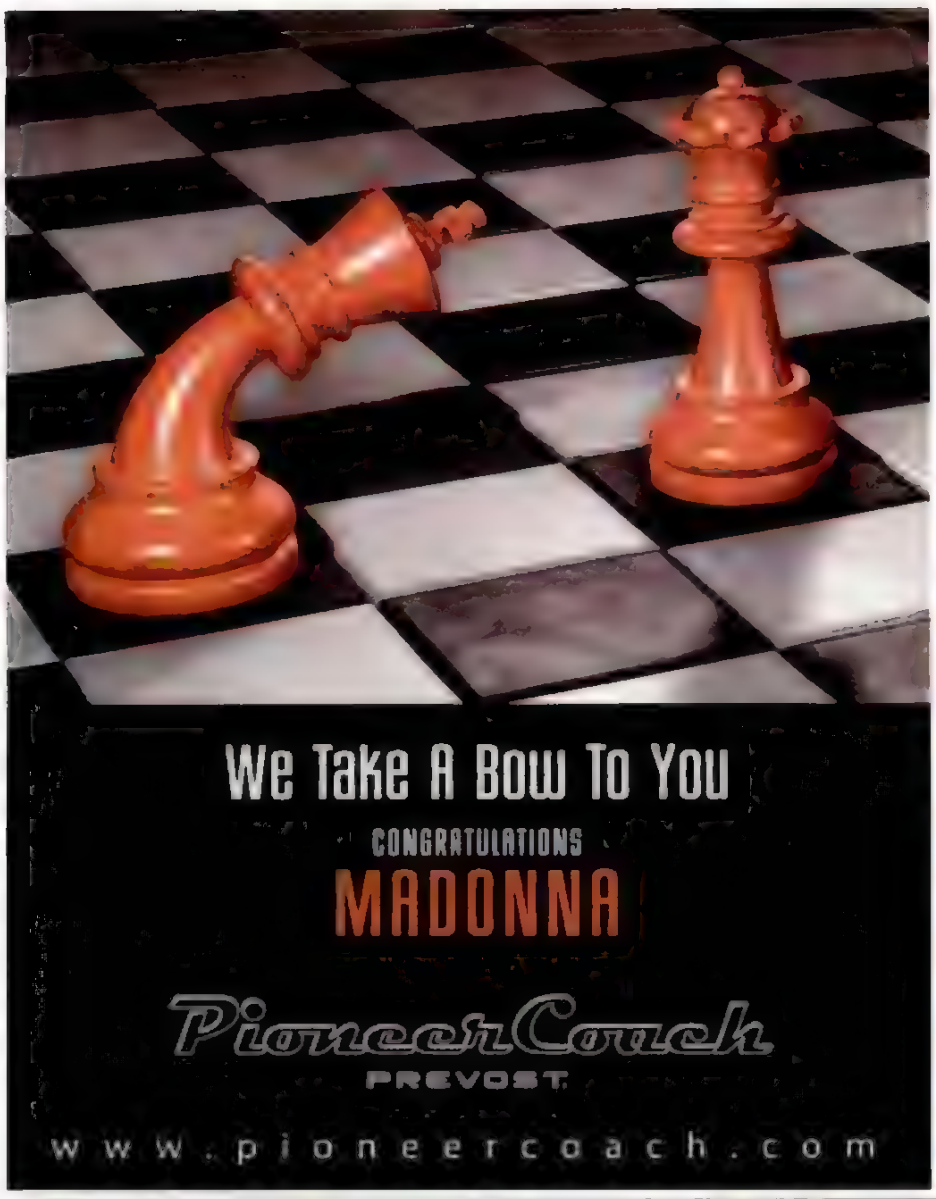
ample that this life is a **CELEBRATION**. What's wrong
th a little **HANKY PANKY** anyway?

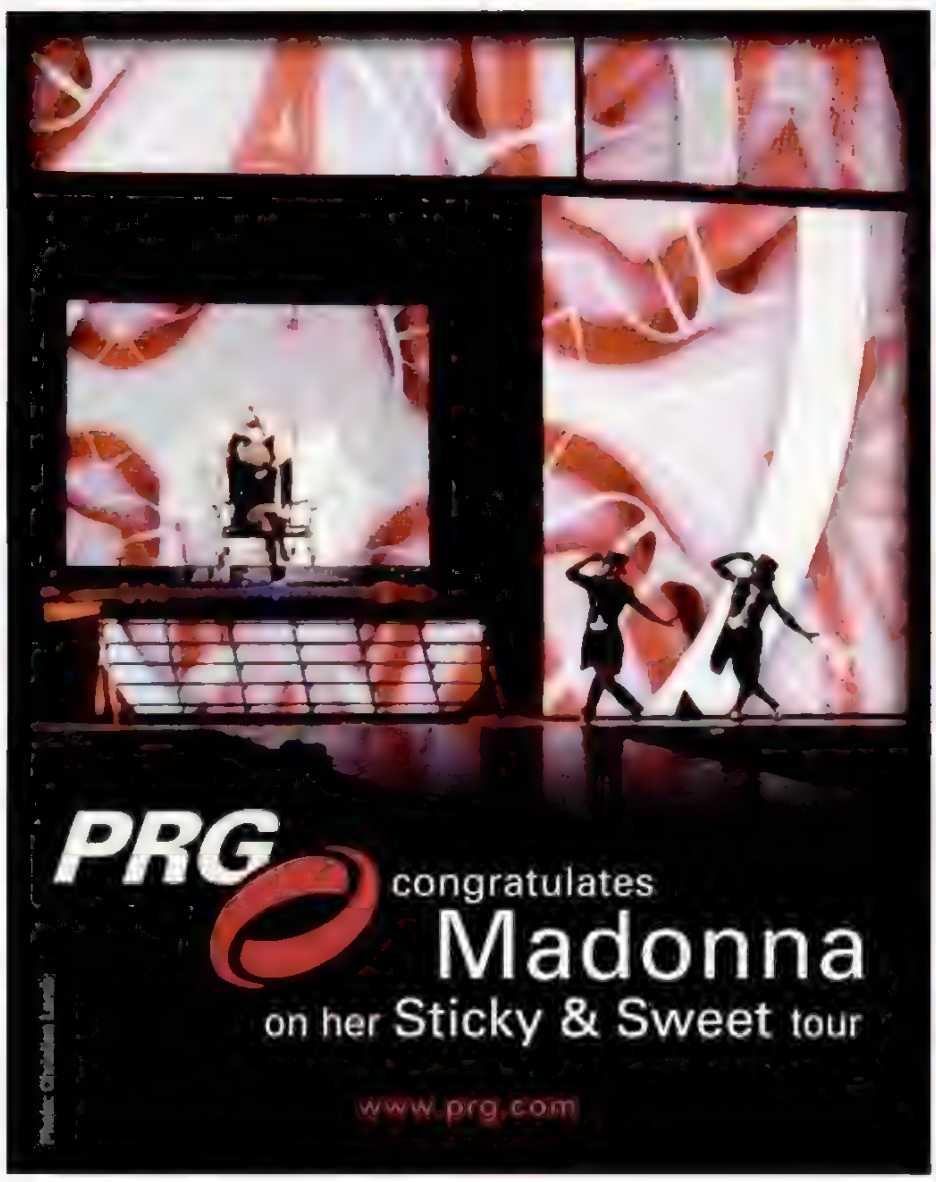
N'T STOP making music, touring, inspiring
e next generation of musicians.

ow **TAKE A BOW**, enjoy
ur moment, and please
ow us to say
ank you!

ur friends at
staging







MADONNA'S TOP SINGLES

Rank	Title	Label	Debut Date
1	"Like a Virgin"	Sire/Warner Bros.	March 18, 1989
2	"Vogue"	Sire/Warner Bros.	April 14, 1990
3	"Crazy for You"	Geffen/Warner Bros.	March 2, 1985
4	"Take a Bow"	Maverick/Sire/Warner Bros.	Dec. 17, 1994
5	"Justify My Love"	Sire/Warner Bros.	Nov. 17, 1990
6	"Like a Prayer"	Sire/Warner Bros.	March 18, 1989
7	"Papa Don't Preach"	Sire/Warner Bros.	June 28, 1986
8	"Live to Tell"	Sire/Warner Bros.	April 12, 1986
9	"Music"	Maverick/Warner Bros.	Aug. 12, 2000
10	"Open Your Heart"	Sire/Warner Bros.	Dec. 6, 1986
11	"Who's That Girl"	Sire/Warner Bros.	July 11, 1987
12	"Material Girl"	Sire/Warner Bros.	Feb. 9, 1985
13	"I'll Remember" (from "With Honors")	Maverick/Sire/Warner Bros.	April 2, 1994
14	"Causing a Commotion"	Sire/Warner Bros.	Sept. 12, 1987
15	"Express Yourself"	Sire/Warner Bros.	June 3, 1989
16	"True Blue"	Sire/Warner Bros.	Oct. 4, 1986
17	"Cherish"	Sire/Warner Bros.	Aug. 19, 1989
18	"La Isla Bonita"	Sire/Warner Bros.	March 21, 1987
19	"Secret"	Maverick/Sire/Warner Bros.	Oct. 8, 1994
20	"4 Minutes"*	Warner Bros.	April 5, 2008
21	"Angel"	Sire/Warner Bros.	April 27, 1985
22	"This Used to Be My Playground" (from "A League of Their Own")	Sire/Warner Bros.	July 4, 1992
23	"Dress You Up"	Sire/Warner Bros.	Aug. 17, 1985
24	"Lucky Star"	Sire/Warner Bros.	Aug. 25, 1984
25	"Frozen"	Maverick/Warner Bros.	March 21, 1998
26	"Don't Tell Me"	Maverick/Warner Bros.	Dec. 9, 2000
27	"Borderline"	Sire/Warner Bros.	March 10, 1984
28	"You'll See"	Maverick/Warner Bros.	Dec. 9, 1995
29	"Keep It Together"	Sire/Warner Bros.	Feb. 3, 1990
30	"Deeper and Deeper"	Maverick/Sire/Warner Bros.	Dec. 5, 1992
31	"Erotica"	Maverick/Sire/Warner Bros.	Oct. 17, 1992
32	"Ray of Light"	Maverick/Warner Bros.	July 11, 1998
33	"Die Another Day"	Warner Bros.	Oct. 19, 2002
34	"Hung Up"	Warner Bros.	Oct. 5, 2005
35	"Rescue Me"	Sire/Warner Bros.	March 2, 1991
36	"Hanky Panky"	Sire/Warner Bros.	June 30, 1990
37	"Holiday"	Sire/London-Sire	Oct. 29, 1983
38	"Don't Cry for Me Argentina" (from "Evita")	Warner Bros.	Feb. 22, 1997
39	"Oh Father"	Sire/Warner Bros.	Nov. 11, 1989
40	"Rain"	Maverick/Sire/Warner Bros.	July 24, 1993
41	"The Power of Good-Bye"	Maverick/Warner Bros.	Oct. 17, 1998
42	"You Must Love Me" (from "Evita")	Warner Bros.	Nov. 16, 1996
43	"Beautiful Stranger"	Maverick/Warner Bros.	June 12, 1999
44	"What It Feels Like for a Girl"	Maverick/Warner Bros.	May 5, 2001
45	"American Pie"	Maverick/Warner Bros.	Feb. 19, 2000
46	"Me Against the Music"**	Jive/Zomba	Oct. 25, 2003
47	"Human Nature"	Maverick/Sire/Warner Bros.	June 24, 1995
48	"Bad Girl"	Maverick/Sire/Warner Bros.	Feb. 20, 1993
49	"American Life"	Maverick/Warner Bros.	April 5, 2003
50	"Bedtime Story"	Maverick/Sire/Warner Bros.	April 22, 1995

* featuring Justin Timberlake & Timbaland
** Britney Spears featuring Madonna

Dear Madonna,

It has truly been an honor and a pleasure to have represented you all these years. You have never ceased to amaze me. Over the years your career has grown to the point that it is truly iconic. The Sticky & Sweet tour proves the point. I know your success will continue for many years to come.

I want to send a special congratulations to Guy O'Seary for managing you so brilliantly, and for winning the Top Manager award this year.

With much love and respect,

Allen Grubman

SHAKING IT UP

R&B/Hip-Hop Charts Resound With Change **By Gail Mitchell**

YOU JUST NEED three words to sum up R&B/hip-hop in 2009: What a year. While 2008's major year-end kudos were shared by Lil Wayne, Chris Brown and Alicia Keys, this year is dramatically different.

On several levels, these last 12 months constitute one of the most fortune-changing years in recent memory. Reviewing Billboard's year-end R&B/hip-hop and rap charts, you'll see several patterns.

Yes, it was the year of Beyoncé and Jay-Z. But it was also the year of the major comeback (Whitney Houston, Eminem, Maxwell), the year of the R&B veteran (Charlie Wilson, Ginuwine), the year of the newcomer (Drake, Keri Hilson) and the year of the assist (Jamie Foxx with T-Pain, Mario with Gucci Mane and Sean Garrett, Hilson with Lil Wayne).

Beyond the charts, others will remember 2009 as the year of the fall from grace (Brown, Kanye West). And, sadly, it was also the year of the untimely loss (Michael Jackson).

Leading the Top R&B/Hip-Hop Albums chart this year is Beyoncé with "I Am . . . Sasha Fierce" (Music World/Columbia/Sony Music). Billboard's 2009 Woman of the Year notches arguably the best year yet of her career, as she also sashays to the head of the Top R&B/Hip-Hop Album Artists tally on the hit-filled heels of her third solo album. The singer places three singles on the year-end Hot R&B/Hip-Hop Songs chart: "Single Ladies (Put a Ring on It)" at No. 6, "Ego" at No. 14 and "Diva" at No. 22.

Among Beyoncé's additional "Fierce" year-end accolades are No. 1 on the Top R&B/Hip-Hop Artists-Female recap, No. 1 on the Top R&B/Hip-Hop Album Artists tally and No. 2 on the Top Billboard 200 Albums recap, just behind Taylor Swift.

Meanwhile, Jay-Z, who ranks at No. 8 on the Top R&B/Hip-Hop Artists chart, proves he's still got the chops on "The Blueprint 3" (Roc Nation). The album's sales have been fueled by the hits "Run This Town" featuring Rihanna and West and current crossover anthem "Empire State of Mind" featuring Keys. "Blueprint" finishes the year at No. 12 on the year-end Billboard 200 tally.

Rounding out the top 10 after Beyoncé on the Top R&B/Hip-Hop Artists chart—which combines album sales data from the Billboard 200 and airplay data from the Billboard Hot 100—are Foxx, West, Ne-Yo, Maxwell, Drake, Keyshia Cole, T.I. and the-Dream.

Maxwell, together with Houston and Eminem, comprise 2009's triumvirate of major R&B/hip-hop comebacks. All three land in the top 15 of this year's Top R&B/Hip-Hop Albums tally: Maxwell at No. 6 with "BLACKsummers'night" (Columbia/Sony Music), Eminem at No. 7 with "Relapse" (Web/Shady/Aftermath/Interscope/IGA) and Houston at No. 9 with "I Look to You" (Arista/RMG).

Two R&B veterans make a strong showing on the year-end recaps: Charlie Wilson, former frontman of the '80s group the Gap Band, and Ginuwine, who first hit the R&B charts in 1996 with "Pony." Wilson, who perches atop the Hot Adult R&B Songs year-end chart with "There Goes My Baby," also racked up a second song on that list at No. 14, "Can't Live Without You." That earns Wilson No. 1 kudos on the Hot Adult R&B Artists tally and No. 22 on the Top R&B/Hip-Hop Albums recap for "Uncle Charlie" (P Music/Jive/JLG). Ginuwine, meanwhile, sang his way to No. 10 on the Hot Adult R&B Songs recap with "Last Chance." In both cases, these R&B stalwarts, along with Maxwell, showed that old school can still be cool school.

Thanks to his pairing with T-Pain on the ubiquitous crossover hit "Blame It," Foxx's third studio album, "Intuition" (J/RMG), was propelled to No. 2 on the Top R&B/Hip-Hop Albums chart. As a result, Foxx also scores at No. 1 on the Top R&B/Hip-Hop Artists-Male recap and Hot R&B/Hip-Hop Songs. Also notching hits through memorable assists this year were Mario with "Break Up" featuring Mane and Garrett, which holds down No. 3 on the Hot R&B/Hip-Hop Songs recap, and Hilson with L Wayne on "Turnin' Me On," whi lands at No. 7 on that same chart.

Speaking of Hilson, the singe songwriter is one of the top ne artists to emerge this year on t R&B/hip-hop front. In addition her duet with Lil Wayne, she ran at No. 11 on the year-end Hot R& Hip-Hop Songs chart with "Kno You Down" featuring West and N Yo. Her debut album, the prophe "In a Perfect World . . ." (Mosle Zone4/Interscope), ends up at N 15 on the Top R&B/Hip-Hop A bums tally.

By far, the performer generati the most buzz this year is You Money artist Drake, whose mixta spun off the major hit "Best I Ev Had" as well as a signing fren that ultimately landed him at U versal Motown. As a result, t artist/actor wraps 2009 at the t of both Hot Rap Songs and T New R&B/Hip-Hop Artists, wh building anticipation for his 20 debut album.



TOP R&B/HIP-HOP TOUR OF '09

ARTIST: Tina Turner ■ TOTAL GROSS: $86.4 million ■ NO. OF SHOWS: 59 ■ SELLO ■ TOTAL ATTENDANCE: 822,083

Compiled from Billboard Boxscore Dec. 6, 2008, through No



Repeat victory: TAYLOR SWIFT tops the country charts for the second consecutive year.

TAYLOR TOPS COUNTRY RECAPS

ascal Flatts Is Top Group; Justin Moore akes Top New Artist Crown **By Ken Tucker**

PERSTAR TAYLOR SWIFT, le sweeping the year-end pop rts, is once again country's queen. he finishes 2009 the same way ended 2008: at No. 1 on the year- Top Country Artists recap. Swift, also ranks atop the Top Country sts-Female chart from combined m sales and singles airplay for second straight year, is No. 1 on Top Country Album Artists tally. November 2008 release, "Fear- " (Big Machine), is the No. 1 title his year's Top Country Albums t, while her self-titled 2006 debut o. 6 on that list.

wift is No. 5 on the Hot Country gs Artists recap, and she's the top ale on that chart. She placed two gs, "You Belong With Me" and ite Horse," on the Hot Country gs tally. She's also No. 1 on the year-end recaps of Hot Country Songwriters and Hot 100 Songwriters.

All in all, an impressive run for someone who just turned 20.

Rascal Flatts comes in at No. 1 on the Top Country Artists-Duo/Group recap, a year-end chart it previously lead in 2007. The group's strong year found it finishing at No. 2 on the Top Country Artists and Top Country Album Artists recaps, behind Swift. The trio of Gary LeVox, Joe Don Rooney and Jay DeMarcus placed two Lyric Street albums in the upper echelon of the Top Country Albums list: "Unstoppable" finishes at No. 4, and "Greatest Hits Volume I" lands at No. 11.

The group is second to only Keith Urban on the Hot Country Songs Artist recap. It places two songs, "Summer Nights" (No. 20) and "Here Comes Goodbye" (No. 34), on the Hot Country Songs year-end tally.

Lady Antebellum, the hot trio comprising Hillary Scott, Charles Kelley and Dave Haywood, dominates the Hot Country Songs recap, placing "I Run to You" at No. 1 for the year. The group's most recent hit, "Need You Now," also lands in the top 50 for the year (No. 48). Its self-titled Capitol Nashville debut finishes the year at No. 9 on the Top Country Albums recap, and the trio is among the top five in the Top Country Artists-Duo/Group category.

It was also a good year for the Zac Brown Band, which places "The Foundation" (Roar/Bigger Picture/Home Grown/Atlantic/AG) at No. 2 on the Top Country Albums recap. The Georgia group finished at No. 3 on Top Country Album Artists behind Swift and Rascal Flatts, and its single "Whatever It Is" is the No. 2 Hot Country Songs title for the year. The group takes the No. 4 slot on the Hot Country Songs Artists recap.

Lady Antebellum and the Zac Brown Band aren't the only relative newcomers occupying the upper region of the Hot Country Songs tally. Randy Houser's "Boots On" (Universal South) and Darius Rucker's "It Won't Be Like This for Long" (Capitol Nashville) finish at Nos. 3 and 4, respectively. (Rucker also placed "Alright" at No. 8, making him the only artist with two rankings in the top 10.) Country's "Mr. Consistency," George Strait, places "River of Love" (MCA Nashville) at No. 5.

Thanks to strong sales and airplay, Keith Urban is No. 1 on the Top Country Artists-Male recap, finishing ahead of Capitol Nashville labelmates Rucker at No. 2 and Dierks Bentley at No. 8. Urban also rules the Hot Country Songs Artists tally, thanks to three titles on the Hot Country Songs chart: "Sweet Thing" (No. 9), "Only You Can Love Me This Way" (No. 19) and "Kiss a Girl" (No. 25) all rank within the top 25 for the year.

Urban's "Defying Gravity" (Capitol Nashville) is the No. 10 title on the Top Country Albums chart for 2009, and the Australian also finishes the year at No. 10 on the Top Country Album Artists recap.

Jennifer Nettles and Kristian Bush, aka Sugarland, rank at No. 5 on the Top Country Artists tally, based on airplay and sales. The duo turned in another solid performance in 2009. Its release "Love on the Inside" (Mercury/Universal Music Group Nashville) is No. 5 on the Top Country Albums chart. The pair ranks at No. 4 on the Top Country Album Artists chart and at No. 3 on the recap for Top Country Artists-Duo/Group.

The Top New Country Artists crown belongs to Arkansas native Justin Moore, whose breakthrough hit, "Small Town USA" (Valory), finished the year at No. 11 on the Hot Country Songs recap. His self-titled debut squeezed in at No. 48 on the Top Country Albums tally.

Meanwhile, a quartet (Gloriana), a trio (Love and Theft), a solo male artist (David Nail) and a duo (Joey + Rory) round out the top five positions on the Top New Country Artists tally.

Capitol Nashville is the Top Country Imprint for the second straight year thanks to the sales and airplay success of Lady Antebellum, Rucker, Urban, Bentley and Trace Adkins. Big Machine, which is home to Swift, clocks in at No. 2 in the category. When it comes to airplay, no one tops Capitol Nashville, which repeats at No. 1 on Hot Country Songs Imprints and overtakes Arista Nashville on the Hot Country Songs Labels chart.

Strictly on the sales side, Sony Music Nashville—home to top sellers Carrie Underwood, Kenny Chesney, Brad Paisley, Alan Jackson and Miranda Lambert, among others—reigns on Top Country Album Labels, taking the crown from last year's winner, Universal Music Group Nashville.

Swift's sales dominance helped propel Big Machine to the peak of the Top Country Album Imprints chart; it's the first win in the category for the 5-year-old label. Capitol Nashville places second. Meanwhile, Universal is once again No. 1 on the Top Country Album Distributors recap.

For the second straight year, Frank Rogers, who works with Paisley and Rucker, is No. 1 on the Hot Country Producers recap. Dann Huff (Rascal Flatts, Keith Urban) finishes at No. 2 in the category.

While Swift tops the Hot Country Songwriters tally, Jackson, Brett James, Chris DuBois, Wyatt Durrette and Zac Brown round out the top five. (Co-writers Durrette and Brown share fifth place.) ••••

TOP COUNTRY TOUR OF '09

ARTIST: Kenny Chesney ■ TOTAL GROSS: $71 million ■ NO. OF SHOWS: 52 ■ SELLOUTS: 36 ■ TOTAL ATTENDANCE: 1 million

Compiled from Billboard Boxscores dated Dec. 6, 2008, through Nov. 21, 2009

(Copyrighted material)

THE NEW WAVE

Young, Urban Acts Rise On Latin Charts

By Leila Cobo



...action: ...URA led Latin... 2009.

TOP LATIN TOUR OF '09

ARTIST: Vincente Fernández
TOTAL GROSS: $17.4 million
NO. OF SHOWS: 25
SELLOUTS: 10
TOTAL ATTENDANCE: 181,260

Compiled from Billboard Boxscores dated Dec. 6, 2008, through Nov. 21, 2009

SALES OF LATIN MUSIC MAY HAVE plummeted in the past year, but a new generation of Latin music buyers knows what it likes to hear, buy and see. With Bronx-based bachata act Aventura leading the way, young, urban-leaning acts dominate the year-end Latin charts, with releases from five such acts among the top 10 best-selling Latin albums of the year.

Aventura's success was a rare example of win-win-win. The group started the year on a high note with five sold-out shows at the Coliseo de Puerto Rico José Miguel Agrelot, then went on to release "The Last" (Premium Latin/Sony Music Latin), which is now No. 1 on the year-end Top Latin Albums recap. Aventura is also No. 1 on the Top Latin Album Artists tally. Also at the top is the reggaetón duo Wisin & Yandel, whose album "La Revolucion" (Machete/UMLE) is No. 2 on the Top Latin Albums chart. The pair come in at No. 3 on the Top Latin Album Artists chart, behind veteran Vicente Fernández at No 2.

Looking at radio airplay, Aventura's "Por Un Segundo" lands at No. 3 on the Hot Latin Songs recap, behind mega-hit "El Amor" by Tito "El Bambino," another young, urban artist. At No. 1 is "Te Presumo" by Banda El Recodo, a veteran regional Mexican act. The group's chart-topping achievement on the Hot Latin Songs tally is a rarity for a regional Mexican track.

Independent Latin labels this year showed their clout, including Premium (Aventura's longtime label), Siente (Tito El Bambino's label), Balboa (home to Joan Sebastian) and upstarts like Top Spot (Luis Enrique's label). But the dominant force remains Universal Music Latin Entertainment, which has become the biggest, most powerful Latin label in the market.

Universal is No. 1 on the Top Latin Albums Distributor recap, at a time when it's increasingly distributing Universal-owned product only, as opposed to the many indie labels it had under its umbrella in the past. UMLE is also No. 1 on the Top Latin Album Labels chart, with a staggering 207 charting titles compared with 73 for runner-up Sony Music Latin. Never before in Billboard's year-end charts has a single label so fully dominated the marketplace.

Universal's clout was expected, given its size following its acquisition of Univision Music Group last year. But Universal's fully owned labels and imprints have also led the charge on every single year-end chart, a testament to UMLE's objective of focusing labels by genre.

At No. 1 on the Hot Latin Pop Songs Labels recap is Universal Music Latino, UMLE's pop label, with 25 charting titles. Among the label's most consistent hitmakers is Luis Fonsi, who, with three charting tracks, ranks at No. 1 on the Hot Latin Pop Songs Artists recap. Fonsi's "Palabras del Silencio" (Universal Music Latino), released last year, has continued to sell unabated. It ends the year at No. 3 on the Top Latin Albums chart, behind only Aventura's "The Last" and Wisin & Yandel's "La Revolucion."

UMLE's regional Mexican labels, Disa and Fonovisa, dominated the imprint charts. Fonovisa is No. 1 on the Top Latin Album Imprints recap with Disa at No. 2. Conversely, Disa is No. 1 on the Hot Latin Songs Imprints chart, with Fonovisa at No. 2. Fonovisa is home to Banda El Recodo and El Trono de Mexico. The latter is a veteran act that has taken flig... this year with major mobile a... digital sales success in t... United States and Cent... America. The group comes... at No. 4 on the Top Latin Albu... Artists chart with eight albu... including "Almas Gemel... (Fonovisa/UMLE), which ra... at No. 6 on Top Latin Albu...

In the publishing are... Sony/ATV Music comes in... No. 1 on the Hot Latin Publi... ing Corporations chart, with... charting titles, including For... hits. Indie publisher Arpa M... sical tops the Hot Latin Publi... ers chart with 22 titles. Of those, 20 were pen... by Espinoza Paz, who is No. 1 on the Hot La... Songwriters chart.

Mexico's Armando Avila lands at No 1 on ... Hot Latin Producers chart, thanks to his w... with multiple artists. Deftly blending Mexi... and pop sensibilities, Avila has captured tr... tion and the future, two drivers of Latin mu... and taste.



On high: CASTING CROWNS ruled the Christian charts this year.

CHRISTIAN & GOSPEL

REIGN ON

Casting Crowns Leads Christian Recaps For Third Year **By Deborah Evans Price**

Casting Crowns continued to dominate the Christian music community in 2009, placing No. 1 on the Top Christian Album Artists list for the third consecutive year. The band's new studio album, "Until the Whole World Hears" (Beach Street/Reunion), was released Nov. 17, and even though the new product wasn't available until late in the fourth quarter, Casting Crowns still reigned at retail throughout the chart year, based on the continued sales strength of the band's previous releases.

The Georgia-based worship group first burst on the scene with its 2003 self-titled debut, powered by such hits as "If We Are the Body," "Voice of Truth" and "Who Am I." It followed with 2005's "Lifesong" and 2007's "The Altar and the Door," and the act has also released three live projects and a Christmas collection, 2008's "Peace on Earth." The strength of its live show and the band's interactive Web site (lead singer Mark Hall is a witty Twitter enthusiast) help keep Christian consumers engaged and nurture the Casting Crowns phenomenon.

The diversity of music underneath the Christian/gospel umbrella is reflected in the year-end tally, as the highest ranking acts on the Top Christian Album Artists chart includes the soulful sounds of Mary Mary (at No. 2), well-known worship leader Chris Tomlin (No. 3) and hard rock band Red (No. 10).

Rock music earns a substantial place on 2009's year-end lists. In addition to Red, rocker Jeremy Camp earned a slot at No. 7 on Top Christian Album Artists this year. Georgia rock act Third Day, which was inducted into the Georgia Music Hall of Fame in September, is No. 5. Perennial favorites Michael W. Smith and MercyMe rank Nos. 4 and 9, respectively.

Mary Mary is No. 1 on the Top Gospel Album Artists recap. The sisters' stellar year has been fueled by the strength of their latest album, "The Sound" (My Block/Columbia/Sony Music). The collection debuted atop Billboard's Top Gospel Albums chart, came in at No. 7 on the Billboard 200 and spawned the hits "Get Up" and Go... Me." "The Sound" takes the No. 1 spot on ... Gospel Albums. Marvin Sapp, who claimed ... top spot last year, is No. 2 on the Top Gos... Album Artists tally, and his album "Thirsty" (V... ity/JLG) remained a strong seller this year, co... ing in at No. 3 on the Top Gospel Albums ta...

BeBe & CeCe Winans are No. 3 on Top Gos... Album Artists. After years of solo success, ... brother/sister duo reunited this year for a r... album, "Still," which the duo's B&C label ... leased in October, with Malaco distributing. ... project debuted at No. 1 on the Top Gospel ... bums chart and finishes the year at No. 4 on ... year-end Top Gospel Albums tally. Tony Aw... winner Heather Headley also makes her b... on this year's Top Gospel Album Artists reca... No. 7 thanks to her EMI Gospel release "A... ence of One."

Provident-Integrity—home to Cast... Crowns, Third Day, Tenth Avenue North, ... and other top-selling acts—earns the pole... sition on Top Christian Album Labels. On... gospel side, Jive Label Group is No. 1 on the ... Gospel Album Labels chart, followed by S... then EMI Gospel.

The multitalented Donald Lawrence is N... on Hot Gospel Producers, followed by Wa... "Baby Dubb" Campbell. Veteran produ... Brown Bannister earns the top spot on the y... end tally of Hot Christian Producers, followe... Ed Cash. Noted mainstream rock produ... Howard Benson is No. 5 on that list, propelle... his work with Skillet and Third Day.

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Once and current king: MICHAEL JACKSON'S catalog dominated 2009.

HOW WE CHART THE YEAR

nnual Billboard Recaps Track Top Artists And tles Of 2009 **By Silvio Pietroluongo**

LBOARD'S ANNUAL YEAR Music special issue offers a dizzy- array of more than 250 charts in print pages with close to 400 kings available at Billboard.biz, uding deeper lists for some charts uded on these pages.

oining the printed lineup in 2009 airplay rankings for Christian gs, Heritage Rock, Active Rock Triple A as well as sales tallies Comprehensive Albums and egrass Albums.

lso added to the menu are pub- ing, writer and producer recaps Gospel and a top artists ranking Master Ringtones.

hose additions provide chart- oing achievements this year for including Michael Jackson, th Avenue North, Shinedown, dvayne, Snow Patrol, Steve Mar- James L. Moss and T.I.

xclusive to Billboard.biz are a host of charts including Christian AC, Christian CHR, Tastemakers, Hot Videoclips and Top Music Videos.

As before, each of the year-end music tallies in this section represent aggregated numbers for each artist, title and music company from the weekly charts on which they appeared.

Most of those numbers are based on data from Nielsen Entertainment, with sales of physical and digital product compiled by Nielsen SoundScan and radio airplay and digital streams measured by Nielsen BDS. The Master Ringtones category is based on sales tracked by Nielsen RingScan.

The entire Billboard charts department has a hand in compiling the Year in Music lists. At the center of this effort is associate director of charts Raphael George, with charts production manager Michael Cusson and associate production manager Alex Vitoulis each playing key roles. Boxscore chart manager Bob Allen compiles the touring charts. (See "As Turnstiles Spin," page 138.)

The rankings for BDS- and SoundScan-based music charts reflect airplay or sales during the weeks that titles appeared on a relevant chart during the tracking period. This includes activity during unpublished weeks for those lists that print every other week. The 2009 music chart year began with last year's Dec. 6 issue and ended with the one dated Nov. 28, 2009.

Sales or airplay registered before or after a title's chart run aren't considered in these standings. That detail, and the December-November time period, account for some of the differences between these lists and the calendar-year recaps that are compiled independently by either SoundScan or BDS.

Artist, imprint, label and distributor categories for all genres reflect accumulated chart performance for all titles on the pertinent chart.

The umbrella "label" categories refer to the distributing labels and/or promotion labels listed on our weekly charts. If only one label appears on a chart listing, that company counts as both "imprint" and "label" for that title.

Rankings for the following airplay categories are based on accumulated BDS-monitored plays for each week a song appeared on the chart: Mainstream Top 40, Rhythmic, Alternative, Active Rock, Heritage Rock, Triple A, Adult Contemporary, Adult Top 40, Dance, Mainstream R&B, Adult R&B, Gospel and Smooth Jazz.

Similarly, Hot 100 Airplay, Rap, Hot Country Songs, Christian Songs and Hot Latin Songs (and the four related Latin-format airplay charts) are determined by adding up the total number of gross audience impressions, as determined by BDS by cross-referencing the exact time of airplay with Arbitron listener data for each week a track charted.

The Billboard Hot 100 and Hot R&B/Hip-Hop Songs categories reflect accumulated radio and sales points, based specifically on BDS and Nielsen SoundScan, respectively. For the Hot 100, points from streamed music on AOL and Yahoo also shape the standings.

For the "top" country and R&B/hip-hop categories that combine data from album charts and singles charts, formulas have been weighted so that the sales units tallied on the Billboard 200, Top Country Albums and Top R&B/Hip-Hop Albums, respectively, have parity with the specific chart points that construct each week's Hot 100, Hot Country Songs and Hot R&B/Hip-Hop Songs.

The Dance Club Play rankings are based on an inverse point system, with titles collecting points based on rank for each week they were on the chart.

The publishing categories reflect accumulated points for all charted songs on the applicable weekly charts. If a song is held by more than one publisher, points are divided equally among those companies.

In the Publishing Corporation category, parent companies receive 100% of the points from publishers in which they own at least 50% equity and 25% of the points compiled by publishers that they administer but don't own.

Accompanying label listings on the top artists rankings are limited to the label each artist is signed to. An artist's title count will still include all charting efforts, even those recorded on other labels. ••••

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TAYLOR SWIFT

TOP ARTISTS

Pos. ARTIST (No Charted Titles) Imprint Label

1 **TAYLOR SWIFT** *(17) Big Machine*
2 **BEYONCE** *(9) Music World/Columbia*
3 **LADY GAGA** *(7) Streamline/KonLive/Cherrytree/Interscope*
4 **THE BLACK EYED PEAS** *(5) Interscope*
5 **MILEY CYRUS** *(17) Hollywood*
6 **KANYE WEST** *(14) Roc-A-Fella/Def Jam/IDJMG*
7 **BRITNEY SPEARS** *(9) Jive/JLG*
8 **T.I.** *(9) Grand Hustle/Atlantic*
9 **NICKELBACK** *(5) Roadrunner*
10 **PINK** *(5) LaFace/JLG*
11 **KINGS OF LEON** *(4) RCA/RMG*
12 **KATY PERRY** *(5) Capitol*
13 **FLO RIDA** *(6) Poe Boy/Atlantic*
14 **KELLY CLARKSON** *(4) 19/RCA/RMG*
15 **JASON MRAZ** *(5) Atlantic*
16 **THE FRAY** *(6) Epic*
17 **NE-YO** *(8) Def Jam/IDJMG*
18 **LIL WAYNE** *(25) Cash Money/Universal Motown*
19 **RASCAL FLATTS** *(10) Lyric Street*
20 **ZAC BROWN BAND** *(6) Roar/Home Grown/Bigger Picture/Atlantic*
21 **PITBULL** *(4) Mr. 305/Polo Grounds/J/RMG*
22 **RIHANNA** *(7) SRP/Def Jam/IDJMG*
23 **JAMIE FOXX** *(5) J/RMG*
24 **EMINEM** *(8) Web/Shady/Aftermath/Interscope*
25 **THE ALL-AMERICAN REJECTS** *(3) Doghouse/DGC/Interscope*
26 **DRAKE** *(9) Young Money/Cash Money/Universal Motown*
27 **AKON** *(5) Konvict/Upfront/SRC/Universal Motown*
28 **JAY-Z** *(8) Roc Nation*
29 **KERI HILSON** *(4) Mosley/Zone 4/Interscope*
30 **SHINEDOWN** *(4) Atlantic*
31 **SOULJA BOY TELL'EM** *(5) ColliPark/Interscope*
32 **KEITH URBAN** *(8) Capitol Nashville*
33 **DAVID COOK** *(4) 19/RCA/RMG*
34 **T-PAIN** *(14) Konvict/Nappy Boy/Ice/JLG*
35 **CARRIE UNDERWOOD** *(9) 19/Arista Nashville*
36 **JASON ALDEAN** *(4) Broken Bow*
37 **DAUGHTRY** *(5) 19/RCA/RMG*
38 **GREEN DAY** *(4) Reprise*
39 **LADY ANTEBELLUM** *(4) Capitol Nashville*
40 **SUGARLAND** *(6) Mercury Nashville*
41 **DARIUS RUCKER** *(5) Capitol Nashville*
42 **KID CUDI** *(4) Fool's Gold/G.O.O.D./Universal Motown*
43 **KENNY CHESNEY** *(7) BNA*
44 **COLDPLAY** *(4) Capitol*
45 **3OH!3** *(3) Photo Finish*
46 **JONAS BROTHERS** *(12) Hollywood*
47 **JEREMIH** *(3) Mick Schultz/Def Jam/IDJMG*
48 **TOBY KEITH** *(7) Show Dog Nashville*
49 **MARIAH CAREY** *(6) Island/IDJMG*
50 **MAXWELL** *(3) Columbia*

Top Artists — Duo/Group

Pos. ARTIST (No Charted Titles) Imprint Label

1 **THE BLACK EYED PEAS** *(5) Interscope*
2 **NICKELBACK** *(5) Roadrunner*
3 **KINGS OF LEON** *(4) RCA/RMG*
4 **THE FRAY** *(6) Epic*
5 **RASCAL FLATTS** *(10) Lyric Street*
6 **ZAC BROWN BAND** *(6) Roar/Home Grown/Bigger Picture/Atlantic*
7 **THE ALL-AMERICAN REJECTS** *(3) Doghouse/DGC/Interscope*
8 **SHINEDOWN** *(4) Atlantic*
9 **DAUGHTRY** *(5) 19/RCA/RMG*
10 **GREEN DAY** *(4) Reprise*

Top Artists — Female

Pos. ARTIST (No Charted Titles) Imprint Label

1 **TAYLOR SWIFT** *(17) Big Machine*
2 **BEYONCE** *(9) Music World/Columbia*
3 **LADY GAGA** *(7) Streamline/KonLive/Cherrytree/Interscope*
4 **MILEY CYRUS** *(17) Hollywood*
5 **BRITNEY SPEARS** *(9) Jive/JLG*
6 **PINK** *(5) LaFace/JLG*
7 **KATY PERRY** *(5) Capitol*
8 **KELLY CLARKSON** *(4) 19/RCA/RMG*
9 **RIHANNA** *(7) SRP/Def Jam/IDJMG*
10 **KERI HILSON** *(4) Mosley/Zone 4/Interscope*

Top Artists — Male

Pos. ARTIST (No Charted Titles) Imprint Label

1 **KANYE WEST** *(14) Roc-A-Fella/Def Jam/IDJMG*
2 **T.I.** *(9) Grand Hustle/Atlantic*
3 **FLO RIDA** *(6) Poe Boy/Atlantic*
4 **JASON MRAZ** *(5) Atlantic*
5 **NE-YO** *(8) Def Jam/IDJMG*
6 **LIL WAYNE** *(25) Cash Money/Universal Motown*
7 **PITBULL** *(4) Mr. 305/Polo Grounds/J/RMG*
8 **JAMIE FOXX** *(5) J/RMG*
9 **EMINEM** *(8) Web/Shady/Aftermath/Interscope*
10 **DRAKE** *(9) Young Money/Cash Money/Universal Motown*

Top New Artists

Pos. ARTIST (No Charted Titles) Imprint Label

1 **LADY GAGA** *(7) Streamline/KonLive/Cherrytree/Interscope*
2 **DRAKE** *(9) Young Money/Cash Money/Universal Motown*
3 **KERI HILSON** *(4) Mosley/Zone 4/Interscope*
4 **KID CUDI** *(4) Dream On/G.O.O.D./Universal Motown*
5 **JEREMIH** *(3) Mick Schultz/Def Jam/IDJMG*
6 **JAY SEAN** *(2) Cash Money/Universal Republic*
7 **DEMI LOVATO** *(8) Hollywood*
8 **JASON DERULO** *(1) Beluga Heights/Warner Bros*
9 **OWL CITY** *(3) Universal Republic*
10 **KEVIN RUDOLF** *(3) Cash Money/Universal Republic*

Top Imprints

Pos. IMPRINT (No Charted Titles)

1 **ATLANTIC** *(75)*
2 **COLUMBIA** *(78)*
3 **DEF JAM** *(51)*
4 **BIG MACHINE** *(17)*
5 **INTERSCOPE** *(52)*
6 **RCA** *(39)*
7 **JIVE** *(38)*
8 **CAPITOL NASHVILLE** *(31)*
9 **HOLLYWOOD** *(40)*
10 **MUSIC WORLD** *(10)*

Top Labels

Pos. LABEL (Total Charted Titles)

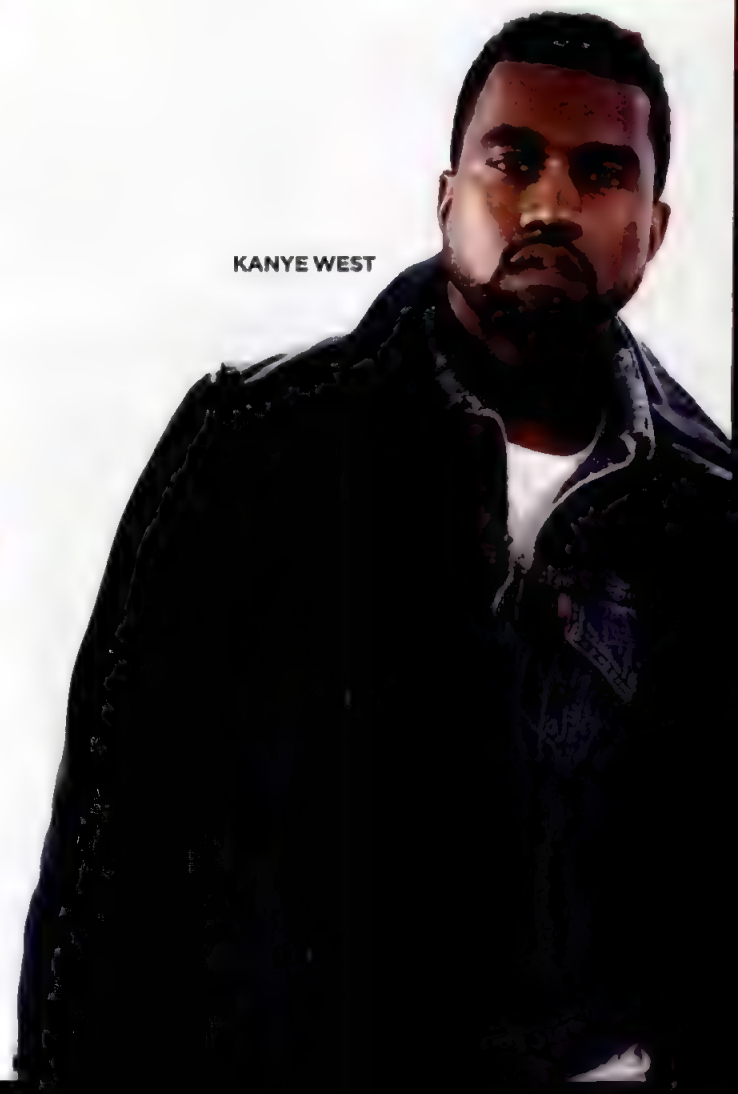
1 **INTERSCOPE GEFFEN A&M** *(118)*
2 **SONY MUSIC** *(171)*
3 **ATLANTIC GROUP** *(98)*
4 **ISLAND DEF JAM MUSIC GROUP** *(86)*
5 **RCA MUSIC GROUP** *(67)*
6 **UNIVERSAL MOTOWN REPUBLIC GROUP** *(83)*
7 **JIVE LABEL GROUP** *(61)*
8 **WARNER BROS.** *(95)*
9 **ROADRUNNER** *(32)*
10 **SONY MUSIC NASHVILLE** *(51)*

Top Billboard 200 Artists

Pos. ARTIST (No Charted Titles) Imprint Label

1 **TAYLOR SWIFT** *(3) Big Machi*
2 **MILEY CYRUS** *(6) Hollywood*
3 **BEYONCE** *(2) Music World/Columbia/Sony Music*
4 **NICKELBACK** *(1) Roadrunner*
5 **RASCAL FLATTS** *(3) Lyric Str*
6 **BRITNEY SPEARS** *(3) Jive/JL*
7 **KANYE WEST** *(1) Roc-A-Fella/Def Jam/IDJMG*
8 **LADY GAGA** *(1) Streamline/KonLive/Cherrytree/Interscop/IGA*
9 **EMINEM** *(1) Web/Shady/Aftermath/Interscope/IGA*
10 **THE BLACK EYED PEAS** *(1) Interscope/IGA*
11 **KINGS OF LEON** *(1) RCA/RM*
12 **JAY-Z** *(2) Roc Nation/AG*
13 **JONAS BROTHERS** *(6) Hollywood*
14 **DAVID COOK** *(1) 19/RCA/RM*
15 **ZAC BROWN BAND** *(3) Roar/Bigger Picture/Home Grown/Atlantic/AG*
16 **SUGARLAND** *(3) Mercury Nashville/UMGN*
17 **PINK** *(1) LaFace/JLG*
18 **JAMIE FOXX** *(1) J/RMG*
19 **U2** *(1) Island/Interscope/IGA*
20 **DAUGHTRY** *(2) 19/RCA/RMG*
21 **CARRIE UNDERWOOD** *(2) 19/Arista Nashville/SMN*
22 **KEYSHIA COLE** *(2) Imani/Geffen/IGA*

continued on >>



KANYE WEST

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In light of Taylor's accomplishments, we felt she deserved one more award.

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Congratulations, Taylor, on being recognized not only for your music, but for the difference you've made in the lives of teenagers through your partnership with the Best Buy® @15™ program.

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from >>p74

23 **DAVE MATTHEWS BAND** *Big Whiskey & The GroGrux King*-Bama Rags/RCA/RMG

24 **MAXWELL** *BLACKsummers'night*-Columbia/Sony Music

25 **GREEN DAY** *21st Century Breakdown*-Reprise/Warner Bros

.biz A deeper version of this chart appears on **billboard.biz**

Top Billboard 200 Albums

Pos. TITLE *Artist*-Label/Distributor

1 **FEARLESS** *Taylor Swift*-Big Machine

2 **I AM...SASHA FIERCE** *Beyonce*-Music World/Columbia/Sony Music

3 **DARK HORSE** *Nickelback*-Roadrunner

4 **TWILIGHT** *Soundtrack*-Summit/Chop Shop/Atlantic/AG

5 **HANNAH MONTANA: THE MOVIE** *Soundtrack*-Walt Disney

6 **CIRCUS** *Britney Spears*-Jive/JLG

7 **808S & HEARTBREAK** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG

8 **THE FAME** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope/IGA

9 **RELAPSE** *Eminem*-Web/Shady/Aftermath/Interscope/IGA

10 **THE E.N.D.** *The Black Eyed Peas*-Interscope/IGA

11 **ONLY BY THE NIGHT** *Kings Of Leon*-RCA/RMG

12 **THE BLUEPRINT 3** *Jay-Z*-Roc Nation/AG

13 **DAVID COOK** *David Cook*-19/RCA/RMG

14 **THE FOUNDATION** *Zac Brown Band*-Roar/Bigger Picture/Home Grown/Atlantic/AG

15 **NOW 29** *Various Artists*-Universal/EMI/Sony Music/JLG/UMe

16 **FUNHOUSE** *Pink*-LaFace/JLG

17 **INTUITION** *Jamie Foxx*-J/RMG

18 **NO LINE ON THE HORIZON** *U2*-Island/Interscope/IGA

19 **UNSTOPPABLE** *Rascal Flatts*-Lyric Street

20 **A DIFFERENT ME** *Keyshia Cole*-Imani/Geffen/IGA

21 **BIG WHISKEY AND THE GROOGRUX KING** *Dave Matthews Band*-Bama Rags/RCA/RMG

22 **BLACKSUMMERS'NIGHT** *Maxwell*-Columbia/Sony Music

23 **LOVE ON THE INSIDE** *Sugarland*-Mercury Nashville/UMGN

24 **TAYLOR SWIFT** *Taylor Swift*-Big Machine

25 **21ST CENTURY BREAKDOWN** *Green Day*-Reprise/Warner Bros

26 **PAPER TRAIL** *Ti*-Grand Hustle/Atlantic/AG

27 **LEARN TO LIVE** *Danger Rocket*-Lyric Street/Nashville

28 **WE SING. WE DANCE. WE STEAL THINGS.** *Jason Mraz*-Atlantic/AG

29 **I LOOK TO YOU** *Whitney Houston*-Arista/RMG

30 **HIGH SCHOOL MUSICAL 3: SENIOR YEAR** *Soundtrack*-Walt Disney

31 **BLACK ICE** *AC/DC*-Columbia/Sony Music

32 **NOW 31** *Various Artists*-EMI/Universal Zomba/Sony Music

33 **ALL I EVER WANTED** *Kelly Clarkson*-19/RCA/Sony Music

34 **THE TIME OF OUR LIVES (EP)** *Miley Cyrus*-Hollywood

35 **THE FRAY** *The Fray*-Epic/Sony Music

36 **WIDE OPEN** *Jason Aldean*-Broken Bow

37 **LEAVE THIS TOWN** *Daughtry*-19/RCA/RMG

38 **NOW 30** *Various Artists*-Universal/EMI/Sony Music/Zomba/UMe

39 **VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS** *Coldplay*-Capitol

40 **LADY ANTEBELLUM** *Lady Antebellum*-Capitol Nashville

41 **THE PROMISE** *Il Divo*-SYCO/Columbia/Sony Music

42 **FREEDOM** *Akon*-Konvict/Upfront/SRC/Universal Motown/UMRG

43 **MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK)** *Michael Jackson*-MJJ/Epic/Sony Music

44 **DAY & AGE** *The Killers*-Island/IDJMG

45 **ROCK N ROLL JESUS** *Kid Rock*-Top Dog/Atlantic/AG

46 **MAMMA MIA!** *Soundtrack*-Decca

47 **DEFYING GRAVITY** *Keith Urban*-Capitol Nashville

48 **CRAZY LOVE** *Michael Buble*-143/Reprise/Warner Bros

49 **THA CARTER III** *Lil Wayne*-Cash Money/Universal Motown/UMRG

50 **THEATER OF THE MIND** *Ludacris*-DTP/Def Jam/IDJMG

51 **ONE OF THE BOYS** *Katy Perry*-Capitol

52 **GREATEST HITS VOLUME 1** *Rascal Flatts*-Lyric Street

53 **THE SOUND OF MADNESS** *Shinedown*-Atlantic/AG

54 **LINES, VINES AND TRYING TIMES** *Jonas Brothers*-Hollywood

55 **CHINESE DEMOCRACY** *Guns N' Roses*-Black Frog/Geffen/IGA

56 **AND WINTER CAME...** *Enya*-Reprise/Warner Bros

57 **WORKING ON A DREAM** *Bruce Springsteen*-Columbia/Sony Music

58 **SCARS & SOUVENIRS** *Theory Of A Deadman*-604/Roadrunner

59 **DAVID ARCHULETA** *David Archuleta*-19/Jive/JLG

60 **CARNIVAL RIDE** *Carrie Underwood*-19/Arista Nashville/SMN

61 **DEATH MAGNETIC** *Metallica*-Warner Bros

62 **19** *Adele*-XL/Columbia/Sony Music

63 **YEAR OF THE GENTLEMAN** *Ne-Yo*-Def Jam/IDJMG

64 **HANNAH MONTANA 3** *Soundtrack*-Walt Disney

65 **THAT LONESOME SONG** *Jamey Johnson*-Mercury Nashville/UMGN

66 **SWAN SONGS** *Hollywood Undead*-A&M/Octone/IGA

67 **GREATEST HITS II** *Kenny Chesney*-BNA/SMN

68 **IN A PERFECT WORLD...** *Keri Hilson*-Mosley/Zone 4/Interscope/IGA

69 **WHEN THE WORLD COMES DOWN** *The All-American Rejects*-Doghouse/DGC/Interscope/IGA

70 **GOOD GIRL GONE BAD** *Rihanna*-SRP/Def Jam/IDJMG

71 **LOVE V/S MONEY** *The-Dream*-Radio Killa/Def Jam/IDJMG

72 **THE POINT OF IT ALL** *Anthony Hamilton*-Mister's Music/So So Def/JLG

73 **PLAY ON** *Carrie Underwood*-19/Arista Nashville/SMN

74 **THE TWILIGHT SAGA: NEW MOON** *Soundtrack*-Summit/Chop Shop/Atlantic/AG

75 **SOUL** *Seal*-143/Warner Bros.

76 **BREAKOUT** *Miley Cyrus*-Hollywood

77 **A LITTLE BIT LONGER** *Jonas Brothers*-Hollywood

78 **TWANG** *George Strait*-MCA Nashville/UMGN

79 **JOY TO THE WORLD** *Faith Hill*-Warner Bros. (Nashville)/WRN

80 **DEEPER THAN RAP** *Rick Ross*-Maybach/Slip-N-Slide/Def Jam/IDJMG

81 **FOLIE A DEUX** *Fall Out Boy*-Decaydance/Fueled By Rame Island/IDJMG

82 **AMERICAN SATURDAY NIGH** *Brad Paisley*-Arista Nashville/S

83 **LOVE IS THE ANSWER** *Barbr Streisand*-Columbia/Sony Mu

84 **WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS** *Various Artists*-EMI CMG/Provident-Integrity/Word-Curb

85 **LOTUS FLOW3R/MPLSOUNC ELIX3R** *Prince/Bria Valente*-N

86 **EVOLVER** *John Legend*-G.O.O.D./Columbia/Sony Mus

87 **THR33 RINGZ** *T-Pain*-Konvic Nappy Boy/Jive/JLG

88 **CHICKENFOOT** *Chickenfoot*-Redline

89 **LUCKY OLD SUN** *Kenny Chesney*-Blue Chair/BNA/SM

90 **BACKSPACER** *Pearl Jam*-Monkeywrench

91 **QUIET NIGHTS** *Diana Krall*-Verve/VG

92 **TROUBADOUR** *George Strait*-MCA Nashville/UMGN

93 **SLUMDOG MILLIONAIRE** *Soundtrack*-Interscope/IGA

94 **DA REALIST** *Plies*-Big Gates/Slip-N-Slide/Atlantic/

95 **GOOD TIME** *Alan Jackson*-Arista Nashville/SMN

96 **EPIPHANY** *Chrisette Michele* Def Jam/IDJMG

97 **ONMYRADIO** *Musiq Soulchil* Atlantic/AG

98 **THE LAST KISS** *Jadakiss*-Ruf Ryders/D-Block/Roc-A-Fella Def Jam/IDJMG

99 **ISOULJABOYTELLEM** *Soulja Boy Tell'em*-ColliPark/Interscope/IGA

100 **READY** *Trey Songz*-Song Bo Atlantic/AG

continued on >>


MILEY CYRUS as Hannah Montana


BEYONCÉ

COLUMBIA RECORDS CONGRATULATES

MAXWELL 6 GRAMMY NOMINATIONS

ong Of The Year: PRETTY WINGS

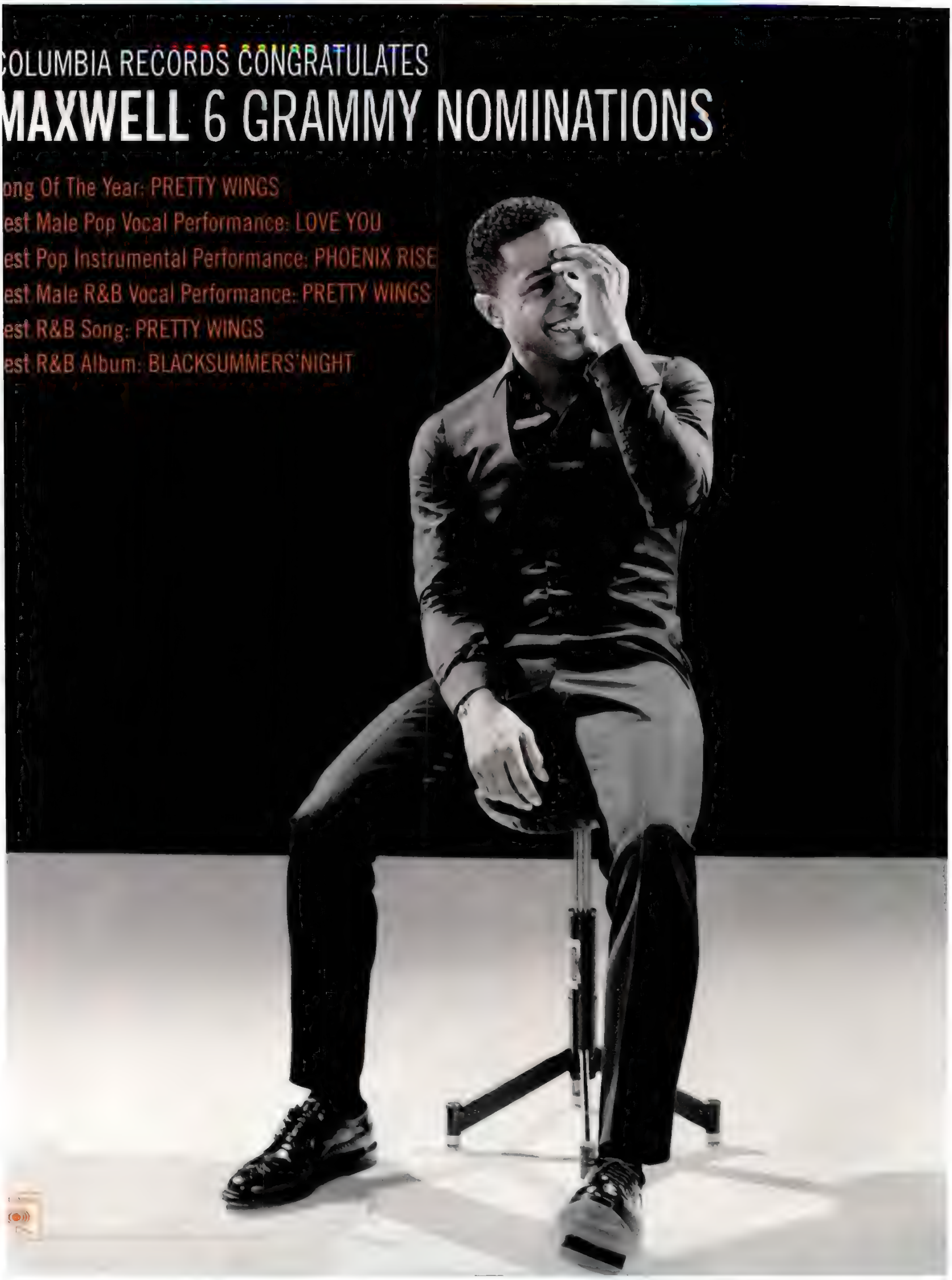
est Male Pop Vocal Performance: LOVE YOU

est Pop Instrumental Performance: PHOENIX RISE

est Male R&B Vocal Performance: PRETTY WINGS

est R&B Song: PRETTY WINGS

est R&B Album: BLACKSUMMERS'NIGHT





101 MEMOIRS OF AN IMPERFECT ANGEL *Mariah Carey*–Island/IDJMG
102 SPIRIT *Leona Lewis*–SYCO/J/RMG
103 JENNIFER HUDSON *Jennifer Hudson*–Arista/RMG
104 TAKE IT TO THE LIMIT *Hinder*–Universal Republic/UMRG
105 CRADLESONG *Rob Thomas*–Emblem/Atlantic/AG
106 TOGETHER THROUGH LIFE *Bob Dylan*–Columbia/Sony Music
107 BREAKTHROUGH *Colbie Caillat*–Universal Republic/UMRG
108 WANT *3OH!3*–Photo Finish
109 HERE WE GO AGAIN *Demi Lovato*–Hollywood
110 CHRISTMAS DUETS *Elvis Presley*–RCA Nashville/SMN
111 THE SOUND *Mary Mary*–My Block/Columbia/Sony Music
112 INCANTO *Andrea Bocelli*–Sugar/Decca
113 BRAND NEW EYES *Paramore*–Fueled By Ramen/AG
114 MY CHRISTMAS *Andrea Bocelli*–Sugar/Decca
115 KEEP ON LOVING YOU *Reba*–Starstruck/Valory
116 ALL HOPE IS GONE *Slipknot*–Roadrunner
117 ORACULAR SPECTACULAR *MGMT*–Columbia/Sony Music
118 DEAR AGONY *Breaking Benjamin*–Hollywood
119 OCEAN EYES *Owl City*–Universal Republic/UMRG
120 LOSO'S WAY (SOUNDTRACK) *Fabolous*–Desert Storm/Def Jam/IDJMG
121 SOUTHERN VOICE *Tim McGraw*–Curb
122 SAVING ABEL *Saving Abel*–Skiddco/Virgin/Capitol
123 INDESTRUCTIBLE *Disturbed*–Reprise/Warner Bros.
124 THE RESISTANCE *Muse*–Helium-3/Warner Bros.
125 UNCLE CHARLIE *Charlie Wilson*–P Music/Jive/JLG
126 TESTIMONY: VOL. 2, LOVE & POLITICS *India.Arie*–Soulbird/Universal Republic/UMRG
127 FEEL THAT FIRE *Dierks Bentley*–Capitol Nashville
128 THE RECESSION *Young Jeezy*–CTE/Def Jam/IDJMG
129 YO-YO MA & FRIENDS: SONGS OF JOY & PEACE *Yo-Yo Ma*–Sony Classical/Sony Masterworks
130 DAUGHTRY *Daughtry*–19/RCA/RMG
131 RAISING SAND *Robert Plant / Alison Krauss*–Rounder
132 THAT DON'T MAKE ME A BAD GUY *Toby Keith*–Show Dog Nashville
133 DON'T FORGET *Demi Lovato*–Hollywood
134 INCREDIBAD *The Lonely Island*–Universal Republic/UMRG
135 JEREMIH *Jeremih*–Mick Schultz/Def Jam/IDJMG
136 BLACK GIVES WAY TO BLUE *Alice In Chains*–Virgin/Capitol
137 SO FAR GONE (EP) *Drake*–Young Money/Cash Money/Universal Motown/UMRG
138 LITTLE BIT OF EVERYTHING *Billy Currington*–Mercury Nashville/UMGN
139 A NEW HALLELUJAH *Michael W. Smith*–Reunion
140 WILCO (THE ALBUM) *Wilco*–Nonesuch/Warner Bros.
141 PEACE ON EARTH *Casting Crowns*–Beach Street/Reunion/Sony Music
142 FEARLESS *Jazmine Sullivan*–J/RMG
143 HELLO LOVE *Chris Tomlin*–Sixsteps/Sparrow
144 R.O.O.T.S. (ROUTE OF OVERCOMING THE STRUGGLE) *Flo Rida*–Poe Boy/Atlantic/AG
145 APPEAL TO REASON *Rise Against*–DGC/Interscope/IGA
146 WHAT A NIGHT! A CHRISTMAS ALBUM *Harry Connick, Jr.*–Columbia/Sony Music
147 KIDZ BOP 15 *Kidz Bop Kids*–Razor & Tie
148 IT'S NOT ME, IT'S YOU *Lily Allen*–Capitol
149 UNIVERSAL MIND CONTROL *Common*–G.O.O.D./Geffen/IGA
150 FOREVER IN A DAY *DAY26*–Bad Boy/AG
151 REVELATION *Third Day*–Essential
152 KELLIE PICKLER *Kellie Pickler*–19/BNA/SMN
153 ROCKFERRY *Duffy*–Mercury/IDJMG
154 FINDING BEAUTY IN NEGATIVE SPACES *Seether*–Wind-up
155 A SWINGIN' CHRISTMAS *Tony Bennett Featuring The Count Basie Big Band*–RPM/Columbia/Sony Music
156 AWAKE *Skillet*–Ardent/INO/Atlantic/AG
157 MAN ON THE MOON: THE END OF DAY *Kid Cudi*–Dream On/G.O.O.D./Universal Motown/UMRG
158 THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS *Various Artists*–Universal/EMI/Sony Music/UMe
159 MY LOVE: ESSENTIAL COLLECTION *Celine Dion*–Columbia/Sony Music
160 THE LAST *Aventura*–Premium Latin/Sony Music Latin
161 LIVE ON THE INSIDE *Sugarland*–Mercury Nashville/UMGN
162 35 BIGGEST HITS *Toby Keith*–Show Dog Nashville/UMe
163 LIFE STARTS NOW *Three Day Grace*–Jive/JLG
164 NOTHING BUT THE BEST *Frank Sinatra*–Reprise/Warner Bros.
165 GRAMMY NOMINEES 2009 *Various Artists*–Grammy/Rhino
166 ALL WRAPPED UP! (EP) *Various Artists*–Hollywood
167 3 DOORS DOWN *3 Doors Down*–Universal Republic/UMRG
168 KEEPS GETTIN' BETTER: A DECADE OF HITS *Christina Aguilera*–RCA/RMG
169 SONIC BOOM *Kiss*–Kiss
170 REVOLUTION *Miranda Lambert*–Columbia (Nashville)/SMN
171 IF ON A WINTER'S NIGHT... *Sting*–Cherrytree/DG/Universal Classics Group
172 AMERICAN RIDE *Toby Keith*–Show Dog Nashville
173 HUMAN *Brandy*–Knockout/E1/Epic/Sony Music
174 TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM *Soundtrack*–Reprise/Warner Bros.
175 THE NEW GAME *Mudvayne*–Epic/Sony Music
176 ISOLATED INCIDENT *Dane Cook*–Comedy Central
177 WOLFGANG AMADEUS PHOENIX *Phoenix*–Loyaute/Glassnote

continued on >>

WEB EXCLUSIVES

THE YEAR IN MUSIC—ONLINE

Critics—And Readers—Choose Best Albums Of 2009

With more than 250 charts that track the best-selling albums and most-played singles of 2009 and 11 charts that analyze the concert industry, the printed version of Billboard's Year in Music provides an in-depth look at the state of the business.

But Billboard.com and Billboard.biz provide even more extensive year-end coverage.

On Billboard.com, a perennial favorite, the Critic's Choice poll, will present top 10 lists compiled from the votes of Billboard's worldwide team of writers and editors. But this year, we also turned to the real experts—you. Compiling votes submitted online, Billboard.com presents the Readers' 20 Best Albums of the Year.

In addition, the Year in Music coverage on Billboard.com will include versions of our charts of the year's top Hot 100 Songs, Billboard 200 Albums, artists and tours, supplemented with video. You'll also find a gallery of photos of the year.

On Billboard.biz, the Year in Music package will include an extended version of our print stories the 10 Biggest Business Stories of 2009 and exclusive content like the 10 most popular stories on Billboard.biz this year.

Billboard.biz will offer nearly 400 charts, including many exclusive to the Web. Deeper year-end recaps appear on Billboard.biz for categories including Top Billboard 200 Artists, Top Comprehensive Albums, Top Independent Albums and Top Internet Albums.

Deeper charts appear online for such genres as R&B, country, Latin, regional Mexican, tropical, dance, Christian and gospel, classical and jazz. Exclusive to Billboard.com are 18 additional top genre year-end charts.

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from >>p78

178 **SWOON** *Silversun Pickups*–dangerbird
179 **#1S ... AND THEN SOME** *Brooks & Dunn*–Arista Nashville/SMN
180 **YOUR SONGS** *Harry Connick, Jr.*–Columbia/Sony Music
181 **FULL CIRCLE** *Creed*–Wind-up
182 **NOW 32** *Various Artists*–EMI/Universal/Zomba/Sony Music
183 **GLEE: SEASON ONE: THE MUSIC VOLUME 1** *Soundtrack*–20th Century Fox TV/Columbia/Sony Music
184 **HIT MAN: DAVID FOSTER & FRIENDS** *David Foster*–143/Reprise/Warner Bros.
185 **HOT AUGUST NIGHT/NYC** *Neil Diamond*–Columbia/Legacy/Sony Music
186 **DOLL DOMINATION** *The Pussycat Dolls*–Interscope/IGA
187 **KISS AND TELL** *Selena Gomez & The Scene*–Hollywood
188 **CAMP ROCK** *Soundtrack*–Walt Disney
189 **THE CIRCLE** *Bon Jovi*–Island/IDJMG
190 **FANTASY RIDE** *Ciara*–LaFace/JLG
191 **UGK 4 LIFE** *UGK*–Trill/UGK/Jive/JLG
192 **IT'S BLITZ!** *Yeah Yeah Yeahs*–Dress Up/DGC/Interscope/IGA
193 **SPEAKING LOUDER THAN BEFORE** *Jeremy Camp*–BEC
194 **METAMORPHOSIS** *Papa Roach*–DGC/Interscope/IGA
195 **X: TEN** *Trace Adkins*–Capitol Nashville
196 **FAR** *Regina Spektor*–Sire/Warner Bros.
197 **CAGE THE ELEPHANT** *Cage The Elephant*–[illegible]
198 **THE GREATEST SONGS OF THE EIGHTIES** *Barry Manilow*–Arista/RMG
199 **LA REVOLUCION** [illegible] Yandel–WY Machete/UMLE
200 **SOUNDS OF THE UNIVERSE** *Depeche Mode*–Mute [illegible]

Top Billboard 200 Artists — Female

Pos. ARTIST *(No. Charted Titles) Imprint/Label*

1 **TAYLOR SWIFT** *(3) Big Machine*
2 **MILEY CYRUS** *(6) Hollywood*
3 **BEYONCE** *(2) Music World/Columbia/Sony Music*
4 **BRITNEY SPEARS** *(3) Jive/JLG*
5 **LADY GAGA** *(1) Streamline/KonLive/Cherrytree/Interscope/IGA*
6 **PINK** *(1) LaFace/JLG*
7 **CARRIE UNDERWOOD** *(2) 19/Arista Nashville/SMN*
8 **KEYSHIA COLE** *(2) Imani/Geffen/IGA*
9 **WHITNEY HOUSTON** *(1) Arista/RMG*
10 **KELLY CLARKSON** *(1) S/19/RCA/Sony Music*

Top Billboard 200 Artists — Male

Pos. ARTIST *(No. Charted Titles) Imprint/Label*

1 **KANYE WEST** *(1) Roc-A-Fella/Def Jam/IDJMG*
2 **EMINEM** *(1) Web/Shady/Aftermath/Interscope/IGA*
3 **JAY-Z** *(2) Roc Nation/AG*
4 **DAVID COOK** *(1) 19/RCA/RMG*
5 **JAMIE FOXX** *(1) J/RMG*
6 **MAXWELL** *(1) Columbia/Sony Music*
7 **T.I.** *(1) Grand Hustle/Atlantic/AG*
8 **KENNY CHESNEY** *(3) BNA/SMN*
9 **JASON MRAZ** *(2) Atlantic/AG*
10 **DARIUS RUCKER** *(1) Capitol Nashville*

Top Billboard 200 Imprints

Pos. IMPRINT *(No. Charted Titles)*

1 **COLUMBIA** *(66)*
2 **ATLANTIC** *(49)*
3 **BIG MACHINE** *(4)*
4 **INTERSCOPE** *(43)*
5 **WALT DISNEY** *(17)*
6 **HOLLYWOOD** *(24)*
7 **RCA** *(20)*
8 **DEF JAM** *(24)*
9 **REPRISE** *(31)*
10 **CAPITOL NASHVILLE** *(14)*

Top Billboard 200 Labels

Pos. LABEL *(No. Charted Titles)*

1 **SONY MUSIC** *(112)*
2 **ATLANTIC GROUP** *(54)*
3 **INTERSCOPE GEFFEN A&M** *(61)*
4 **RCA MUSIC GROUP** *(28)*
5 **ISLAND DEF JAM MUSIC GROUP** *(45)*
6 **WARNER BROS.** *(75)*
7 **JIVE LABEL GROUP** *(32)*
8 **UNIVERSAL MOTOWN REPUBLIC GROUP** *(44)*
9 **BIG MACHINE** *(4)*
10 **SONY MUSIC NASHVILLE** *(22)*

Top Billboard 200 Distributors

Pos. DISTRIBUTOR *(No. Charted Titles)*

1 **UNIVERSAL** *(339)*
2 **SONY MUSIC** *(254)*
3 **WEA** *(205)*
4 **INDEPENDENTS** *(434)*
5 **EMM** *(142)*

Top Comprehensive Album Artists

Pos. ARTIST *(No. Charted Titles) Imprint/Label*

1 **MICHAEL JACKSON** *(17) MJJ/Epic/Sony Music*
2 **TAYLOR SWIFT** *(3) Big Machine*
3 **MILEY CYRUS** *(4) Hollywood*
4 **NICKELBACK** *(2) Roadrunner*
5 **BEYONCE** *(2) Music World/Columbia/Sony Music*
6 **THE BEATLES** *(18) Apple/Capitol*
7 **RASCAL FLATTS** *(3) Lyric Street*
8 **BRITNEY SPEARS** *(2) Jive/JLG*
9 **KANYE WEST** *(2) Roc-A-Fella/Def Jam/IDJMG*
10 **LADY GAGA** *(1) Streamline/KonLive/Cherrytree/Interscope/IGA*

Top Comprehensive Albums

Pos. TITLE *Artist* –Imprint/Label

1 **FEARLESS** *Taylor Swift*–Big Machine
2 **I AM...SASHA FIERCE** *Beyonce*–Music World/Columbia/Sony Music
3 **DARK HORSE** *Nickelback*–Roadrunner
4 **NUMBER ONES** *Michael Jackson*–MJJ/Epic/Sony Music
5 **TWILIGHT** *Soundtrack*–Summit/Chop Shop/Atlantic/AG
6 **HANNAH MONTANA: THE MOVIE** *Soundtrack*–Walt Disney
7 **CIRCUS** *Britney Spears*–Jive/JLG
8 **808S & HEARTBREAK** *Kanye West*–Roc-A-Fella/Def Jam/IDJMG
9 **THE FAME** *Lady Gaga*–Streamline/KonLive/Cherrytr Interscope/IGA
10 **RELAPSE** *Eminem*–Web/Sha Aftermath/Interscope/IGA
11 **THE E.N.D.** *The Black Eyed Peas*–Interscope/IGA
12 **ONLY BY THE NIGHT** *Kings C Leon*–RCA/RMG
13 **THE BLUEPRINT 3** *Jay-Z*–Ro Nation/AG
14 **DAVID COOK** *David Cook*–19, RCA/RMG
15 **THE FOUNDATION** *Zac Brow Band*–Roar/Bigger Picture/Home Grown/Atlantic/AG
16 **THRILLER** *Michael Jackson*–Epic/Legacy/Sony Music
17 **NOW 29** *Various Artists*–Universal/EMI/Sony Music/JLG/UMe
18 **FUNHOUSE** *Pink*–LaFace/JL
19 **INTUITION** *Jamie Foxx*–J/RM
20 **NO LINE ON THE HORIZON** *U2*–Island/Interscope/IGA
21 **UNSTOPPABLE** *Rascal Flatts*–Lyric Street
22 **THE ESSENTIAL MICHAEL JACKSON** *Michael Jackson*–Epic/Legacy/Sony Music
23 **A DIFFERENT ME** *Keyshia Cole*–Imani/Geffen/IGA
24 **BIG WHISKEY AND THE GROOGRUX KING** *Dave Matthews Band*–Bama Rags/RCA/RMG
25 **BLACKSUMMERS'NIGHT** *Maxwell*–Columbia/Sony Mu
26 **LOVE ON THE INSIDE** *Sugarland*–Mercury Nashville UMGN
27 **TAYLOR SWIFT** *Taylor Swift*–Mac pe
28 **21ST CENTURY BREAKDOW** *Green Day*–Reprise/Warner Bros
29 **LEARN TO LIVE** *Darius* [illegible]
30 **PAPER TRAIL** [illegible] Atlantic/AG
31 **NOEL** *Josh Groban*–143/Reprise/Warner Bros
32 **WE SING. WE DANCE. WE STEAL THINGS.** *Jason Mraz*–Atlantic/AG
33 **I LOOK TO YOU** *Whitney* [illegible]
34 **NOW 31** [illegible] EMI
35 **HIGH SCHOOL MUSICAL 3: SENIOR YEAR** *Soundtrack*–[illegible]
36 **BLACK ICE** *AC/DC*–Columb [illegible], Music
37 **ALL I EVER WANTED** [illegible] [illegible]kson-S/19/RCA/Sony M
38 **THE TIME OF OUR LIVES (E** [illegible]
39 **WIDE OPEN** [illegible]
40 **THE FRAY** *The Fray*–Epic/S [illegible]
41 **LEAVE THIS TOWN** [illegible] 19/RCA/RMG
42 **NOW 30** [illegible]

TOP BILLBOARD 200 ARTISTS — DUO/GROUP

Pos. ARTIST [illegible]

1 **NICKELBACK** *(1) Roadrunner*
2 **RASCAL FLATTS** *(3) Lyric Street*
3 **THE BLACK EYED PEAS** *(1) [illegible]*
4 **KINGS OF LEON** *(1) RCA/RMG*
5 **JONAS BROTHERS** *(6) [illegible]*
6 **ZAC BROWN BAND** *(3) Home Grown/Atlantic/AG*
7 **SUGARLAND** *(3) Mercury [illegible]*
8 **U2** *(1) Island/Interscope/IGA*
9 **DAUGHTRY** [illegible]
10 **DAVE MATTHEWS BAND** *(2) [illegible]*


NICKELBACK





Top Independent Album Labels

Pos. LABEL (No Charted Titles)

1 **BROKEN BOW** (5)
2 **EPITAPH** (17)
3 **STARBUCKS** (11)
4 **E1** (21)
5 **NPG** (1)
6 **REDLINE** (1)
7 **MONKEYWRENCH** (1)
8 **SUB POP** (7)
9 **PHOENIX** (2) *Loyaute/Glassnote*
10 **FLEET FOXES** (2) *Sub Pop*

.biz **A deeper version of this chart appears on billboard.biz**

Top Independent Albums

Pos. TITLE *Artist* -Imprint/Label

1 **WIDE OPEN** *Jason Aldean*-Broken Bow
2 **LOTUS FLOW3R/MPLSOUND/ELIX3R** *Prince/Bria Valente*-NPG
3 **CHICKENFOOT** *Chickenfoot*-Redline
4 **BACKSPACER** *Pearl Jam*-Monkeywrench
5 **SONIC BOOM** *Kiss*-Kiss
6 **SWOON** *Silversun Pickups*-dangerbird
7 **ISOLATED INCIDENT** *Dane Cook*-Comedy Central
8 **WOLFGANG AMADEUS PHOENIX** *Phoenix*-Loyaute/Glassnote
9 **WE STARTED NOTHING** *The Ting Tings*-Columbia
10 **GOSSIP IN THE GRAIN** *Ray LaMontagne*-RCA
11 **FLEET FOXES** *Fleet Foxes*-Sub Pop
12 **NOTHING PERSONAL** *All Time Low*-Hopeless
13 **CAGE THE ELEPHANT** *Cage The Elephant*-DSP/Jive
14 **WINTER WONDERLAND** *Various Artists*-EMI Special Markets/Starbucks
15 **MIDDLE CYCLONE** *Neko Case*-Anti-/Epitaph
16 **THE ULTIMATE HITS** *Garth Brooks*-Pearl
17 **HOMESICK** *A Day To Remember*-Victory
18 **INNOCENCE & INSTINCT** *Red*-Essential
19 **CHRISTMASVILLE** *Mannheim Steamroller*-American Gramaphone
20 **STILL** *BeBe & CeCe Winans*-B&C/Malaco
21 **VECKATIMEST** *Grizzly Bear*-Warp
22 **REVELATION** *Journey*-Nomota
23 **VAMPIRE WEEKEND** *Vampire Weekend*-XL/Beggars Group
24 **LONG ROAD OUT OF EDEN** *Eagles*-ERC
25 **FOR EMMA, FOREVER AGO** *Bon Iver*-Jagjaguwar

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Top Independent Album Imprints

Pos. IMPRINT (No Charted Titles)

1 **BROKEN BOW** (5)
2 **NPG** (1)
3 **REDLINE** (1)
4 **MONKEYWRENCH** (1)
5 **COMEDY CENTRAL** (9)
6 **SUB POP** (5)
7 **VICTORY** (9)
8 **AMERICAN GRAMAPHONE** (3)
9 **ANTI-** (9)
10 **JAGJAGUWAR** (5)

Top Internet Album Artists

Pos. ARTIST (No Charted Titles) Imprint/Label

1 **MICHAEL JACKSON** (12) *MJJ/Epic/Sony Music*
2 **THE BEATLES** (16) *Apple/Capitol*
3 **TAYLOR SWIFT** (1) *Big Machine*
4 **DAVE MATTHEWS BAND** (2) *Bama Rags/RCA/RMG*
5 **IL DIVO** (2) *SYCO/Columbia/Sony Music*
6 **ENYA** (1) *Reprise/Warner Bros.*
7 **U2** (2) *Island/Interscope/IGA*
8 **DAVID COOK** (1) *19/RCA/RMG*
9 **BOB DYLAN** (2) *Columbia/Sony Music*
10 **ANDREA BOCELLI** (2) *Sugar/Decca*

Top Internet Albums

Pos. TITLE *Artist* -Imprint/Label

1 **FEARLESS** *Taylor Swift*-Big Machine
2 **THRILLER** *Michael Jackson*-Epic/Legacy/Sony Music
3 **TWILIGHT** *Soundtrack*-Summit/Chop Shop/Atlantic/AG
4 **BIG WHISKEY AND THE GROOGRUX KING** *Dave Matthews Band*-Bama Rags/RCA/RMG
5 **AND WINTER CAME...** *Enya*-Reprise/Warner Bros.
6 **OFF THE WALL** *Michael Jackson*-Epic/Legacy/Sony Music
7 **THE PROMISE** *Il Divo*-SYCO/Columbia/Sony Music
8 **NO LINE ON THE HORIZON** *U2*-Island/Interscope/IGA
9 **DAVID COOK** *David Cook*-19/RCA/RMG
10 **BAD** *Michael Jackson*-Epic/Legacy/Sony Music
11 **PLAYING FOR CHANGE: SONGS AROUND THE WORLD** *Various Artists*-Heat
12 **THE BEATLES IN STEREO** *The Beatles*-Apple/Capitol
13 **DARK HORSE** *Nickelback*-Roadrunner
14 **NUMBER ONES** *Michael Jackson*-MJJ/Epic/Sony Music
15 **WORKING ON A DREAM** *Bruce Springsteen*-Columbia/Sony Music

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Top Internet Album Imprints

Pos. IMPRINT (No Charted Titles)

1 **COLUMBIA** (33)
2 **EPIC** (22)
3 **REPRISE** (20)
4 **APPLE** (17)
5 **LEGACY** (12)

Top Internet Album Labels

Pos. LABEL (No Charted Titles)

1 **SONY MUSIC** (64)
2 **WARNER BROS.** (35)
3 **ATLANTIC GROUP** (22)
4 **RCA MUSIC GROUP** (14)
5 **CAPITOL** (26)



THE BLACK EYED PEAS

Top Digital Album Artists

Pos. ARTIST *(No. Charted Titles) Imprint/Label*

1. **MICHAEL JACKSON** *(12) MJJ/Epic/Sony Music*
2. **KINGS OF LEON** *(1) RCA/RMG*
3. **TAYLOR SWIFT** *(2) Big Machine*
4. **LADY GAGA** *(1) Streamline/KonLive/Cherrytree/Interscope/IGA*
5. **JAY-Z** *(1) Roc Nation/AG*
6. **DAVE MATTHEWS BAND** *(1) Bama Rags/RCA/RMG*
7. **KANYE WEST** *(2) Roc-A-Fella/Def Jam/IDJMG*
8. **THE BLACK EYED PEAS** *(1) Interscope/IGA*
9. **U2** *(2) Island/Interscope/IGA*
10. **EMINEM** *(1) Web/Shady/Aftermath/Interscope/IGA*

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Top Digital Albums

Pos. TITLE *Artist-Imprint/Label*

1. **TWILIGHT** *Soundtrack*-Summit/Chop Shop/Atlantic/AG
2. **ONLY BY THE NIGHT** *Kings Of Leon*-RCA/RMG
3. **FEARLESS** *Taylor Swift*-Big Machine
4. **THE FAME** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope/IGA
5. **THE BLUEPRINT 3** *Jay-Z*-Roc Nation/AG
6. **BIG WHISKEY AND THE GROOGRUX KING** *Dave Matthews Band*-Bama Rags/RCA/RMG
7. **THE E.N.D.** *The Black Eyed Peas*-Interscope/IGA
8. **808S & HEARTBREAK** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
9. **RELAPSE** *Eminem*-Web/Shady/Aftermath/Interscope/IGA
10. **CIRCUS** *Britney Spears*-Jive/JLG
11. **THE ESSENTIAL MICHAEL JACKSON** *Michael Jackson*-Epic/Legacy/Sony Music
12. **NO LINE ON THE HORIZON** *U2*-Island/Interscope/IGA
13. **THE FRAY** *The Fray*-Epic/Sony Music
14. **DARK HORSE** *Nickelback*-Roadrunner
15. **21ST CENTURY BREAKDOWN** *Green Day*-Reprise/Warner Bros
16. **OCEAN EYES** *Owl City*-Universal Republic/UMRG
17. **DAY & AGE** *The Killers*-Island/IDJMG
18. **HANNAH MONTANA: THE MOVIE** *Soundtrack*-Walt Disney
19. **ALL I EVER WANTED** *Kelly Clarkson*-S/19/RCA/Sony Music
20. **I AM...SASHA FIERCE** *Beyonce*-Music World/Columbia/Sony Music
21. **SLUMDOG MILLIONAIRE** *Soundtrack*-Interscope/IGA
22. **LEAVE THIS TOWN** *Daughtry*-19/RCA/RMG
23. **VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS** *Coldplay*-Capitol
24. **THE TWILIGHT SAGA: NEW MOON** *Soundtrack*-Summit/Chop Shop/Atlantic/AG
25. **INCREDIBAD** *The Lonely Island*-Universal Republic/UMRG

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Top Digital Album Imprints

Pos. IMPRINT *(No. Charted Titles)*

1. **ATLANTIC** *(27)*
2. **INTERSCOPE** *(25)*
3. **RCA** *(11)*
4. **EPIC** *(24)*
5. **COLUMBIA** *(29)*

Top Digital Album Labels

Pos. LABEL *(No. Charted Titles)*

1. **SONY MUSIC** *(56)*
2. **INTERSCOPE GEFFEN A&M** *(32)*
3. **ATLANTIC GROUP** *(32)*
4. **RCA MUSIC GROUP** *(16)*
5. **ISLAND DEF JAM MUSIC GROUP** *(23)*

Hot Digital Songs Artists

Pos. ARTIST *(No. Charted Titles) Imprint/Label*

1. **LADY GAGA** *(6) Streamline/KonLive/Cherrytree/Interscope*
2. **THE BLACK EYED PEAS** *(5) Interscope*
3. **BEYONCE** *(7) Music World/Columbia*
4. **TAYLOR SWIFT** *(16) Big Machine*
5. **MILEY CYRUS** *(9) Walt Disney*
6. **MICHAEL JACKSON** *(25) Epic/Legacy*
7. **KANYE WEST** *(14) Roc-A-Fella/Def Jam/IDJMG*
8. **BRITNEY SPEARS** *(5) Jive/JLG*
9. **FLO RIDA** *(7) Poe Boy/Atlantic*
10. **KATY PERRY** *(5) Capitol*
11. **T.I.** *(8) Grand Hustle/Atlantic*
12. **PINK** *(4) LaFace/JLG*
13. **LIL WAYNE** *(23) Cash Money/Universal Motown*
14. **PITBULL** *(4) Mr. 305/Polo Grounds/J/RMG*
15. **KELLY CLARKSON** *(3) 19/RCA/RMG*
16. **RIHANNA** *(5) SRP/Def Jam/IDJMG*
17. **KINGS OF LEON** *(2) RCA/RMG*
18. **THE ALL-AMERICAN REJECTS** *(1) Doghouse/DGC/Interscope*
19. **THE FRAY** *(5) Epic*
20. **JASON MRAZ** *(3) Atlantic/RRP*
21. **AKON** *(6) Konvict/Upfront/SRC/Universal Motown*
22. **3OH!3** *(2) Photo Finish/Atlantic/RRP*
23. **SOULJA BOY TELL'EM** *(8) ColliPark/Interscope*
24. **DRAKE** *(3) Young Money/Cash*
25. **SEAN KINGSTON** *(3) Beluga*

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Hot Digital Songs

Pos. TITLE

1. **BOOM BOOM POW** *The Black*
2. **POKER FACE** *nterscope*
3. **JUST DANCE** *Lady Gaga*
4. **RIGHT ROUND** *Flo Rida*-Poe Boy/Atlantic
5. **I GOTTA FEELING** *The Black*
6. **SINGLE LADIES (PUT A RING ON IT)** *Beyonce*-Music World
7. **GIVES YOU HELL** *The All-* DGC/Interscope
8. **LOVE STORY** *Taylor Swift*-
9. **HEARTLESS** *Kanye West*-
10. **I'M YOURS** *Jason*
11. **THE CLIMB** *Miley Cyrus*-Walt Disney/Hollywood
12. **PARTY IN THE U.S.A.** *Miley Cyrus*-Hollywood
13. **USE SOMEBODY** *Kings Of Leon*-RCA/RMG
14. **DON'T TRUST ME** *3OH!3*-Photo Finish/Atlantic/RRP
15. **YOU FOUND ME** *The Fray*-Ep
16. **DEAD AND GONE** *T.I. Featur Justin Timberlake*-Grand Hustle/Atlantic
17. **CIRCUS** *Britney Spears*-Jive/
18. **KISS ME THRU THE PHONE** *Soulja Boy Tell 'em Featuring Sammie*-ColliPark/Interscop
19. **DOWN** *Jay Sean Featuring L Wayne*-Cash Money/Univers Republic
20. **I KNOW YOU WANT ME (CA OCHO)** *Pitbull*-Ultra
21. **FIRE BURNING** *Sean Kingst* Beluga Heights/Epic
22. **LET IT ROCK** *Kevin Rudolf Featuring Lil Wayne*-Cash Money/Universal Republic
23. **MY LIFE WOULD SUCK WITHOUT YOU** *Kelly Clarkson*-19/RCA/RMG
24. **HOT N COLD** *Katy Perry*-Ca
25. **YOU BELONG WITH ME** *Tay Swift*-Big Machine
26. **HALO** *Beyonce*-Music World/Columbia
27. **DAY 'N' NITE** *Kid Cudi*-Fool' Gold/G.O.O.D./Universal Motown
28. **LIVE YOUR LIFE** *T.I. Featurir Rihanna*-Def Jam/Grand Hustle/IDJMG/Atlantic
29. **WHATCHA SAY** *Jason DeRu*

Beluga Heights/Warner Bros

10 **KNOCK YOU DOWN** *Keri Hilson Featuring Kanye West & Ne-Yo*-Mosley/Zone 4/Interscope

1 **BLAME IT** *Jamie Foxx Featuring T-Pain*-J/RMG

2 **RUN THIS TOWN** *Jay-Z, Rihanna & Kanye West*-Roc Nation

3 **SECOND CHANCE** *Shinedown*-Atlantic

4 **CRACK A BOTTLE** *Eminem, Dr. Dre & 50 Cent*-Shady/Aftermath/Interscope

5 **WOMANIZER** *Britney Spears*-Jive/JLG

6 **LOVEGAME** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope

7 **LOVE LOCKDOWN** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG

8 **BEST I EVER HAD** *Drake*-Young Money/Cash Money/Universal Motown

9 **GOOD GIRLS GO BAD** *Cobra Starship Featuring Leighton Meester*-Decaydance/Fueled By Ramen/Atlantic/RRP

11 **I HATE THIS PART** *The Pussycat Dolls*-Interscope

FIREFLIES *Owl City*-Universal Republic

NEW DIVIDE *Linkin Park*-Machine Shop/Warner Bros

WAKING UP IN VEGAS *Katy Perry*-Capitol

SOBER *Pink*-LaFace/JLG

BEAUTIFUL *Akon Featuring Colby O'Donis & Kardinal Offishall*-Konvict/Upfront/SRC/Universal Motown

IF I WERE A BOY *Beyonce*-Music World/Columbia

I LOVE COLLEGE *Asher Roth*-SchoolBoy/Loud/SRC/Universal Motown

OBSESSED *Mariah Carey*-Island/IDJMG

SO WHAT *Pink*-LaFace/JLG

GOTTA BE SOMEBODY *Nickelback*-Roadrunner/RRP

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Hot Digital Songs Imprints

Pos. IMPRINT *(No Charted Titles)*

1 **ATLANTIC** *(23)*
2 **EPIC** *(34)*
3 **JIVE** *(18)*
4 **MUSIC WORLD** *(7)*
5 **DEF JAM** *(24)*

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Hot Digital Songs Labels

Pos. LABEL *(No Charted Titles)*

1 **INTERSCOPE** *(58)*
2 **ATLANTIC** *(34)*
3 **ISLAND DEF JAM MUSIC GROUP** *(39)*
4 **COLUMBIA** *(44)*
5 **JIVE LABEL GROUP** *(23)*

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Hot Master Ringtones Artists

Pos. ARTIST *(No Charted Titles) Imprint/Label*

1 **T.I.** *(7) Grand Hustle/Atlantic*
2 **SOULJA BOY TELL'EM** *(4) ColliPark/Interscope*
3 **THE BLACK EYED PEAS** *(3) Interscope*
4 **KANYE WEST** *(7) Roc-A-Fella/Def Jam/IDJMG*
5 **BEYONCE** *(5) Music World/Columbia*
6 **ZAC BROWN BAND** *(3) Home Grown/Atlantic/Bigger Picture*
7 **LADY GAGA** *(5) Streamline/KonLive/Cherrytree/Interscope*
8 **JEREMIH** *(2) Mick Schultz/Def Jam/IDJMG*
9 **JASON ALDEAN** *(2) Broken Bow*
10 **MICHAEL JACKSON** *(12) MJJ/Epic*

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Hot Master Ringtones

Pos. TITLE *Artist -Imprint/Label*

1 **KISS ME THRU THE PHONE** *Soulja Boy Tell 'em Featuring Sammie*-ColliPark/Interscope
2 **BLAME IT** *Jamie Foxx Featuring T-Pain*-J/RMG
3 **DEAD AND GONE** *T.I. Featuring Justin Timberlake*-Grand Hustle/Atlantic
4 **HEARTLESS** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
5 **BOOM BOOM POW** *The Black Eyed Peas*-will.i.am/Interscope
6 **DAY 'N' NITE** *Kid Cudi*-Fool's Gold/G.O.O.D./Universal Motown
7 **ALL SUMMER LONG** *Kid Rock*-Top Dog/Atlantic
8 **BIRTHDAY SEX** *Jeremih*-Mick Schultz/Def Jam/IDJMG
9 **WHATEVER YOU LIKE** *T.I.*-Grand Hustle/Atlantic
10 **RIGHT ROUND** *Flo Rida*-Poe Boy/Atlantic
11 **CHICKEN FRIED** *Zac Brown Band*-Home Grown/Atlantic/Bigger Picture
12 **BIG GREEN TRACTOR** *Jason Aldean*-Broken Bow
13 **POKER FACE** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope
14 **BEST I EVER HAD** *Drake*-Young Money/Cash Money/Universal Motown
15 **TURNIN ME ON** *Keri Hilson Featuring Lil Wayne*-Mosley/Zone 4/Interscope
16 **LOVE STORY** *Taylor Swift*-Big Machine
17 **KNOCK YOU DOWN** *Keri Hilson Featuring Kanye West & Ne-Yo*-Mosley/Zone 4/Interscope
18 **GIVES YOU HELL** *The All-American Rejects*-Doghouse/DGC/Interscope
19 **JUST DANCE** *Lady Gaga Featuring Colby O'Donis*-Streamline/KonLive/Cherrytree/Interscope
20 **I GOTTA FEELING** *The Black Eyed Peas*-Interscope
21 **I'M YOURS** *Jason Mraz*-Atlantic/RRP
22 **TURN MY SWAG ON** *Soulja Boy Tell'em*-ColliPark/Interscope
23 **LIVE YOUR LIFE** *T.I. Featuring Rihanna*-Def Jam/Grand Hustle/IDJMG/Atlantic
24 **OBSESSED** *Mariah Carey*-Island/IDJMG
25 **YOU'RE A JERK** *New Boyz*-Shotty/Asylum/Warner Bros

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HOT 100 ARTISTS

Pos. ARTIST *(No Charted Titles) Imprint/Label*

1 **LADY GAGA** *(7) Streamline/KonLive/Cherrytree/Interscope*
2 **THE BLACK EYED PEAS** *(4) Interscope*
3 **BEYONCE** *(7) Music World/Columbia*
4 **TAYLOR SWIFT** *(14) Big Machine*
5 **KANYE WEST** *(13) Roc-A-Fella Def Jam/IDJMG*
6 **T.I.** *(8) Grand Hustle/Atlantic*
7 **BRITNEY SPEARS** *(6) Jive/JLG*
8 **MILEY CYRUS** *(11) Hollywood*
9 **FLO RIDA** *(5) Poe Boy/Atlantic*
10 **KATY PERRY** *(4) Capitol*
11 **PINK** *(4) LaFace/JLG*
12 **PITBULL** *(3) Mr. 305/Polo Grounds/RMG*
13 **NE-YO** *(7) Def Jam/IDJMG*
14 **KELLY CLARKSON** *(3) 19/RCA/RMG*
15 **THE FRAY** *(5) Epic*
16 **JASON MRAZ** *(3) Atlantic/RRP*
17 **DRAKE** *(8) Young Money/Cash Money/Universal Motown*
18 **LIL WAYNE** *(22) Cash Money/Universal Motown*
19 **RIHANNA** *(5) SRP/Def Jam/IDJMG*
20 **KINGS OF LEON** *(3) RCA/RMG*
21 **THE ALL-AMERICAN REJECTS** *(2) Doghouse/DGC/Interscope*
22 **KERI HILSON** *(3) Mosley/Zone 4/Interscope*
23 **SOULJA BOY TELL'EM** *(4) ColliPark/Interscope*
24 **AKON** *(4) Konvict/Upfront/SRC/Universal Motown*
25 **T-PAIN** *(2) Konvict/Nappy Boy/Jive/JLG*

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T.I.



FLO RIDA

Hot 100 Songs

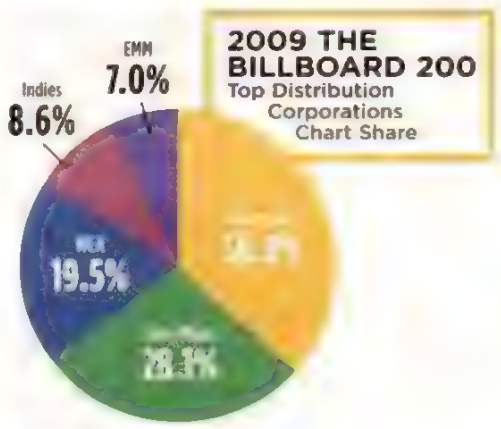
Pos. TITLE *Artist*-Imprint/Label

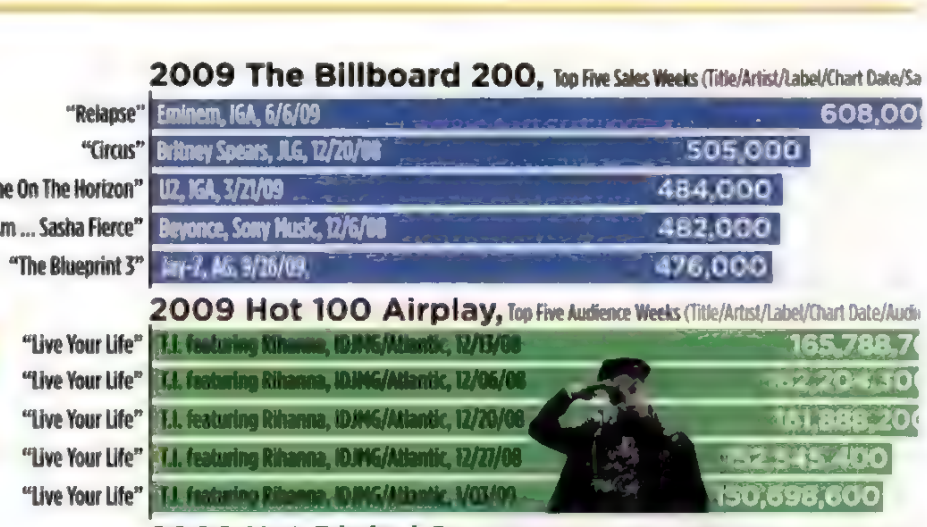
1 **BOOM BOOM POW** *The Black Eyed Peas*-will i am/Interscope
2 **POKER FACE** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope
3 **JUST DANCE** *Lady Gaga Featuring Colby O'Donis*-Streamline/KonLive/Cherrytree/Interscope
4 **I GOTTA FEELING** *The Black Eyed Peas*-Interscope
5 **LOVE STORY** *Taylor Swift*-Big Machine/Universal Republic
6 **RIGHT ROUND** *Flo Rida*-Poe Boy/Atlantic
7 **I'M YOURS** *Jason Mraz*-Atlantic/RRP
8 **SINGLE LADIES (PUT A RING ON IT)** *Beyonce*-Music World/Columbia
9 **HEARTLESS** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
10 **GIVES YOU HELL** *The All-American Rejects*-Doghouse/DGC/Interscope
11 **YOU BELONG WITH ME** *Taylor Swift*-Big Machine/Universal Republic
12 **DEAD AND GONE** *T.I. Featuring Justin Timberlake*-Grand Hustle/Atlantic
13 **YOU FOUND ME** *The Fray*-Epic
14 **USE SOMEBODY** *Kings Of Leon*-RCA/RMG
15 **KNOCK YOU DOWN** *Keri Hilson Featuring Kanye West & Ne-Yo*-Mosley/Zone 4/Interscope
16 **BLAME IT** *Jamie Foxx Featuring T-Pain*-J/RMG
17 **I KNOW YOU WANT ME (CALLE OCHO)** *Pitbull*-Ultra
18 **LIVE YOUR LIFE** *T.I. Featuring Rihanna*-Def Jam/Grand Hustle/IDJMG/Atlantic
19 **KISS ME THRU THE PHONE** *Soulja Boy Tell 'em Featuring Sammie*-ColliPark/Interscope
20 **DOWN** *Jay Sean Featuring Lil Wayne*-Cash Money/Universal Republic
21 **THE CLIMB** *Miley Cyrus*-Walt Disney/Hollywood
22 **BEST I EVER HAD** *Drake*-Young Money/Cash Money/Universal Motown
23 **MY LIFE WOULD SUCK WITHOUT YOU** *Kelly Clarkson*-19/RCA/RMG
24 **HALO** *Beyonce*-Music World/Columbia
25 **HOT N COLD** *Katy Perry*-Capitol
26 **SECOND CHANCE** *Shinedown*-Atlantic
27 **CIRCUS** *Britney Spears*-Jive/JLG
28 **DAY 'N' NITE** *Kid Cudi*-Fool's Gold/G.O.O.D./Universal Motown
29 **PARTY IN THE U.S.A.** *Miley Cyrus*-Hollywood
30 **DON'T TRUST ME** *3OH!3*-Photo Finish/Atlantic/RRP
31 **RUN THIS TOWN** *Jay-Z, Rihanna & Kanye West*-Roc Nation
32 **LET IT ROCK** *Kevin Rudolf Featuring Lil Wayne*-Cash Money/Universal Republic
33 **FIRE BURNING** *Sean Kingston*-Beluga Heights/Epic
34 **WHATCHA SAY** *Jason DeRulo*-Beluga Heights/Warner Bros.
35 **LOVEGAME** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope
36 **WAKING UP IN VEGAS** *Katy Perry*-Capitol
37 **BIRTHDAY SEX** *Jeremih*-Mick Schultz/Def Jam/IDJMG
38 **SOBER** *Pink*-LaFace/JLG
39 **WOMANIZER** *Britney Spears*-Jive/JLG
40 **WHATEVER YOU LIKE** *T.I.*-Grand Hustle/Atlantic
41 **OBSESSED** *Mariah Carey*-Island/IDJMG
42 **MAD** *Ne-Yo*-Def Jam/IDJMG
43 **GOOD GIRLS GO BAD** *Cobra Starship Featuring Leighton Meester*-Decaydance/Fueled By Ramen/Atlantic/RRP
44 **LOVE LOCKDOWN** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
45 **SO WHAT** *Pink*-LaFace/JLG
46 **HOTEL ROOM SERVICE** *Pitbull*-Mr. 305/Polo Grounds/J/RMG
47 **CRACK A BOTTLE** *Eminem, Dr Dre & 50 Cent*-Shady/Aftermath/Interscope
48 **IF I WERE A BOY** *Beyonce*-Music World/Columbia
49 **TURNIN ME ON** *Keri Hilson Featuring Lil Wayne*-Mosley/Zone 4/Interscope
50 **I HATE THIS PART** *The Pussycat Dolls*-Interscope
51 **GOTTA BE SOMEBODY** *Nickelback*-Roadrunner/RRP
52 **PLEASE DON'T LEAVE ME** *Pink*-LaFace/JLG
53 **PAPARAZZI** *Lady Gaga*-Streamline/KonLive/Cherrytree Interscope
54 **BEAUTIFUL** *Akon Featuring Colby O'Donis & Kardinal Offishall*-Konvict/Upfront/SRC Universal Motown
55 **VIVA LA VIDA** *Coldplay*-Capitc
56 **RIGHT NOW (NA NA NA)** *Akor* Konvict/Upfront/SRC/Univers Motown
57 **BATTLEFIELD** *Jordin Sparks*-I' Jive/JLG
58 **SUGAR** *Flo Rida Featuring Wynter*-Poe Boy/Atlantic
59 **MISS INDEPENDENT** *Ne-Yo*-D Jam/IDJMG
60 **FIREFLIES** *Owl City*-Universal Republic
61 **NEW DIVIDE** *Linkin Park*-Machine Shop/Warner Bros
62 **EMPIRE STATE OF MIND** *Jay-Z Alicia Keys*-Roc Nation
63 **NO SURPRISE** *Daughtry*-19/RCA/RMG
64 **SHE WOLF** *Shakira*-Sony Musi Latin/Epic
65 **BREAK UP** *Mario Featuring Gucci Mane & Sean Garrett*-J/RMG
66 **SWEET DREAMS** *Beyonce*-Music World/Columbia
67 **EVERY GIRL** *Young Money*-Young Money/Cash Money/Universal Motown
68 **FALLIN' FOR YOU** *Colbie Caillat*-Universal Republic
69 **UNTOUCHED** *The Veronicas*-EngineRoom/Sire/

FEATS AND SHARES

A Detailed Look At The Year In Charts

Based on chart data from issue dates Dec. 6, 2008, to Nov. 28, 2009







Warner Bros.
IF TODAY WAS YOUR LAST DAY *Nickelback*-Roadrunner/RRP
THROW IT IN THE BAG *Fabolous Featuring The-Dream*-Desert Storm/Def Jam/IDJMG
LOVE DRUNK *Boys Like Girls*-Columbia
I LOVE COLLEGE *Asher Roth*-SchoolBoy/Loud/SRC/Universal Motown
IF U SEEK AMY *Britney Spears*-Jive/JLG
BIG GREEN TRACTOR *Jason Aldean*-Broken Bow
WHITE HORSE *Taylor Swift*-Big Machine
DISTURBIA *Rihanna*-SRP/Def Jam/IDJMG
21 GUNS *Green Day*-Reprise
TURN MY SWAG ON *Soulja Boy Tell'em*-ColliPark/Interscope
ROCKIN' THAT THANG *The-Dream*-Radio Killa/Def Jam/IDJMG
CHICKEN FRIED *Zac Brown Band*-Home Grown/Atlantic/Bigger Picture
DIVA *Beyonce*-Music World/Columbia
REPLAY *Iyaz*-Time Is Money/Beluga Heights/Reprise
THEN *Brad Paisley*-Arista Nashville
HER DIAMONDS *Rob Thomas*-Emblem/Atlantic
HOW DO YOU SLEEP? *Jesse McCartney Featuring Ludacris*-Hollywood
3 *Britney Spears*-Jive/JLG
FOREVER *Drake Featuring Kanye West, Lil Wayne & Eminem*-Harvey Mason/Zone 4/Streamline/Interscope
ONE TIME *Justin Bieber*-Island/IDJMG
I RUN TO YOU *Lady Antebellum*-Capitol Nashville
I DO NOT HOOK UP *Kelly Clarkson*-19/RCA/RMG
GREEN LIGHT *John Legend Featuring Andre 3000*-G.O.O.D./Columbia
PEOPLE ARE CRAZY *Billy Currington*-Mercury Nashville
WHATEVER IT IS *Zac Brown Band*-Home Grown/Atlantic/Bigger Picture
ALREADY GONE *Kelly Clarkson*-19/RCA/RMG
GOODBYE *Kristinia DeBarge*-SodaPop/Island/IDJMG
SAY HEY (I LOVE YOU) *Michael Franti & Spearhead Featuring Cherine Anderson*-Boo Boo Wax/Anti-/Universal Republic
POP CHAMPAGNE *Jim Jones & Ron Browz Featuring Juelz Santana*-Ether Boy/Universal Motown/Columbia/E1
PRETTY WINGS *Maxwell*-Columbia
NEVER SAY NEVER *The Fray*-Epic

EUROPE'S TOP SINGLES OF 2009

"POKER FACE" LADY GAGA

2. "HOT N COLD," KATY PERRY
3. "SEXY CHICK," DAVID GUETTA FEATURING AKON (Gum/Virgin)
4. "I GOTTA FEELING," THE BLACK EYED PEAS
5. "INFINITY 2008," GURU JOSH PROJECT

EUROPEAN CHART SHARE

SINGLES

EMI	13.1	16.4
WARNER MUSIC	11.8	11.1
	6.0	6.3

Hot 100 Artists — Duo/Group

Pos. ARTIST *(No Charted Titles)* Imprint/Label

1. **THE BLACK EYED PEAS** *(4)* *Interscope*
2. **THE FRAY** *(5)* *Epic*
3. **KINGS OF LEON** *(3)* *RCA/RMG*
4. **THE ALL-AMERICAN REJECTS** *(2)* *Doghouse/DGC/Interscope*
5. **SHINEDOWN** *(3)* *Atlantic*
6. **NICKELBACK** *(4)* *Roadrunner/RRP*
7. **ZAC BROWN BAND** *(3)* *Home Grown/Atlantic/Bigger Picture*
8. **3OH!3** *(2)* *Photo Finish/Atlantic/RRP*
9. **LADY ANTEBELLUM** *(3)* *Capitol Nashville*
10. **THE PUSSYCAT DOLLS** *(4)* *Interscope*

Hot 100 Artists — Female

Pos. ARTIST *(No Charted Titles)* Imprint/Label

1. **LADY GAGA** *(6)* *Streamline/KonLive/Cherrytree/Interscope*
2. **BEYONCE** *(7)* *Music World/Columbia*
3. **TAYLOR SWIFT** *(14)* *Big Machine*
4. **BRITNEY SPEARS** *(6)* *Jive/JLG*
5. **MILEY CYRUS** *(11)* *Hollywood*
6. **KATY PERRY** *(4)* *Capitol*
7. **PINK** *(4)* *LaFace/JLG*
8. **KELLY CLARKSON** *(3)* *19/RCA/RMG*
9. **RIHANNA** *(5)* *SRP/Def Jam/IDJMG*
10. **KERI HILSON** *(3)* *Mosley/Zone 4/Interscope*



Hot 100 Artists — Male

Pos. ARTIST *(No Charted Titles)* Imprint/Label

1. **KANYE WEST** *(13)* *Roc-A-Fella/Def Jam/IDJMG*
2. **T.I.** *(8)* *Grand Hustle/Atlantic*
3. **FLO RIDA** *(5)* *Poe Boy/Atlantic*
4. **PITBULL** *(3)* *Mr. 305/Polo Grounds/J/RMG*
5. **NE-YO** *(7)* *Def Jam/IDJMG*
6. **JASON MRAZ** *(3)* *Atlantic/RRP*
7. **DRAKE** *(8)* *Young Money/Cash Money/Universal Motown*
8. **LIL WAYNE** *(22)* *Cash Money/Universal Motown*
9. **SOULJA BOY TELL'EM** *(4)* *ColliPark/Interscope*
10. **AKON** *(4)* *Konvict/Upfront/SRC/Universal Motown*

Hot 100 Imprints

Pos. IMPRINT *(No Charted Titles)*

1. **ATLANTIC** *(26)*
2. **DEF JAM** *(27)*
3. **MUSIC WORLD** *(7)*
4. **BIG MACHINE** *(13)*
5. **CASH MONEY** *(14)*
6. **JIVE** *(22)*
7. **RCA** *(19)*
8. **CAPITOL NASHVILLE** *(17)*
9. **INTERSCOPE** *(9)*
10. **19** *(30)*

Hot 100 Labels

Pos. LABEL *(No Charted Titles)*

1. **INTERSCOPE** *(56)*
2. **ATLANTIC** *(40)*
3. **ISLAND DEF JAM MUSIC GROUP** *(41)*
4. **RCA MUSIC GROUP** *(39)*
5. **COLUMBIA** *(43)*
6. **JIVE LABEL GROUP** *(29)*
7. **UNIVERSAL REPUBLIC** *(18)*
8. **ROADRUNNER PROMOTIONS** *(18)*
9. **UNIVERSAL MOTOWN** *(20)*
10. **CAPITOL** *(22)*

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Hot 100 Producers

Pos. PRODUCER *(No Charted Titles)*

1. **NADIR "REDONE" KHAYAT** *(5)*
2. **DR. LUKE** *(9)*
3. **JAMES "JIM JONSIN" SCHEFFER** *(5)*
4. **MAX MARTIN** *(6)*
5. **KANYE WEST** *(8)*
6. **WILL.I.AM** *(4)*
7. **ROB CAVALLO** *(12)*
8. **NATHAN CHAPMAN** *(13)*
8. **TAYLOR SWIFT** *(13)*
10. **MARTIN TEREFE** *(4)*



Hot 100 Airplay

Pos. TITLE *Artist*-Imprint/Label

1. **LOVE STORY** *Taylor Swift*-Big Machine/Universal Republic
2. **YOU BELONG WITH ME** *Taylor Swift*-Big Machine/Universal Republic
3. **I'M YOURS** *Jason Mraz*-Atlantic/RRP
4. **KNOCK YOU DOWN** *Keri Hilson Featuring Kanye West & Ne-Yo*-Mosley/Zone 4/Interscope
5. **BOOM BOOM POW** *The Black Eyed Peas*-will.i.am/Interscope
6. **JUST DANCE** *Lady Gaga Featuring Colby O'Donis*-Streamline/KonLive/Cherrytree/Interscope
7. **BLAME IT** *Jamie Foxx Featuring T-Pain*-J/RMG
8. **I GOTTA FEELING** *The Black Eyed Peas*-Interscope
9. **POKER FACE** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope
10. **LIVE YOUR LIFE** *T.I. Featuring Rihanna*-Def Jam/Grand Hustle/IDJMG/Atlantic
11. **SINGLE LADIES (PUT A RING ON IT)** *Beyonce*-Music World/Columbia
12. **DEAD AND GONE** *T.I. Featuring Justin Timberlake*-Grand Hustle/Atlantic
13. **BEST I EVER HAD** *Drake*-Young Money/Cash Money/Universal Motown
14. **HEARTLESS** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
15. **YOU FOUND ME** *The Fray*-Epic
16. **I KNOW YOU WANT ME (CALLE OCHO)** *Pitbull*-Ultra
17. **RIGHT ROUND** *Flo Rida*-Poe Boy/Atlantic
18. **USE SOMEBODY** *Kings Of Leon*-RCA/RMG
19. **KISS ME THRU THE PHONE** *Soulja Boy Tell 'em Featuring Sammie*-ColliPark/Interscope
20. **GIVES YOU HELL** *The All-American Rejects*-Doghouse/DGC/Interscope
21. **DOWN** *Jay Sean Featuring Lil Wayne*-Cash Money/Universal Republic
22. **DAY 'N' NITE** *Kid Cudi*-Fool's Gold/G.O.O.D./Universal Motown
23. **MAD** *Ne-Yo*-Def Jam/IDJMG
24. **MY LIFE WOULD SUCK WITHOUT YOU** *Kelly Clarkson*-19/RCA/RMG
25. **HALO** *Beyonce*-Music World/Columbia
26. **SECOND CHANCE** *Shinedown*-Atlantic
27. **BIRTHDAY SEX** *Jeremih*-Mick Schultz/Def Jam/IDJMG
28. **HOT N COLD** *Katy Perry*-Capitol
29. **RUN THIS TOWN** *Jay-Z, Rihanna & Kanye West*-Roc Nation
30. **WHATEVER YOU LIKE** *T.I.*-Grand Hustle/Atlantic
31. **THE CLIMB** *Miley Cyrus*-Walt Disney/Hollywood
32. **MISS INDEPENDENT** *Ne-Yo*-Def Jam/IDJMG
33. **TURNIN ME ON** *Keri Hilson Featuring Lil Wayne*-Mosley/Zone 4/Interscope
34. **WAKING UP IN VEGAS** *Katy Perry*-Capitol
35. **OBSESSED** *Mariah Carey*-Island/IDJMG
36. **LOVEGAME** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope
37. **SOBER** *Pink*-LaFace/JLG
38. **BREAK UP** *Mario Featuring Gucci Mane & Sean Garrett*-J/RMG
39. **PLEASE DON'T LEAVE ME** *Pink*-LaFace/JLG
40. **CIRCUS** *Britney Spears*-Jive/JLG
41. **EVERY GIRL** *Young Money*-Young Money/Cash Money/Universal Motown
42. **LET IT ROCK** *Kevin Rudolf Featuring Lil Wayne*-Cash Money/Universal Republic
43. **HOTEL ROOM SERVICE** *Pitbull*-Mr. 305/Polo Grounds/J/RMG
44. **FIRE BURNING** *Sean Kingston*-Beluga Heights/Epic
45. **WOMANIZER** *Britney Spears*-Jive/JLG
46. **SO WHAT** *Pink*-LaFace/JLG
47. **WHATCHA SAY** *Jason DeRulo*-Beluga Heights/Warner Bros
48. **THROW IT IN THE BAG** *Fabolous Featuring The-Dream*-Desert Storm/Def Jam/IDJMG
49. **ROCKIN' THAT THANG** *The-Dream*-Radio Killa/Def Jam/IDJMG
50. **DON'T TRUST ME** *3OH!3*-Photo Finish/Atlantic/RRP

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Top R&B/Hip-Hop Artists

Pos. ARTIST

1. **BEYONCE**
2. **JAMIE FOXX** *(6) J/RMG*
3. **KEYSHIA COLE** *(9)*
4. **MAXWELL** *(4) Columbia*
5. **KANYE WEST** *(15) Roc-A-*
6. **NE-YO**
7. **T.I.**
8. **JAY-Z** *(10) Roc Nation*
9. **THE-DREAM**
10. **DRAKE**
11. **KERI HILSON** *(8) Mosley/Zone*
12. **MUSIQ SOULCHILD** *(5) Atlantic*
13. **LIL WAYNE** *(24) Cash Money/Universal Motown/UMRG*
14. **T-PAIN**
15. **ANTHONY HAMILTON** *(3)*
16. **JENNIFER HUDSON** *(4)*
17. **JAZMINE SULLIVAN** *(6) J/RMG*
18. **TREY SONGZ** *(10) Song*
19. **PLIES**
20. **CHARLIE WILSON** *(4) P Music/Jive/JLG*
21. **USHER** *(6) LaFace/JLG*
22. **LUDACRIS** *(11) DTP/Def Jam/IDJMG*
23. **CHRISETTE MICHELE** *(4) Def Jam/IDJMG*
24. **WHITNEY HOUSTON** *(4) Arista/RMG*
25. **PLEASURE P** *(6) Atlantic*

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Top New R&B/Hip-Hop Artists

Pos. ARTIST *(No. Charted Titles) Imprint/Label*

1. **DRAKE** *(11) Young Money/Cash Money/Universal Motown/UMRG*
2. **KERI HILSON** *(8) Mosley/Zone 4/Interscope*
3. **PLEASURE P** *(6) Atlantic*
4. **JEREMIH** *(4) Mick Schultz/Def Jam/IDJMG*
5. **K'JON** *(4) Up&Up/Universal Republic/UMRG*
6. **YOUNG MONEY** *(3) Young Money/Cash Money/Universal Motown/UMRG*
7. **DORROUGH** *(3) NGenius/E1*
8. **KID CUDI** *(3) Dream On/G.O.O.D./Universal Motown/UMRG*
9. **LAURA IZIBOR** *(3) Atlantic*
10. **YUNG L.A.** *(3) Grand Hustle/Interscope*

Top R&B/Hip-Hop Artists — Duo/Group

Pos. ARTIST

1. **MARY MARY** *(5) My Block*
2. **THE BLACK EYED PEAS** *(2) Interscope*
3. **YOUNG MONEY** *(3) Young Money/Cash Money/Universal Motown/UMRG*
4. **DAY26** *(4) Bad Boy*
5. **UGK**

Top R&B/Hip-Hop Artists — Female

Pos. ARTIST

1. **BEYONCE** *(10) Music World/Columbia*
2. **KEYSHIA COLE**
3. **KERI HILSON** *(8) Mosley/Zone*
4. **JENNIFER HUDSON**
5. **JAZMINE SULLIVAN** *(6) J/RMG*
6. **CHRISETTE MICHELE**
7. **WHITNEY HOUSTON** *(4) Arista/RMG*
8. **MARIAH CAREY** *(9) Island/IDJMG*
9. **RIHANNA** *(8) SRP/Def Jam/IDJMG*
10. **LETOYA** *(4) Capitol*

Top R&B/Hip-Hop Artists — Male

Pos. ARTIST *(No. Charted Titles) Imprint/Label*

1. **JAMIE FOXX** *(6) J/RMG*
2. **MAXWELL** *(4) Columbia*
3. **KANYE WEST** *(15) Roc-A-Fella/Def Jam/IDJMG*
4. **NE-YO** *(11) Def Jam/IDJMG*
5. **T.I.** *(14) Grand Hustle/Atlantic*
6. **JAY-Z** *(10) Roc Nation*
7. **THE-DREAM** *(9) Radio Killa/Def Jam/IDJMG*
8. **DRAKE** *(11) Young Money/Cash Money/Universal Motown/UMRG*
9. **MUSIQ SOULCHILD** *(5) Atlantic*
10. **LIL WAYNE** *(24) Cash Money/Universal Motown/UMRG*

Top R&B/Hip-Hop Imprints

Pos. IMPRINT *(No. Charted Titles)*

1. **DEF JAM** *(91)*
2. **ATLANTIC** *(36)*
3. **J** *(22)*
4. **COLUMBIA** *(30)*
5. **MUSIC WORLD** *(14)*
6. **ARISTA** *(9)*
7. **UNIVERSAL MOTOWN** *(49)*
8. **GRAND HUSTLE** *(15)*
9. **GEFFEN** *(25)*
10. **JIVE** *(34)*

p R&B/Hip-Hop bels

ABEL *(No. Charted Titles)*
ISLAND DEF JAM MUSIC GROUP *(106)*
ATLANTIC GROUP *(74)*
SONY MUSIC *(55)*
INTERSCOPE GEFFEN A&M *(69)*
RCA MUSIC GROUP *(31)*
UNIVERSAL MOTOWN REPUBLIC GROUP *(58)*
JIVE LABEL GROUP *(52)*
WARNER BROS. *(42)*
CAPITOL *(23)*
E1 *(41)*



EMINEM



KEYSHIA COLE

Top R&B/Hip-Hop Album Artists

Pos. ARTIST *(No. Charted Titles)* Imprint/Label

1 **BEYONCE** *(2) Music World/Columbia/Sony Music*
2 **KEYSHIA COLE** *(1) Imani/Geffen/IGA*
3 **JAMIE FOXX** *(1) J/RMG*
4 **JAY-Z** *(3) Roc Nation/AG*
5 **KANYE WEST** *(2) Roc-A-Fella/Def Jam/IDJMG*
6 **MAXWELL** *(1) Columbia/Sony Music*
7 **EMINEM** *(1) Web/Shady/Aftermath/Interscope/IGA*
8 **ANTHONY HAMILTON** *(1) Mister's Music/So So Def/JLG*
9 **WHITNEY HOUSTON** *(1) Arista/RMG*
10 **LUDACRIS** *(2) DTP/Def Jam/IDJMG*
11 **T.I.** *(4) Grand Hustle/Atlantic/AG*
12 **THE-DREAM** *(2) Radio Killa/Def Jam/IDJMG*
13 **PLIES** *(3) Big Gates/Slip-N-Slide/Atlantic/AG*
14 **RICK ROSS** *(2) Maybach/Slip-N-Slide/Def Jam/IDJMG*
15 **MUSIQ SOULCHILD** *(2) Atlantic/AG*
16 **KERI HILSON** *(1) Mosley/Zone 4/Interscope/IGA*
17 **THE BLACK EYED PEAS** *(1) Interscope/IGA*
18 **LIL WAYNE** *(2) Cash Money/Universal Motown/UMRG*
19 **JADAKISS** *(1) Ruff Ryders/D-Block/Roc-A-Fella/Def Jam/IDJMG*
20 **CHRISETTE MICHELE** *(1) Def Jam/IDJMG*
21 **NE-YO** *(1) Def Jam/IDJMG*
22 **CHARLIE WILSON** *(1) P Music/Jive/JLG*
23 **AKON** *(1) Konvict/Upfront/SRC/Universal Motown/UMRG*
24 **T-PAIN** *(1) Konvict/Nappy Boy/Jive/JLG*
25 **TREY SONGZ** *(1) Song Book/Atlantic/AG*

.biz **A deeper version of this chart appears on billboard.biz**

Top R&B/Hip-Hop Albums

Pos. TITLE *Artist* - Imprint/Label

1 **I AM...SASHA FIERCE** *Beyonce*-Music World/Columbia/Sony Music
2 **INTUITION** *Jamie Foxx*-J/RMG
3 **A DIFFERENT ME** *Keyshia Cole*-Imani/Geffen/IGA
4 **THE BLUEPRINT 3** *Jay-Z*-Roc Nation/AG
5 **808S & HEARTBREAK** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
6 **BLACKSUMMERS'NIGHT** *Maxwell*-Columbia/Sony Music
7 **RELAPSE** *Eminem*-Web/Shady/Aftermath/Interscope/IGA
8 **THE POINT OF IT ALL** *Anthony Hamilton*-Mister's Music/So So Def/JLG
9 **I LOOK TO YOU** *Whitney Houston*-Arista/RMG
10 **THEATER OF THE MIND** *Ludacris*-DTP/Def Jam/IDJMG
11 **PAPER TRAIL** *T.I.*-Grand Hustle/Atlantic/AG
12 **LOVE V/S MONEY** *The-Dream*-Radio Killa/Def Jam/IDJMG
13 **DA REALIST** *Plies*-Big Gates/Slip-N-Slide/Atlantic/AG
14 **DEEPER THAN RAP** *Rick Ross*-Maybach/Slip-N-Slide/Def Jam/IDJMG
15 **IN A PERFECT WORLD...** *Keri Hilson*-Mosley/Zone 4/Interscope/IGA
16 **ONMYRADIO** *Musiq Soulchild*-Atlantic/AG
17 **THE E.N.D.** *The Black Eyed Peas*-Interscope/IGA
18 **THE LAST KISS** *Jadakiss*-Ruff Ryders/D-Block/Roc-A-Fella/Def Jam/IDJMG
19 **EPIPHANY** *Chrisette Michele*-Def Jam/IDJMG
20 **YEAR OF THE GENTLEMAN** *Ne-Yo*-Def Jam/IDJMG
21 **THA CARTER III** *Lil Wayne*-Cash Money/Universal Motown/UMRG
22 **UNCLE CHARLIE** *Charlie Wilson*-P Music/Jive/JLG
23 **FREEDOM** *Akon*-Konvict/Upfront/SRC/Universal Motown/UMRG
24 **THR33 RINGZ** *T-Pain*-Konvict/Nappy Boy/Jive/JLG
25 **READY** *Trey Songz*-Song Book/Atlantic/AG
26 **FEARLESS** *Jazmine Sullivan*-J/RMG
27 **JENNIFER HUDSON** *Jennifer Hudson*-Arista/RMG
28 **SOUL** *Seal*-143/Warner Bros.
29 **LOTUS FLOW3R/MPLSOUND/ELIX3R** *Prince/Bria Valente*-NPG
30 **LOSO'S WAY (SOUNDTRACK)** *Fabolous*-Desert Storm/Def Jam/IDJMG
31 **EVOLVER** *John Legend*-G.O.O.D./Columbia/Sony Music
32 **TESTIMONY: VOL. 2, LOVE & POLITICS** *India.Arie*-Soulbird/Universal Republic/UMRG
33 **THE SOUND** *Mary Mary*-My Block/Columbia/Sony Music
34 **THE RECESSION** *Young Jeezy*-CTE/Def Jam/IDJMG
35 **ISOULJABOYTELLEM** *Soulja Boy Tell'em*-ColliPark/Interscope/IGA
36 **JEREMIH** *Jeremih*-Mick Schultz/Def Jam/IDJMG
37 **UGK 4 LIFE** *UGK*-Trill/UGK/Jive/JLG
38 **FOREVER IN A DAY** *DAY26*-Bad Boy/AG
39 **UNIVERSAL MIND CONTROL** *Common*-G.O.O.D./Geffen/IGA
40 **HUMAN** *Brandy*-Knockout/E1/Epic/Sony Music
41 **SO FAR GONE (EP)** *Drake*-Young Money/Cash Money/Universal Motown/UMRG
42 **EMERITUS** *Scarface*-Rap-A-Lot/Rap-A-Lot 4 Life/Asylum
43 **AVANT** *Avant*-Capitol
44 **MEMOIRS OF AN IMPERFECT ANGEL** *Mariah Carey*-Island/IDJMG
45 **GOOD GIRL GONE BAD** *Rihanna*-SRP/Def Jam/IDJMG
46 **THE REBIRTH** *Bobby V*-Blu Kolla Dreams
47 **MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK)** *Michael Jackson*-MJJ/Epic/Sony Music
48 **I GET AROUND** *K'Jon*-Up&Up/Universal Republic/UMRG
49 **THE WAY I SEE IT** *Raphael Saadiq*-Columbia/Sony Music
50 **SOMETHING ELSE** *Robin Thicke*-Star Trak/Interscope/IGA

.biz **A deeper version of this chart appears on billboard.biz**

Top R&B/Hip-Hop Album Imprints

Pos. IMPRINT *(No. Charted Titles)*

1 **DEF JAM** *(38)*
2 **ATLANTIC** *(24)*
3 **COLUMBIA** *(21)*
4 **J** *(5)*
5 **INTERSCOPE** *(13)*
6 **MUSIC WORLD** *(4)*
7 **ARISTA** *(3)*
8 **GEFFEN** *(9)*
9 **UNIVERSAL MOTOWN** *(22)*
10 **ROC-A-FELLA** *(5)*

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CHARTS



Top R&B/Hip-Hop Album Labels

Pos. LABEL

1. ISLAND DEF JAM MUSIC GROUP
2. SONY MUSIC *(30)*
3. ATLANTIC GROUP
4. INTERSCOPE GEFFEN A&M *(22)*
5. RCA MUSIC GROUP *(8)*
6. JIVE LABEL GROUP
7. UNIVERSAL MOTOWN REPUBLIC GROUP *(24)*
8. WARNER BROS. *(10)*
9. ASYLUM *(1(*
10. CAPITOL *(9)*

Top R&B/Hip-Hop Album Distributors

Pos. DISTRIBUTOR

1. UNIVERSAL
2. SONY MUSIC *(59)*
3. WEA
4. INDEPENDENTS
5. EMM

Hot R&B/Hip-Hop Songs Artists

Pos. ARTIST *(Pos. Awarded Titles Prepared, Label)*

1. **BEYONCE** *(8) Music World/Columbia*
2. **NE-YO** *(10) Def Jam/IDJMG*
3. **DRAKE** *(10) Young Money/Cash Money/Universal Motown/UMRG*
4. **MAXWELL** *(3) Columbia*
5. **T.I.** *(10) Grand Hustle/Atlantic*
6. **JAMIE FOXX** *(5) J/RMG*
7. **KEYSHIA COLE** *(7) Imani/Geffen/Interscope*
8. **KERI HILSON** *(7) Mosley/Zone 4/Interscope*
9. **THE-DREAM** *(7) Radio Killa/Def Jam/IDJMG*
10. **MUSIQ SOULCHILD** *(3) Atlantic*
11. **T-PAIN** *(15) Konvict/Nappy Boy/Jive/JLG*
12. **USHER** *(5) LaFace/JLG*
13. **JENNIFER HUDSON** *(3) Arista/RMG*
14. **JAZMINE SULLIVAN** *(5) J/RMG*
15. **LIL WAYNE** *(22) Cash Money/Universal Motown/UMRG*
16. **TREY SONGZ**
17. **PLEASURE P**
18. **KANYE WEST** *(13) Roc-A-Fella/Def Jam/IDJMG*
19. **SOULJA BOY TELL'EM**
20. **CHARLIE WILSON** *(3)*
21. **JEREMIH**
22. **GINUWINE** *(2) Notifi/Asylum/*
23. **YOUNG MONEY** *Money/Cash Money/Universal Motown/UMRG*
24. **PLIES**
25. **GUCCI MANE** *(12) Mizay/*

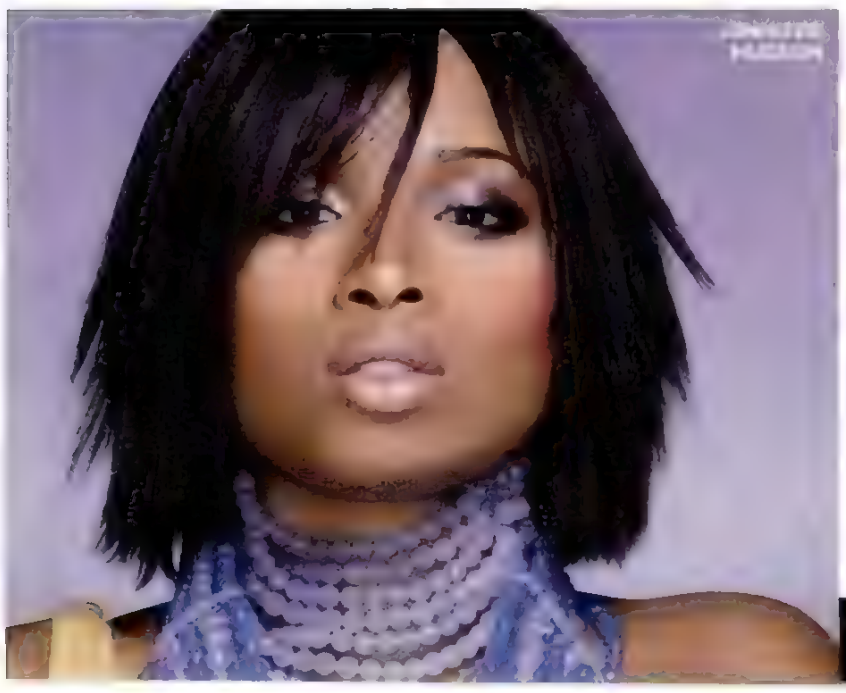
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Hot R&B/Hip-Hop Songs

Pos. TITLE

1. **BLAME IT** *Jamie Foxx Featuring T-Pain*-J/RMG
2. **PRETTY WINGS** *Maxwell*-Columbia
3. **BREAK UP** *Mario Featuring Gucci Mane & Sean Garrett*-J/RMG
4. **BEST I EVER HAD** *Drake*-Young Money/Cash Money/Universal Motown/UMRG
5. **ROCKIN' THAT THANG** *The-Dream*-Radio Killa/Def Jam/IDJMG
6. **SINGLE LADIES (PUT A RING ON IT)** *Beyonce*-Music World/Columbia
7. **TURNIN ME ON** *Keri Hilson Featuring Lil Wayne*-Mosley/Zone 4/Interscope
8. **SHE GOT HER OWN** *Ne-Yo Featuring Jamie Foxx & Fabolous*-Def Jam/IDJMG
9. **SOBEAUTIFUL** *Musiq Soulchild*-Atlantic
10. **LAST CHANCE** *Ginuwine*-Notifi/Asylum/Warner Bros
11. **KNOCK YOU DOWN** *Keri Hilson Featuring Kanye West & Ne-Yo*-Mosley/Zone 4/Interscope
12. **EVERY GIRL** *Young Money*-Young Money/Cash Money/Universal Motown/UMRG
13. **GOD IN ME** *Mary Mary Featuring Kierra "KiKi" Sheard*-My Block/Columbia
14. **EGO** *Beyonce*-Music World/Columbia
15. **MAD** *Ne-Yo*-Def Jam/IDJMG
16. **IF THIS ISN'T LOVE** *Jennifer Hudson*-Arista/RMG
17. **LIVE YOUR LIFE** *T.I. Featuring Rihanna*-Def Jam/Grand Hustle/IDJMG/Atlantic
18. **SUCCESSFUL** *Drake Featuring Trey Songz & Lil Wayne*-Young Money/Cash Money/Universal Motown/UMRG
19. **ON THE OCEAN** *K'Jon*-Up&Up/Deh Tyme/Universal Republic/UMRG
20. **BIRTHDAY SEX** *Jeremih*-Mick Schultz/Def Jam/IDJMG
21. **TRUST** *Keyshia Cole Duet With Monica*-Imani/Geffen/Interscope
22. **DIVA** *Beyonce*-Music World/Columbia
23. **MISS INDEPENDENT** *Ne-Yo*-Def Jam/IDJMG
24. **AIN'T I** *Yung L.A. Featuring Young Dro & T.I.*-Grand Hustle/Interscope
25. **BOYFRIEND #2** *Pleasure P*-Atlantic
26. **THERE GOES MY BABY** *Charlie Wilson*-P Music/Jive/JLG
27. **I NEED A GIRL** *Trey Songz*-Song Book/Atlantic
28. **IFULEAVE** *Musiq Soulchild Featuring Mary J. Blige*-Atlantic
29. **SPOTLIGHT** *Jennifer Hudson*-Arista/RMG
30. **DEAD AND GONE** *T.I. Featuring Justin Timberlake*-Grand Hustle/Atlantic
31. **CHOPPED 'N' SKREWED** *T-Pain Featuring Ludacris*-Konvict/Nappy Boy/Jive/JLG
32. **TRADING PLACES** *Usher*-LaFace/JLG
33. **JUST LIKE ME** *Jamie Foxx Featuring T.I.*-J/RMG
34. **KISS ME THRU THE PHONE** *Soulja Boy Tell 'em Featuring Sammie*-ColliPark/Interscope
35. **YOU COMPLETE ME** *Keyshia Cole*-Imani/Geffen/Interscope
36. **POP CHAMPAGNE** *Jim Jones & Ron Browz Featuring Juelz Santana*-Ether Boy/Universal Motown/Columbia/E1
37. **WASTED** *Gucci Mane Featuring Plies Or OJ Da Juiceman*-Mizay/So Icey/Warner Bros.
38. **THROW IT IN THE BAG** *Fabolous Featuring The-Dream*-Desert Storm/Def Jam/IDJMG
39. **HEARTLESS** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
40. **COOL** *Anthony Hamilton Featuring David Banner*-Mister's Music/So So Def/JLG
41. **HERE I STAND** *Usher*-LaFace/JLG
42. **WETTER (CALLING YOU DADDY)** *Twista Featuring Erika Shevon*-Get Money Gang/Capitol
43. **GREEN LIGHT** *John Legend Featuring Andre 3000*-G.O.O.D./Columbia
44. **EPIPHANY (I'M LEAVING)** *Chrisette Michele*-Def Jam/IDJMG
45. **PLAYA CARDZ RIGHT** *Keyshia Cole Featuring 2Pac*-Amaru/Imani/Geffen/Interscope
46. **RUN THIS TOWN** *Jay-Z, Riha & Kanye West*-Roc Nation
47. **UNDER** *Pleasure P*-Atlantic
48. **ICE CREAM PAINT JOB** *Dorrough*-NGenius/E1
49. **BAD HABITS** *Maxwell*-Colur
50. **TURN MY SWAG ON** *Soulja B Tell'em*-ColliPark/Interscope

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ot R&B/Hip-Hop ongs Imprints

IMPRINT (No Charted Titles)

DEF JAM (53)
J (17)
ATLANTIC (12)
MUSIC WORLD (10)
COLUMBIA (9)
GRAND HUSTLE (10)
UNIVERSAL MOTOWN (27)
JIVE (27)
ARISTA (6)
LAFACE (7)

ot R&B/Hip-Hop ongs Labels

ABEL (No Charted Titles)

ISLAND DEF JAM MUSIC GROUP (60)
ATLANTIC (46)
INTERSCOPE (47)
COLUMBIA (25)
RCA MUSIC GROUP (23)
UNIVERSAL MOTOWN
REPUBLIC GROUP (34)
JIVE LABEL GROUP (34)
CAPITOL (14)
WARNER BROS. (15)
E1 (16)

ot R&B/Hip-Hop ngs Producers

RODUCER (No Charted Titles)

CHRISTOPHER "TRICKY"
STEWART (15)
TERIUS "THE-DREAM"
NASH (14)
STARGATE (6)
OLOW DA DON (10)
CHRISTOPHER "DEEP"
HENDERSON (1)
MICHAEL "BOI-1DA"
SAMUELS (2)
NE-YO (7)
JAMES "JIM JONSIN"
SCHEFFER (7)
T-PAIN (6)
SEAN "THE PEN" GARRETT (5)

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t Mainstream B/Hip-Hop Artists

TIST (No Charted Titles) Imprint/Label

IEYONCE (6) Music World/ Columbia
RAKE (8) Young Money/Cash Money/Universal Motown/UMRG
IE-YO (8) Def Jam/IDJMG
.I. (7) Grand Hustle/Atlantic
HE-DREAM (7) Radio Killa/Def am/IDJMG
ERI HILSON (6) Mosley/Zone /Interscope
AMIE FOXX (5) J/RMG
LEASURE P (3) Atlantic
EYSHIA COLE (3) nani/Geffen/Interscope
REY SONGZ (6) Song ook/Atlantic

Hot Mainstream R&B/Hip-Hop Songs

Pos. TITLE Artist -Imprint/Label

1 **BLAME IT** *Jamie Foxx Featuring T-Pain*-J/RMG
2 **BREAK UP** *Mario Featuring Gucci Mane & Sean Garrett*-J/RMG
3 **ROCKIN' THAT THANG** *The-Dream*-Radio Killa/Def Jam/IDJMG
4 **TURNIN ME ON** *Keri Hilson Featuring Lil Wayne*-Mosley/Zone 4/Interscope
5 **BEST I EVER HAD** *Drake*-Young Money/Cash Money/Universal Motown/UMRG
6 **PRETTY WINGS** *Maxwell*-Columbia
7 **EVERY GIRL** *Young Money*-Young Money/Cash Money/Universal Motown/UMRG
8 **KNOCK YOU DOWN** *Keri Hilson Featuring Kanye West & Ne-Yo*-Mosley/Zone 4/Interscope
9 **SINGLE LADIES (PUT A RING ON IT)** *Beyonce*-Music World/Columbia
10 **BIRTHDAY SEX** *Jeremih*-Mick Schultz/Def Jam/IDJMG
11 **SUCCESSFUL** *Drake Featuring Trey Songz & Lil Wayne*-Young Money/Cash Money/Universal Motown/UMRG
12 **EGO** *Beyonce*-Music World/Columbia
13 **SHE GOT HER OWN** *Ne-Yo Featuring Jamie Foxx & Fabolous*-Def Jam/IDJMG
14 **TRUST** *Keyshia Cole Duet With Monica*-Imani/Geffen/Interscope
15 **BOYFRIEND #2** *Pleasure P*-Atlantic
16 **DEAD AND GONE** *T.I. Featuring Justin Timberlake*-Grand Hustle/Atlantic
17 **DIVA** *Beyonce*-Music World/Columbia
18 **MAD** *Ne-Yo*-Def Jam/IDJMG
19 **KISS ME THRU THE PHONE** *Soulja Boy Tell 'em Featuring Sammie*-ColliPark/Interscope
20 **LIVE YOUR LIFE** *T.I. Featuring Rihanna*-Def Jam/Grand Hustle/IDJMG/Atlantic
21 **WETTER (CALLING YOU DADDY)** *Twista Featuring Erika Shevon*-Get Money Gang/Capitol
22 **UNDER** *Pleasure P*-Atlantic
23 **AIN'T I** *Yung L.A. Featuring Young Dro & T.I.*-Grand Hustle/Interscope
24 **I NEED A GIRL** *Trey Songz*-Song Book/Atlantic
25 **WASTED** *Gucci Mane Featuring Plies Or OJ Da Juiceman*-Mizay/So Icey/Warner Bros.

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Hot Mainstream R&B/Hip-Hop Imprints

Pos. IMPRINT (No Charted Titles)

1 **DEF JAM** (38)
2 **J** (13)
3 **MUSIC WORLD** (6)
4 **ATLANTIC** (9)
5 **GRAND HUSTLE** (6)
7 **USHER** (3) LaFace/JLG
8 **JAZMINE SULLIVAN** (4) J/RMG
9 **CHRISETTE MICHELE** (2) Def Jam/IDJMG
10 **AVANT** (2) Capitol



Hot Mainstream R&B/Hip-Hop Labels

Pos. LABEL (No Charted Titles)

1 **ISLAND DEF JAM MUSIC GROUP** (42)
2 **ATLANTIC** (29)
3 **INTERSCOPE** (28)
4 **COLUMBIA** (16)
5 **RCA MUSIC GROUP** (16)

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Hot Adult R&B Artists

Pos. ARTIST (No Charted Titles) Imprint/Label

1 **CHARLIE WILSON** (2) *P Music/Jive/JLG*
2 **MUSIQ SOULCHILD** (3) *Atlantic*
3 **MAXWELL** (2) *Columbia*
4 **JENNIFER HUDSON** (3) *Arista/RMG*
5 **ANTHONY HAMILTON** (2) *Mister's Music/So So Def/JLG*
6 **K'JON** (2) *Up&Up/Universal Republic/UMRG*

Hot Adult R&B Songs

Pos. TITLE Artist -Imprint/Label

1 **THERE GOES MY BABY** *Charlie Wilson*-P Music/Jive/JLG
2 **ON THE OCEAN** *K'Jon*-Up&Up/Deh Tyme/Universal Republic/UMRG
3 **PRETTY WINGS** *Maxwell*-Columbia
4 **SOBEAUTIFUL** *Musiq Soulchild*-Atlantic
5 **HERE I STAND** *Usher*-LaFace/JLG
6 **IF THIS ISN'T LOVE** *Jennifer Hudson*-Arista/RMG
7 **IFULEAVE** *Musiq Soulchild Featuring Mary J. Blige*-Atlantic
8 **THE POINT OF IT ALL** *Anthony Hamilton*-Mister's Music/So So Def/JLG
9 **FROM MY HEART TO YOURS** *Laura Izibor*-Atlantic
10 **LAST CHANCE** *Ginuwine*-Notifi/Asylum/Warner Bros
11 **THE SWEETEST LOVE** *Robin Thicke*-Star Trak/Interscope
12 **CHOCOLATE HIGH** *India Arie Featuring Musiq Soulchild*-Soulbird/Universal Republic/UMRG
13 **COOL** *Anthony Hamilton Featuring David Banner*-Mister's Music/So So Def/JLG
14 **CAN'T LIVE WITHOUT YOU** *Charlie Wilson*-P Music/Jive/JLG
15 **NEVER GIVE YOU UP** *Raphael Saadiq Featuring Stevie Wonder & CJ*-Columbia
16 **BAD HABITS** *Maxwell*-Columbia
17 **WHEN IT HURTS** *Avant*-Capitol
18 **EPIPHANY (I'M LEAVING)** *Chrisette Michele*-Def Jam/IDJMG

continued on >>p90

from >>p89

19 **SPOTLIGHT** *Jennifer Hudson-*
Arista/RMG

20 **NOTHING LEFT TO SAY** *Mint*
Condition-Capitol/EMI Urban

21 **I LOOK TO YOU** *Whitney*
Houston-Arista/RMG

22 **HEAVEN SENT** *Keyshia*
Cole-A Different Level/Interscope

23 **BLAME IT ON ME** *Ginuwine*
Featuring Baby-Def Jam/IDJMG

24 **YOU'RE THE ONLY ONE**
Eric Benet Featuring Faith Evans-
Warner Bros.

25 **GOD IN ME** *Mary Mary Featuring*
Kirk Franklin & Israel Houghton-
Columbia

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Hot Adult R&B Imprints

Pos. IMPRINT

1 ATLANTIC
2 COLUMBIA
3 ARISTA
4 JIVE
5 J

Hot Adult R&B Labels

Pos. LABEL

1 JIVE LABEL GROUP *(13)*
2 RCA MUSIC GROUP *(16)*
3 COLUMBIA
4 ATLANTIC *(7)*
5 UNIVERSAL MOTOWN
REPUBLIC GROUP

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Hot Rap Songs Artists

Pos. ARTIST

1 T.I.
2 DRAKE *(5) Young Money/*
3 KANYE WEST
4 SOULJA BOY TELL'EM
5 YOUNG MONEY *(2) Young*
6 PITBULL
7 LIL WAYNE
Universal Motown/UMRG
8 FLO RIDA *(4) Poe Boy/Atlantic*
9 JAY-Z *(5) Roc Nation*
10 THE BLACK EYED PEAS *(1)*



HOT RAP SONGS

Pos. TITLE

1 **BEST I EVER HAD**
2 **DEAD AND GONE** *T.I.*
3 **LIVE YOUR LIFE**
4 **HEARTLESS**
5 **EVERY GIRL** *Young Money-*
6 **KISS ME THRU THE PHONE**
Soulja Boy Tell 'em Featuring
Sammie-ColliPark/Interscope
7 **WHATEVER YOU LIKE**
T.I.-Grand Hustle/Atlantic
8 **RUN THIS TOWN** *Jay-Z,*
*Rihanna & Kanye West-*Roc
Nation
9 **THROW IT IN THE BAG**
10 **SUCCESSFUL**
11 **BOOM BOOM POW**
The Black Eyed Peas-
12 **POP CHAMPAGNE**
13 **WETTER (CALLING YOU**
DADDY)
14 **ICE CREAM PAINT JOB**
Dorrough Music/E1
15 **AIN'T I**
Featuring
*Young Dro & T.I.-*Grand Hustle/
17 **ONE MORE DRINK** *Ludacris*
18 **I KNOW YOU WANT ME**
(CALLE OCHO)
19 **RIGHT ROUND** *Flo Rida-*
20 **TURN MY SWAG ON** *Soulja*
Boy Tell'em-
21 **FOREVER** *Drake Featuring*
Kanye West, Lil Wayne &
22 **WASTED**
23 **HOTEL ROOM SERVICE**
*Pitbull-*Mr 305/Polo
Grounds/RMG
24 **YOU'RE A JERK** *New Boyz-*
Shotty/Asylum/Warner Bros.
25 **ALWAYS STRAPPED** *Birdman*
*Featuring Lil Wayne-*Cash
Money/Universal
Motown/UMRG

Hot Rap Songs Imprints

Pos. IMPRINT

1 GRAND HUSTLE
2 DEF JAM *(17)*
3 UNIVERSAL MOTOWN *(13)*
4 CASH MONEY *(10)*
5 COLLIPARK

Hot Rap Songs Labels

Pos. LABEL

1 ATLANTIC
2 UNIVERSAL MOTOWN
REPUBLIC GROUP *(18)*
3 ISLAND DEF JAM
MUSIC GROUP *(18)*
4 INTERSCOPE *(17)*
5 E1 *(8)*

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Hot Rhythmic Artist

Pos. ARTIST

1 BEYONCE
2 T.I. *(7) Grand Hustle/Atlantic*
3 THE BLACK EYED PEAS *(3)*
4 LADY GAGA *(6) Streamline/*
5 KANYE WEST
6 NE-YO
7 PITBULL
8 DRAKE
Money/Universal Motown
9 FLO RIDA
10 KERI HILSON *(4) Mosley/Zo*

Hot Rhythmic Song

Pos. TITLE

1 **BEST I EVER HAD** *Drake-*
Young Money/Cash
2 **BLAME IT** *Jamie Foxx Featu*
3 **KNOCK YOU DOWN** *Keri Hi*
4 **DEAD AND GONE** *T.I. Featu*
5 **BOOM BOOM POW** *The Bla*
6 **DAY 'N' NITE**
7 **HEARTLESS** *Kanye West-R*
8 **KISS ME THRU THE PHONE**
Soulja Boy Tell 'em Featuring
9 **BIRTHDAY SEX**
Schultz/Def Jam/IDJMG
10 **LIVE YOUR LIFE** *T.I. Featu*
*Rihanna-*Def Jam/Grand

I KNOW YOU WANT ME (CALLE OCHO) *Pitbull*-Ultra
DOWN *Jay Sean Featuring Lil Wayne*-Cash Money/Universal Republic
MAD *Ne-Yo*-Def Jam/IDJMG
OBSESSED *Mariah Carey*-Island/IDJMG
RIGHT ROUND *Flo Rida*-Poe Boy/Atlantic
JUST DANCE *Lady Gaga Featuring Colby O'Donis*-Streamline/KonLive/Cherrytree/Interscope
TURNIN ME ON *Keri Hilson Featuring Lil Wayne*-Mosley/Zone 4/Interscope
RUN THIS TOWN *Jay-Z, Rihanna & Kanye West*-Roc Nation
HOTEL ROOM SERVICE *Pitbull*-Mr. 305/Polo Grounds/J/RMG
I GOTTA FEELING *The Black Eyed Peas*-Interscope
EVERY GIRL *Young Money*-Young Money/Cash Money/Universal Motown
SINGLE LADIES (PUT A RING ON IT) *Beyonce*-Music World/Columbia
POKER FACE *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope
BE ON YOU *Flo Rida Featuring Ne-Yo*-Poe Boy/Atlantic
THROW IT IN THE BAG *Fabolous Featuring The-Dream*-Desert Storm/Def Jam/IDJMG

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Hot Rhythmic Imprints

Pos.	IMPRINT (No. Charted Titles)
1	**DEF JAM** *(26)*
2	**CASH MONEY** *(12)*
3	**GRAND HUSTLE** *(5)*
4	**J** *(9)*
5	**MUSIC WORLD** *(6)*

Hot Rhythmic Labels

Pos.	LABEL (No. Charted Titles)
1	**INTERSCOPE** *(29)*
2	**ISLAND DEF JAM MUSIC GROUP** *(33)*
3	**ATLANTIC** *(23)*
4	**UNIVERSAL MOTOWN** *(17)*
5	**RCA MUSIC GROUP** *(14)*

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Top Country Artists

Pos.	ARTIST (No. Charted Titles) Imprint/Label
1	**TAYLOR SWIFT** *(9) Big Machine*
2	**RASCAL FLATTS** *(11) Lyric Street*
3	**ZAC BROWN BAND** *(7) Roar/Home Grown/Bigger Picture/Atlantic*
4	**KEITH URBAN** *(8) Capitol Nashville*
5	**SUGARLAND** *(6) Mercury*
6	**DARIUS RUCKER** *(5) Capitol Nashville*
7	**KENNY CHESNEY** *(7) BNA*
8	**GEORGE STRAIT** *(8) MCA Nashville*
9	**TOBY KEITH** *(9) Show Dog Nashville*
10	**JASON ALDEAN** *(5) Broken Bow*
11	**CARRIE UNDERWOOD** *(12) 19/Arista/Arista Nashville*
12	**LADY ANTEBELLUM** *(5) Capitol Nashville*
13	**BRAD PAISLEY** *(9) Arista Nashville*
14	**DIERKS BENTLEY** *(6) Capitol Nashville*
15	**TIM MCGRAW** *(10) Curb*
16	**BILLY CURRINGTON** *(4) Mercury*
17	**ALAN JACKSON** *(6) Arista Nashville*
18	**BLAKE SHELTON** *(4) Warner Bros./WRN*
19	**REBA MCENTIRE** *(6) Starstruck/Valory*
20	**MONTGOMERY GENTRY** *(6) Columbia*
21	**BROOKS & DUNN** *(7) Arista Nashville*
22	**TRACE ADKINS** *(7) Capitol Nashville*
23	**RANDY HOUSER** *(4) Universal South*
24	**JAMEY JOHNSON** *(4) Mercury*
25	**RODNEY ATKINS** *(4) Curb*

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Top New Country Artists

Pos.	ARTIST (No. Charted Titles) Imprint/Label
1	**JUSTIN MOORE** *(5) Valory*
2	**GLORIANA** *(3) Emblem/Reprise/Warner Bros./WRN*
3	**LOVE AND THEFT** *(2) Carolwood/Lyric Street*
4	**DAVID NAIL** *(2) MCA Nashville*
5	**JOEY + RORY** *(2) Vanguard/Sugar Hill/Welk*
6	**TRAILER CHOIR** *(3) Show Dog Nashville*
7	**COLT FORD** *(3) Average Joe's*
8	**DEAN BRODY** *(2) Broken Bow*
9	**BOMSHEL** *(3) Curb*
10	**JESSICA HARP** *(1) Warner Bros./WRN*

Top Country Artists — Duo/Group

Pos.	ARTIST (No. Charted Titles) Imprint/Label
1	**RASCAL FLATTS** *(11) Lyric Street*
2	**ZAC BROWN BAND** *(7) Roar/Home Grown/Bigger Picture/Atlantic*
3	**SUGARLAND** *(3) Mercury*
4	**LADY ANTEBELLUM** *(5) Capitol Nashville*
5	**MONTGOMERY GENTRY** *(6) Columbia*
6	**BROOKS & DUNN** *(7) Arista Nashville*
7	**GLORIANA** *(3) Emblem/Reprise/Warner Bros./WRN*
8	**ELI YOUNG BAND** *(4) Republic/Universal South*
9	**LOVE AND THEFT** *(2) Carolwood/Lyric Street*
10	**THE LOST TRAILERS** *(4) BNA*

Top Country Artists — Female

Pos.	ARTIST (No. Charted Titles) Imprint/Label
1	**TAYLOR SWIFT** *(9) Big Machine*
2	**CARRIE UNDERWOOD** *(12) 19/Arista/Arista Nashville*
3	**REBA MCENTIRE** *(6) Starstruck/Valory*
4	**KELLIE PICKLER** *(3) 19/BNA*
5	**MIRANDA LAMBERT** *(5) Columbia*
6	**MARTINA MCBRIDE** *(4) RCA*
7	**FAITH HILL** *(7) Warner Bros./WRN*
8	**LEE ANN WOMACK** *(4) MCA Nashville*
9	**JULIANNE HOUGH** *(3) Mercury*
10	**ALISON KRAUSS** *(1) Rounder*

RASCAL FLATTS



Top Country Artists — Male

Pos. ARTIST (No. Charted Titles) Imprint/Label

1. **KEITH URBAN** (8) *Capitol Nashville*
2. **DARIUS RUCKER** (5) *Capitol Nashville*
3. **KENNY CHESNEY** (7) *BNA*
4. **GEORGE STRAIT** (8) *MCA Nashville*
5. **TOBY KEITH** (9) *Show Dog Nashville*
6. **JASON ALDEAN** (5) *Broken Bow*
7. **BRAD PAISLEY** (9) *Arista Nashville*
8. **DIERKS BENTLEY** (6) *Capitol Nashville*
9. **TIM MCGRAW** (10) *Curb*
10. **BILLY CURRINGTON** (4) *Mercury*

Top Country Imprints

Pos. IMPRINT (No. Charted Titles)

1. **CAPITOL NASHVILLE** (43)
2. **BIG MACHINE** (17)
3. **ARISTA NASHVILLE** (28)
4. **MERCURY** (20)
5. **LYRIC STREET** (20)
6. **MCA NASHVILLE** (25)
7. **BNA** (18)
8. **CURB** (28)
9. **RCA** (25)
10. **WARNER BROS.** (34)

Top Country Labels

Pos. LABEL (No. Charted Titles)

1. **SONY MUSIC NASHVILLE** (94)
2. **CAPITOL NASHVILLE** (43)
3. **UNIVERSAL MUSIC GROUP NASHVILLE** (50)
4. **BIG MACHINE** (18)
5. **LYRIC STREET** (26)
6. **WARNER REPRISE NASHVILLE** (35)
7. **ATLANTIC GROUP** (8)
8. **CURB** (28)
9. **BROKEN BOW** (12)
10. **SHOW DOG NASHVILLE** (14)

Top Country Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

1. **TAYLOR SWIFT** (3) *Big Machine*
2. **RASCAL FLATTS** (3) *Lyric Street*
3. **ZAC BROWN BAND** (3) *Roar/Bigger Picture/Home Grown/Atlantic/AG*
4. **SUGARLAND** (3) *Mercury/UMGN*
5. **CARRIE UNDERWOOD** (2) *19/Arista Nashville/SMN*
6. **KENNY CHESNEY** (4) *BNA/SMN*
7. **GEORGE STRAIT** (4) *MCA Nashville/UMGN*
8. **DARIUS RUCKER** (1) *Capitol Nashville*
9. **JASON ALDEAN** (2) *Broken Bow*
10. **KEITH URBAN** (3) *Capitol Nashville*
11. **LADY ANTEBELLUM** (1) *Capitol Nashville*
12. **TOBY KEITH** (3) *Show Dog Nashville*
13. **TIM MCGRAW** (6) *Curb*
14. **BRAD PAISLEY** (4) *Arista Nashville/SMN*
15. **JAMEY JOHNSON** (1) *Mercury/UMGN*
16. **FAITH HILL** (2) *Warner Bros./WRN*
17. **ALAN JACKSON** (4) *Arista Nashville/SMN*
18. **DIERKS BENTLEY** (3) *Capitol Nashville*
19. **ELVIS PRESLEY** (3) *RCA/Legacy/Sony Music*
20. **REBA MCENTIRE** (3) *Starstruck/Valory*
21. **TRACE ADKINS** (2) *Capitol Nashville*
22. **MIRANDA LAMBERT** (2) *Columbia/SMN*
23. **BILLY CURRINGTON** (1) *Mercury/UMGN*
24. **BROOKS & DUNN** (3) *Arista Nashville/SMN*
25. **JULIANNE HOUGH** (2) *Mercury Nashville/UMGN*

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Top Country Albums

Pos. TITLE *Artist*-Imprint/Label

1. **FEARLESS** *Taylor Swift*-Big Machine
2. **THE FOUNDATION** *Zac Brown Band*-Roar/Bigger Picture/Home Grown/Atlantic/AG
3. **HANNAH MONTANA: THE MOVIE** *Soundtrack*-Walt Disney
4. **UNSTOPPABLE** *Rascal Flatts*-Lyric Street
5. **LOVE ON THE INSIDE** *Sugarland*-Mercury/UMGN
6. **TAYLOR SWIFT** *Taylor Swift*-Big Machine
7. **LEARN TO LIVE** *Darius Rucker*-Capitol Nashville
8. **WIDE OPEN** *Jason Aldean*-Broken Bow
9. **LADY ANTEBELLUM** *Lady Antebellum*-Capitol Nashville
10. **DEFYING GRAVITY** *Keith Urban*-Capitol Nashville
11. **GREATEST HITS VOLUME 1** *Rascal Flatts*-Lyric Street
12. **CARNIVAL RIDE** *Carrie Underwood*-19/Arista Nashville/SMN
13. **THAT LONESOME SONG** *Jamey Johnson*-Mercury/UMGN
14. **GREATEST HITS II** *Kenny Chesney*-BNA/SMN
15. **PLAY ON** *Carrie Underwood*-19/Arista Nashville/SMN
16. **TWANG** *George Strait*-MCA Nashville/UMGN
17. **JOY TO THE WORLD** *Faith Hill*-Warner Bros./WRN
18. **LUCKY OLD SUN** *Kenny Chesney*-Blue Chair/BNA/SM
19. **AMERICAN SATURDAY NIGI** *Brad Paisley*-Arista Nashville/SMN
20. **TROUBADOUR** *George Strait*-MCA Nashville/UMGN
21. **GOOD TIME** *Alan Jackson*-Arista Nashville/SMN



SUGARLAND



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CHRISTMAS DUETS *Elvis Presley*-RCA/SMN
LITTLE BIT OF EVERYTHING *Billy Currington*-Mercury/UMGN
KEEP ON LOVING YOU *Reba*-Starstruck/Valory
THAT DON'T MAKE ME A BAD GUY *Toby Keith*-Show Dog Nashville
FEEL THAT FIRE *Dierks Bentley*-Capitol Nashville
SOUTHERN VOICE *Tim McGraw*-Curb
RAISING SAND *Robert Plant / Alison Krauss*-Rounder
KELLIE PICKLER *Kellie Pickler*-19/BNA/SMN
K: TEN *Trace Adkins*-Capitol Nashville
35 BIGGEST HITS *Toby Keith*-Show Dog Nashville/UMe
LIVE ON THE INSIDE *Lady Antebellum*-Capitol Nashville/UMGN
STARTIN' FIRES *Blake Shelton*-Warner Bros./WRN
NOW THAT'S WHAT I CALL COUNTRY *Various Artists*-Capitol Nashville/Sony Music/Universal/UMeN
REVOLUTION *Miranda Lambert*-Columbia/SMN
AMERICAN RIDE *Toby Keith*-Show Dog Nashville
PLAY *Brad Paisley*-Arista Nashville/SMN
HITS ... AND THEN SOME *Brooks & Dunn*-Arista Nashville/SMN
THE LIFE OF A SONG *Joey + Rory*-Vanguard/Sugar Hill/Welk
GREATEST HITS: LIMITED EDITION *Tim McGraw*-Curb
CAROLINA *Eric Church*-Capitol Nashville
NOW THAT'S WHAT I CALL COUNTRY VOL. 2 *Various Artists*-EMI/Universal/Sony Music

43 **NBC SOUNDS OF THE SEASON: THE JULIANNE HOUGH HOLIDAY COLLECTION (EP)** *Julianne Hough*-NBC/Universal Special Markets/UMe
44 **SHINE** *Martina McBride*-RCA/SMN
45 **GLORIANA** *Gloriana*-Emblem/Reprise/Warner Bros./WRN
46 **THE ULTIMATE HITS** *Garth Brooks*-Pearl
47 **ANYTHING GOES** *Randy Houser*-Universal South
48 **JUSTIN MOORE** *Justin Moore*-Valory
49 **GREATEST HITS 3** *Tim McGraw*-Curb
50 **CRAZY EX-GIRLFRIEND** *Miranda Lambert*-Columbia/SMN

.biz **A deeper version of this chart appears on billboard.biz**

Top Country Album Imprints

Pos. IMPRINT *(No Charted Titles)*

1 **BIG MACHINE** *(5)*
2 **CAPITOL NASHVILLE** *(18)*
3 **MERCURY** *(7)*
4 **ARISTA NASHVILLE** *(13)*
5 **LYRIC STREET** *(6)*
6 **WALT DISNEY** *(2)*
7 **MCA NASHVILLE** *(11)*
8 **WARNER BROS.** *(14)*
9 **CURB** *(13)*
10 **BNA** *(7)*

Top Country Album Labels

Pos. LABEL *(No Charted Titles)*

1 **SONY MUSIC NASHVILLE** *(31)*
2 **BIG MACHINE** *(5)*
3 **CAPITOL NASHVILLE** *(18)*
4 **UNIVERSAL MUSIC NASHVILLE GROUP** *(22)*
5 **LYRIC STREET** *(6)*
6 **ATLANTIC GROUP** *(3)*
7 **WARNER REPRISE NASHVILLE** *(13)*
8 **WALT DISNEY** *(1)*
9 **CURB** *(12)*
10 **BROKEN BOW** *(5)*

Top Country Album Distributors

Pos. DISTRIBUTOR *(No Charted Titles)*

1 **UNIVERSAL** *(64)*
2 **SONY MUSIC** *(51)*
3 **EMM** *(29)*
4 **WEA** *(43)*
5 **INDEPENDENTS** *(48)*

Hot Country Songs Artists

Pos. ARTIST *(No Charted Titles)* Imprint/Label

1 **KEITH URBAN** *(5)* Capitol Nashville
2 **RASCAL FLATTS** *(8)* Lyric Street
3 **TOBY KEITH** *(6)* Show Dog Nashville
4 **ZAC BROWN BAND** *(4)* Roar/Home Grown/Bigger Picture/Atlantic
5 **TAYLOR SWIFT** *(6)* Big Machine
6 **DIERKS BENTLEY** *(3)* Capitol Nashville
7 **DARIUS RUCKER** *(4)* Capitol Nashville
8 **BRAD PAISLEY** *(5)* Arista Nashville
9 **JASON ALDEAN** *(3)* Broken Bow
10 **GEORGE STRAIT** *(4)* MCA Nashville
11 **LADY ANTEBELLUM** *(4)* Capitol Nashville
12 **KENNY CHESNEY** *(3)* BNA
13 **BILLY CURRINGTON** *(3)* Mercury
14 **BLAKE SHELTON** *(3)* Warner Bros./WRN
15 **SUGARLAND** *(3)* Mercury
16 **TIM MCGRAW** *(4)* Curb
17 **MONTGOMERY GENTRY** *(4)* Columbia
18 **CARRIE UNDERWOOD** *(10)* 19/Arista Nashville
19 **RANDY HOUSER** *(3)* Universal South
20 **REBA MCENTIRE** *(3)* Starstruck/Valory
21 **RODNEY ATKINS** *(3)* Curb
22 **ALAN JACKSON** *(3)* Arista Nashville
23 **BROOKS & DUNN** *(4)* Arista Nashville
24 **JAKE OWEN** *(2)* RCA
25 **JUSTIN MOORE** *(3)* Valory

Hot Country Songs

Pos. TITLE *Artist* Imprint/Label

1 **I RUN TO YOU** *Lady Antebellum*-Capitol Nashville
2 **WHATEVER IT IS** *Zac Brown Band*-Home Grown/Atlantic/Bigger Picture
3 **BOOTS ON** *Randy Houser*-Universal South
4 **IT WON'T BE LIKE THIS FOR LONG** *Darius Rucker*-Capitol Nashville
5 **RIVER OF LOVE** *George Strait*-MCA Nashville
6 **SIDEWAYS** *Dierks Bentley*-Capitol Nashville
7 **PEOPLE ARE CRAZY** *Billy Currington*-Mercury
8 **ALRIGHT** *Darius Rucker*-Capitol Nashville
9 **SWEET THING** *Keith Urban*-Capitol Nashville
10 **BIG GREEN TRACTOR** *Jason Aldean*-Broken Bow
11 **SMALL TOWN USA** *Justin Moore*-Valory
12 **GETTIN' YOU HOME (THE BLACK DRESS SONG)** *Chris Young*-RCA
13 **YOU BELONG WITH ME** *Taylor Swift*-Big Machine
14 **SHE'S COUNTRY** *Jason Aldean*-Broken Bow
15 **THEN** *Brad Paisley*-Arista Nashville
16 **COWGIRLS DON'T CRY** *Brooks & Dunn Featuring Reba McEntire*-Arista Nashville
17 **IT'S AMERICA** *Rodney Atkins*-Curb
18 **GOD LOVE HER** *Toby Keith*-Show Dog Nashville
19 **ONLY YOU CAN LOVE ME THIS WAY** *Keith Urban*-Capitol Nashville
20 **SUMMER NIGHTS** *Rascal Flatts*-Lyric Street
21 **LIVING FOR THE NIGHT** *George Strait*-MCA Nashville
22 **AMERICAN RIDE** *Toby Keith*-Show Dog Nashville
23 **I'LL JUST HOLD ON** *Blake Shelton*-Warner Bros./WRN
24 **WELCOME TO THE FUTURE** *Brad Paisley*-Arista Nashville
25 **KISS A GIRL** *Keith Urban*-Capitol Nashville
26 **DON'T THINK I CAN'T LOVE YOU** *Jake Owen*-RCA
27 **WHITE HORSE** *Taylor Swift*-Big Machine
28 **I TOLD YOU SO** *Carrie Underwood Featuring Randy Travis*-19/Arista Nashville
29 **TOES** *Zac Brown Band*-Home Grown/Atlantic/Bigger Picture
30 **DOWN THE ROAD** *Kenny Chesney With Mac McAnally*-Blue Chair/BNA
31 **FEEL THAT FIRE** *Dierks Bentley*-Capitol Nashville
32 **OUT LAST NIGHT** *Kenny Chesney*-BNA
33 **IT HAPPENS** *Sugarland*-Mercury
34 **HERE COMES GOODBYE** *Rascal Flatts*-Lyric Street
35 **SHE WOULDN'T BE GONE** *Blake Shelton*-Warner Bros./WRN
36 **RUNAWAY** *Love And Theft*-Carolwood
37 **BEST DAYS OF YOUR LIFE** *Kellie Pickler*-19/BNA
38 **SOUNDS LIKE LIFE TO ME** *Darryl Worley*-Stroudavarious
39 **LOVE YOUR LOVE THE MOST** *Eric Church*-Capitol Nashville
40 **ONE IN EVERY CROWD** *Montgomery Gentry*-Columbia
41 **DO I** *Luke Bryan*-Capitol Nashville
42 **NOTHIN' TO DIE FOR** *Tim McGraw*-Curb
43 **DON'T** *Billy Currington*-Mercury
44 **I'M ALIVE** *Kenny Chesney With Dave Matthews*-BNA
45 **COWBOY CASANOVA** *Carrie Underwood*-19/Arista Nashville
46 **COUNTRY BOY** *Alan Jackson*-Arista Nashville
47 **BAREFOOT AND CRAZY** *Jack Ingram*-Big Machine
48 **NEED YOU NOW** *Lady Antebellum*-Capitol Nashville
49 **RED LIGHT** *David Nail*-MCA Nashville
50 **BONFIRE** *Craig Morgan*-BNA



Hot Country Songs Imprints

Pos. IMPRINT *(No Charted Titles)*

1 **CAPITOL NASHVILLE** *(25)*
2 **ARISTA NASHVILLE** *(15)*
3 **MCA NASHVILLE** *(14)*
4 **MERCURY** *(13)*
5 **BIG MACHINE** *(12)*
6 **BNA** *(11)*
7 **RCA** *(11)*
8 **CURB** *(15)*
9 **LYRIC STREET** *(14)*
10 **SHOW DOG NASHVILLE** *(9)*

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Hot Country Songs Labels

Pos. LABEL (No. Charted Titles)

1. CAPITOL NASHVILLE (25)
2. ARISTA NASHVILLE (25)
3. BNA (14)
4. MCA NASHVILLE (14)
5. MERCURY (13)
6. BIG MACHINE (13)
7. RCA (12)
8. CURB (16)
9. LYRIC STREET (16)
10. WARNER REPRISE NASHVILLE (22)

Hot Country Producers

Pos. PRODUCER (No. Charted Titles)

1. FRANK ROGERS (16)
2. DANN HUFF (26)
3. TOBY KEITH (7)
4. MARK BRIGHT (18)
5. KEITH STEGALL (8)
6. MICHAEL KNOX (4)
7. TONY BROWN (11)
8. JEREMY STOVER (7)
9. SCOTT HENDRICKS (4)
10. BRETT BEAVERS (4)

Top Bluegrass Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

1. STEVE MARTIN (1) 40 Share/Rounder
2. STEVE IVEY (5) IMI/Madacy Special Products/Madacy
3. BILL & GLORIA GAITHER (2) Gaither Music Group
4. OLD CROW MEDICINE SHOW (1) Nettwerk
5. PATTY LOVELESS (1) Saguaro Road
6. DAILEY & VINCENT (3) Rounder
7. CHARLIE HADEN (1) Decca
8. RICKY SKAGGS (2) Skaggs Family
9. RHONDA VINCENT (2) Rounder
10. THE ISAACS (1) Gaither Music Group

Top Bluegrass Albums

Pos. TITLE Artist - Imprint/Label

1. THE CROW: NEW SONGS FOR THE FIVE-STRING BANJO *Steve Martin*-40 Share/Rounder
2. TENNESSEE PUSHER *Old Crow Medicine Show*-Nettwerk
3. BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME ONE *Bill & Gloria Gaither With Their Homecoming Friends*-Gaither Music Group
4. BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME TWO *Bill & Gloria Gaither With Their Homecoming Friends*-Gaither Music Group
5. MOUNTAIN SOUL II *Patty Loveless*-Saguaro Road
6. ULTIMATE BLUEGRASS *Steve Ivey*-IMI/Madacy Special Products/Madacy
7. FAMILY & FRIENDS — RAMBLING BOY *Charlie Haden*-Decca
8. BROTHERS FROM DIFFERENT MOTHERS *Daley & Vincent*-Rounder
9. BEST OF BLUEGRASS *Steve Ivey*-IMI/Madacy Special Products/Madacy
10. THE ISAACS ... NATURALLY: AN ALMOST A CAPPELLA COLLECTION *The Isaacs*-Gaither Music Group
11. 25 BEST: BLUEGRASS FAVORITES *Steve Ivey*-IMI/Madacy Special Products/Madacy
12. CELTIC HYMNS *Steve Ivey*-Madacy Special Products/Madacy
13. DESTINATION LIFE *Rhonda Vincent*-Rounder
14. BEST OF BLUEGRASS *Steve Ivey*-IMI/Madacy Special Products/Madacy
15. SONG UP IN HER HEAD *Sarah Jarosz*-Sugar Hill/Welk

Top Bluegrass Imprints

Pos. IMPRINT (No. Charted Titles)

1. 40 SHARE (1)
2. GAITHER MUSIC GROUP (3)
3. ROUNDER (12)
4. NETTWERK (2)
5. MADACY SPECIAL PRODUCTS (5)

Top Bluegrass Labels

Pos. LABEL (No. Charted Titles)

1. ROUNDER (14)
2. MADACY (6)
3. GAITHER MUSIC GROUP (3)
4. NETTWERK (2)
5. SAGUARO ROAD (1)

Top Bluegrass Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

1. INDEPENDENTS (41)
2. UNIVERSAL (15)
3. EMM (8)
4. SONY MUSIC (2)
5. WEA (3)

Hot 100 Songwriters

Pos. SONGWRITER (No. Charted Titles)

1. TAYLOR SWIFT (15)
2. STEFANI GABRIELLA "LADY GAGA" GERMANOTTA (7)
3. NADIR "REDONE" KHAYAT (6)
4. DWAYNE "LIL WAYNE" CARTER (25)
5. LUKASZ GOTTWALD (11)
6. JASON MRAZ (3)
7. KARL "MAX" SANDBERG MARTIN (9)
8. TERIUS "THE-DREAM" NASH (12)
9. ALIAUNE "AKON" THIAM (5)
10. KANYE WEST (16)

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Hot 100 Publishers

Pos. PUBLISHER (No. Charted Titles)

1. EMI APRIL MUSIC, INC., ASCAP (129)
2. WARNER-TAMERLANE PUBLISHING CORP.,BMI (95)
3. EMI BLACKWOOD MUSIC INC.,BMI (90)
4. WB MUSIC CORP.,ASCAP (63)
5. UNIVERSAL MUSIC CORPORATION,ASCAP (65)
6. SONY/ATV SONGS LLC, BMI (47)
7. SONY/ATV TUNES LLC, ASCAP (39)
8. SONY/ATV TREE PUBLISHING COMPANY,BMI (31)
9. UNIVERSAL MUSIC - MGB SONGS,ASCAP (14)
10. GOO EYED,ASCAP (3)
11. TAYLOR SWIFT MUSIC,BMI (13)
12. SONGS OF UNIVERSAL, INC.,BMI (55)
13. KOBALT MUSIC PUBLISHING AMERICA, INC.,ASCAP (27)
14. YOUNG MONEY PUBLISHING INC.,BMI (24)
15. MARATONE AB,STIM (9)
16. KASZ MONEY PUBLISHING,ASCAP (10)
17. REDONE PRODUCTIONS LLC,BMI (5)
18. BUG MUSIC, INC.,BMI (24)
19. BYEFALL PRODUCTIONS INC,ASCAP (5)
20. SMELLS LIKE PHYS ED,ASCAP

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Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

1. EMI MUSIC (223)
2. SONY/ATV MUSIC (151)
3. UNIVERSAL MUSIC (190)
4. WARNER/CHAPPELL MUSIC (165)
5. KOBALT MUSIC (58)
6. BUG MUSIC (57)
7. CHRYSALIS MUSIC (16)
8. CHERRY LANE MUSIC (11)
9. STAGE THREE MUSIC (15)
10. KASZ MONEY PUBLISHING

Hot R&B/Hip-Hop Songwriters

Pos. SONGWRITER (No. Charted Titles)

1. TERIUS "THE-DREAM" NASH (18)
2. DWAYNE "LIL WAYNE" CARTER (26)
3. SHAFFER "NE-YO" SMITH (1)
4. CHRISTOPHER A. "TRICKY" STEWART (14)
T5. HOD DAVID (3)
T5. MUSZE (3)
7. CLIFFORD JOSEPH "T.I." HARRIS, JR. (9)
8. BEYONCE KNOWLES (6)
9. AUBREY "DRAKE" GRAHAM (12)
T10. MIKKEL STORLEER ERIKSEN (7)
T10. TOR ERIK HERMANSEN (7)

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THE-DREAM

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ENTERTAINER

- **Just completed worldwide tour:**
  UNITED STATES ★ CANADA ★ ENGLAND
  IRELAND ★ SCOTLAND ★ DENMARK
  SWEDEN ★ FINLAND ★ NORWAY
- **7 Consecutive USO Tours** 2003-2009

ENTREPRENEUR













UNEQUALED

- **17 #1 Hits** 2000-2009
- **NSAI** (NASHVILLE SONGWRITER'S ASSOCIATION INTERNATIONAL) **Songwriter/Artist of the Decade Award** OCTOBER 2009
- **3 time BMI Country Songwriter** OF THE YEAR
- **Over 65 Million Spins** AND COUNTING
- **Billboard #1 Country Artist of the Decade** 2000-2009
- **Billboard #1 Country Songwriter of the Decade** 2000-2009



WHAT A GREAT DECADE!

CONGRATULATIONS,

Your Show Dog Family

WWW.SHOWDOGNASHVILLE.COM



Hot R&B/Hip-Hop Publishers

Pos. PUBLISHER (No. Charted Titles)

1 EMI APRIL MUSIC, INC., ASCAP *(121)*
2 WARNER-TAMERLANE PUBLISHING CORP.,BMI *(88)*
3 UNIVERSAL MUSIC CORPORATION,ASCAP *(69)*
4 EMI BLACKWOOD MUSIC INC.,BMI *(87)*
5 WB MUSIC CORP.,ASCAP *(63)*
6 SONGS OF UNIVERSAL, INC.,BMI *(47)*
7 UNIVERSAL MUSIC - Z SONGS,BMI *(39)*
8 SONY/ATV TUNES LLC, ASCAP *(29)*
9 YOUNG MONEY PUBLISHING INC.,BMI *(26)*
10 2082 MUSIC PUBLISHING,ASCAP *(18)*
11 UNIVERSAL MUSIC - Z TUNES LLC.,ASCAP *(29)*
12 JOHN RIFF,BMI *(1)*
13 PEN IN THE GROUND PUBLISHING,ASCAP *(14)*
14 UNIVERSAL MUSIC - MGB SONGS,ASCAP *(10)*
15 EMI MUSIC PUBLISHING LTD.,PRS *(10)*
16 B-DAY PUBLISHING,ASCAP *(6)*
T17 MUSZEWELL,ASCAP *(3)*
T17 BENAMI MUSIC,ASCAP *(3)*
19 CROWN CLUB PUBLISHING,BMI *(9)*
20 LIVE WRITE LLC,BMI *(12)*

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Hot R&B/Hip-Hop Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

1 EMI MUSIC *(198)*
2 UNIVERSAL MUSIC *(175)*
3 WARNER/CHAPPELL MUSIC *(149)*
4 SONY/ATV MUSIC *(88)*
5 PEERMUSIC *(19)*
6 CHRYSALIS MUSIC *(14)*
7 BUG MUSIC *(35)*
8 YOUNG MONEY MUSIC *(26)*
9 2082 MUSIC PUBLISHING *(18)*
10 JOHN RIFF MUSIC *(1)*

Hot Country Songwriters

Pos. SONGWRITER (No. Charted Titles)

1 TAYLOR SWIFT *(7)*
2 BRETT JAMES *(9)*
3 ALAN JACKSON *(3)*
4 CHRIS DUBOIS *(5)*
T5 WYATT DURRETTE *(4)*
T5 ZAC BROWN *(4)*
T7 MONTY POWELL *(3)*
T7 KEITH URBAN *(3)*
9 ASHLEY GORLEY *(7)*
10 DIERKS BENTLEY *(3)*

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Hot Country Publishers

Pos. PUBLISHER (No. Charted Titles)

1 SONY/ATV TREE PUBLISHING COMPANY,BMI *(35)*
2 EMI APRIL MUSIC, INC., ASCAP *(19)*
3 EMI BLACKWOOD MUSIC INC.,BMI *(32)*
4 HOUSE OF SEA GAYLE MUSIC,ASCAP *(4)*
5 WARNER-TAMERLANE PUBLISHING CORP.,BMI *(27)*
6 SONY/ATV ACUFF ROSE MUSIC,BMI *(7)*
7 TAYLOR SWIFT MUSIC,BMI *(7)*
8 SOMETIMES YOU WIN MUSIC,ASCAP *(1)*
9 BEGINNER,ASCAP *(1)*
10 BIG LOUD BUCKS,BMI *(17)*
11 ICG,BMI *(7)*
T12 BRETT JAMES CORNELIUS MUSIC,ASCAP *(8)*
T12 STAGE THREE SONGS,ASCAP *(8)*
14 I WANT TO HOLD YOUR SONGS,BMI *(2)*
15 SONY/ATV CROSS KEYS MUSIC PUBLISHING,ASCAP *(13)*
T16 ANGELIKA MUSIC,BMI *(4)*
T16 WEIMERHOUND MUSIC,BMI *(4)*
18 NEW SEA GAYLE MUSIC,ASCAP *(6)*
19 TRI-ANGELS MUSIC,ASCAP *(3)*
20 CROSSTOWN UPTOWN MUSIC,ASCAP *(8)*

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Hot Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

1 SONY/ATV MUSIC *(56)*
2 EMI MUSIC *(62)*
3 UNIVERSAL MUSIC *(58)*
4 WARNER/CHAPPELL MUSIC *(53)*
5 BUG MUSIC *(29)*
6 STAGE THREE MUSIC *(17)*
7 SEA GAYLE MUSIC *(14)*
8 BIG LOUD BUCKS *(25)*
9 WORDS & MUSIC *(15)*
10 BEGINNER MUSIC *(1)*

Hot Latin Songwriters

Pos. SONGWRITER (No. Charted Titles)

1 ISIDRO CHAVEZ "ESPINOZA PAZ" ESPINOZA *(10)*
2 HORACIO PALENCIA CISNEROS *(4)*
3 JOAN SEBASTIAN *(5)*
4 ANTHONY "ROMEO" SANTOS *(3)*
5 HUSSEIN BARRERA *(1)*
6 JOAN M. ORTIZ *(1)*
7 WILFRAN CASTILLO UTRIA *(3)*
8 RICARDO ARJONA *(3)*
9 CLAUDIA BRANT *(4)*
10 LUIS FONSI *(4)*

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Hot Latin Publishers

Pos. PUBLISHER (No. Charted Titles)

1 ARPA MUSICAL, LLC,BMI *(22)*
2 SONY/ATV DISCOS MUSIC PUBLISHING LLC,ASCAP *(19)*
3 PREMIUM LATIN PUBLISHING,ASCAP *(5)*
4 TITO EL PATRON PUBLISHING,ASCAP *(2)*
5 EMI BLACKWOOD MUSIC INC.,BMI *(16)*
6 MAXIMO AGUIRRE MUSIC PUBLISHING,ASCAP *(7)*
7 WB MUSIC CORP.,ASCAP *(20)*
8 RCP PUBLISHING,ASCAP *(2)*
9 WARNER-TAMERLANE PUBLISHING CORP.,BMI *(17)*
10 UNIVERSAL MUSICA, INC.,ASCAP *(7)*
11 SER-CA MUSIC PUBLISHING,BMI *(5)*
12 PACIFIC LATIN COPYRIGHT INC.,ASCAP *(5)*
13 UNIVERSAL-MUSICA UNICA PUBLISHING,BMI *(8)*
14 EMI APRIL MUSIC, INC.,ASCAP *(18)*
15 UNIVERSAL MUSIC - MGB SONGS,ASCAP *(9)*
16 AGUILA RAID,SESAC *(2)*
17 LGA MUSIC PUBLISHING,BMI *(2)*
18 RIO MUSICAL,BMI *(1)*
19 LOS CANGRIS PUBLISHING,ASCAP *(4)*
20 JULIANTLA MUSICAL,ASCAP *(2)*

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Hot Latin Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

1 SONY/ATV MUSIC *(48)*
2 EMI MUSIC *(61)*
3 UNIVERSAL MUSIC *(42)*
4 WARNER/CHAPPELL MUSIC *(39)*
5 ARPA MUSIC *(22)*
6 TITO EL PATRON MUSIC *(2)*
7 PEERMUSIC *(4)*
8 CRISMA MUSIC *(2)*
9 WESTWOOD PUBLISHING S.A DE C.V. MUSIC *(3)*
10 NAYO INTERNATIONAL PUBLISHING MUSIC *(3)*

Hot Christian Songwriters

Pos. SONGWRITER (No. Charted Titles)

1 JASON INGRAM *(16)*
2 JEREMY CAMP *(2)*
3 JENNIE LEE RIDDLE *(1)*
4 BRANDON HEATH *(4)*
5 SAM MIZELL *(10)*
6 FRANCESCA BATTISTELLI *(3)*
7 BROOKE FRASER *(3)*
8 MAC POWELL *(2)*
9 MATTHEW WEST *(5)*
T10 PHILLIP LARUE *(2)*
T10 MIKE DONEHEY *(2)*

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AS CURB RECORDS APPROACHES THE END OF OUR 5TH DECADE, WE THANK RADIO AND OUR ARTISTS & EMPLOYEES FOR OVER 300 #1 RECORDS.

A Place In The Sun
Tim McGraw
Ain't Misbehavin'
Hank Williams Jr.
All Along (Word/Curb)
Ramsey Drive
All Around The World (Capitol/Curb)
Sawtelle
All For The Love Of Sunshine
Hank Williams Jr. & The Mike Curb Congregation
All I Want
Tim McGraw
All My Exes
Saliva
All My Rowdy Friends Are Coming Over Tonight
Hank Williams Jr.
All My Rowdy Friends (Have Settled Down)
Hank Williams Jr.
All Those Years
Sawyer Brown
Almost There (MCA/Curb)
Mercyme
Angry All The Time
Tim McGraw
Are You On The Road To Lovin' Me Again
Debby Boone
Back In His Arms Again (Word/Curb)
Mark Schultz
Back When
Tim McGraw
Band Of Gold
Kimberley Locke
Better
Plumb
Big Deal
LeAnn Rimes
Bless The Broken Road
Selah
Blue
LeAnn Rimes
Blue Moon
Steve Holy
Born To Boogie
Hank Williams Jr.
Brand New Girlfriend
Steve Holy
Breathe Your Name (Capitol/Curb)
Sixpence None The Richer
Bring On The Rain
Jo Dee Messina
Broken & Beautiful (Word/Curb)
Mark Schultz
Burn
Jo Dee Messina
Burning Bridges
The Mike Curb Congregation
By Your Side
Jamie Slocum
Bye Bye
Jo Dee Messina
Candy Man
Stanley Davis Jr. & The Mike Curb Congregation
Can't Be Really Gone
Tim McGraw
Can't Fight The Moonlight
LeAnn Rimes
Casanova Brown (If You Want It)
Do It Yourself / How High The Moon
Gloria Gaynor
Change
Kimberley Locke
Change Of Heart
Judds
Cheating The Gun (Comes Up In Red)
Rodney Atkins
Come Unto Me (Word/Curb)
Nicole C. Mullen
Comedy Video Classics
Ray Stevens
Country State Of Mind
Hank Williams Jr.
Cowboy In Me
Tim McGraw
Coyote Ugly
Soundtrack
Crazy From The Heart
Bellamy Brothers
Crazy Possession
Kiki Battaglia
Cry Myself To Sleep
Judds
Da Doo Ron Ron
Shawn Cassidy
Dancin' Cowboys
Bellamy Brothers
Day By Day (Word/Curb)
Point Of Grace
Delicious Surprise
Jo Dee Messina
Dependence
Jamie Slocum
Devil In The Bottle
T.G. Sheppard
Different Worlds
Maureen McDonald
Dirt Road
Sawyer Brown
Dixie On My Mind
Hank Williams Jr.
Do You Love As Good As You Look
Bellamy Brothers
Do You Wanna Go To Heaven
T.G. Sheppard
Don't Take The Girl
Tim McGraw
Down Rose
Hank Williams Jr.
Every Time I Breathe (Forward/Word/Curb)
Big Daddy Weave
Everywhere
Tim McGraw
Fading Love
T.G. Sheppard & Renee Bellamy
Fall
Kimberley Locke
Feelin' That Feelin'
Bellamy Brothers
Fill The Earth (Word/Curb)
4Him
Finally
T.G. Sheppard
Fire-O
Hank Williams Jr.
For All The Wrong Reasons
Bellamy Brothers
Forget And Not Slow Down (Word/Curb)
Relient K
Free To Be Me (Forward/Curb)
Francesca Battistelli
Frosty The Snowman
Kimberley Locke
Girls Night Out
Judds
Glory
Selah
Glory Defined (Word/Curb)
Building 429
Go Away Little Girl
Donny Osmond
God Bless The USA
Lee Greenwood
Going Blind (Word/Curb)
P.O.D.
Good Morning Beautiful
Steve Holy
Grandpa (Tell Me 'Bout The Good Old Boys)
Judds
Grown Men Don't Cry
Tim McGraw
Hang On
Plumb
Hare Weary
Judds
Heads Carolina Tails California
Jo Dee Messina
Healing Hands
Jonathan Pierce
Hear Me Cry (Capitol/Curb)
Jaci Velasquez
Heartland
Judds
Heaven On Earth
Trini Triggs
He Is (Word/Curb)
Mark Schultz
Held
Natalie Grant
Here With Me (MCA/Curb)
Mercyme
He's Back And I'm Blue
Desert Rose Band
Hitting Place
Selah
Homesick (MCA/Curb)
Mercyme
Honky Tonkin'
Hank Williams Jr.
Hovercraft
Selah
How Do I Live
LeAnn Rimes
I Ain't Never
Mat Tills
I Am (Word/Curb)
Mark Schultz
I Believe In Christ
Jonathan Pierce
I Can Only Imagine
Jeff Carson
I Can Only Imagine (MCA/Curb)
Mercyme
I Cannot Turn Away
Jamie Slocum
I Can't Do This
Plumb
I Desire
Natalie Grant
I Feel Like Lovin' You Again
T.G. Sheppard
I Know Where I'm Going
Judds
I Like It I Love It
Tim McGraw
I Loved Them Every One
T.G. Sheppard
I Need More Of You
Bellamy Brothers
I Need You
LeAnn Rimes
I Need You To Love Me (Forward/Curb)
Barlow Girl
I Saw The Light
Wynonna
I Still Believe In You
Desert Rose Band
If I Never Stop Loving You
David Kersh
If I Said You Had Not A Beautiful Body Would You Hold It Against Me
Bellamy Brothers
If You're Going Through Hell
Rodney Atkins
I'll Be Coming Back For More
T.G. Sheppard
I'm Alright
Jo Dee Messina
I'm For Love
Hank Williams Jr.
I'm Leaving It All Up To You
Donny & Marie Osmond
I've Had The Time Of My Life (RCA/Curb Prod.)
Bill Medley w/Jennifer Warnes
In Better Hands
Natalie Grant
In My Arms
Plumb
In The Blink Of An Eye (MCA/Curb)
Mercyme
Inside
Whitecross
It's America
Rodney Atkins
It's Your Love
Tim McGraw w/Faith Hill
Jingle Bells
Kimberley Locke
Just To See You Smile
Tim McGraw
Kids Of The Baby Boom
Bellamy Brothers
Kiss You All Over
Exile
Last Chance's Waltz
T.G. Sheppard
Last Dollar (Fly Away)
Tim McGraw
LeAnn Rimes
LeAnn Rimes
Legacy....Hymns & Folk
Amy Grant
Let Go (Forward/Curb)
Barlow Girl
Let It Go
Tim McGraw
Let Me Tell You About Love
Judds
Let Your Love Flow
Bellamy Brothers
Let's Make Love
Tim McGraw & Faith Hill
Lie To Me For Your Love
Bellamy Brothers
Live
Hank Williams Jr.
Live In Texas
Lyle Lovett
Live Like You Were Dying
Tim McGraw
Live...This Is Your House
(MCA/Word/Curb)
Brooklyn Tabernacle Choir (The)
Live Video
Ray Stevens
Long Haired Lover From Liverpool
Jimmy Osmond & The Mike Curb Congregation
Long Walk Back
Junior Brown
Love Is Alive
Judds
Love Me For A Reason
Osmonds
Major Moves
Hank Williams Jr.
Mama He's Crazy
Judds
Maybe Your Baby's Got The Blues
Judds
Me And Jesus (Word/Curb)
Stellar Kart
Meet Me In Montana
Marie Osmond & Dan Seals
Mind Your Own Business
Hank Williams Jr.
Montana Cafe
Hank Williams Jr.
Morning Side Of The Mountain
Donny & Marie Osmond
My Best Friend
Tim McGraw
My Give A Damn's Busted
Jo Dee Messina
My Next Thirty Years
Tim McGraw
My Strongest Weakness
Wynonna
Never Can Say Goodbye
Gloria Gaynor
No One Else On Earth
Wynonna
Not A Moment Too Soon
Tim McGraw
Not On Your Love
Jeff Carson
Nothin' Bout Love Makes Sense
LeAnn Rimes
On What A Night
Four Seasons
Old Hippie
Bellamy Brothers
One Bad Apple
Osmonds
One Of These Days
Tim McGraw
One Step Forward
Desert Rose Band
One Way Ticket
LeAnn Rimes
Only Love
Wynonna
Only One Yes
T.G. Sheppard
Over & Over
Nelly, Featuring Tim McGraw
Paper Roses
Marie Osmond
Party Time
T.G. Sheppard
Passion Of The Christ
(Integrity/Word/Curb)
Soundtrack
Past The Point Of Rescue
Hal Ketchum
Payable On Death (Atlantic/Word/Curb)
P.O.D.
Please Remember Me
Tim McGraw
Press On
Selah
Puppy Love
Donny Osmond
Real Good Man
Tim McGraw
Real Life
Jeff Carson
Redneck Girl
Bellamy Brothers
Resurrection
Mical Speaking
Rise And Shine
Randy Travis
Rising Outlaw
Hank Williams III
Road To Ensenada
Lyle Lovett
Rock Of Ages....Hymns & Folk
(Word/Curb/Warner)
Amy Grant
Rockin' With The Rhythm Of The Rain
Judds
Rose Of Bethlehem
Selah
Salvation (Atlantic/Word/Curb)
P.O.D.
Send Me An Angel
Real Life
Set This Circus Down
Tim McGraw
She's My Kind Of Rain
Tim McGraw
She Is His Only Need
Wynonna
She Never Lets It Go To Her Heart
Tim McGraw
She'd Give Anything
Boy Howdy
She's Like The Wind (RCA/Curb Prod.)
Patrick Swayze w/Wendy Fraser
Simple Things (Word/Curb)
Amy Grant
Slow Burn
T.G. Sheppard
Small Town Saturday Night
Hal Ketchum
Some Girls Do
Sawyer Brown
Something Like That
Tim McGraw
Somethings Gotta Give
LeAnn Rimes
Somewhere Down The Line
T.G. Sheppard
Southern Voice
Tim McGraw
Spill The Wine
Eric Burdon & War
Spoken For (MCA/Curb)
Mercyme
Stand Beside Me
Jo Dee Messina
Step Inside This House
Lyle Lovett
Stop That Stop
Sawyer Brown
Straight To Hell
Hank Williams III
Strong Heart
T.G. Sheppard
Sugar Daddy
Bellamy Brothers
Summer Wind
Desert Rose Band
Surrender (Word/Curb)
4Him
Take Me Flying
Mark Tremey
Tell Me Why
Wynonna
Texas Women
Hank Williams Jr.
Thank God For You
Sawyer Brown
That's The Way
Jo Dee Messina
The Bird And The Beesides
(Sixteen/Word/Curb)
Relient K
The Proud One
Osmonds
The Words I Would Say (Forward/Curb)
Sidewalk Prophets
There's Just No Stopping Your Heart
Marie Osmond
These Are My People
Rodney Atkins
They Don't Understand
Sawyer Brown
This Time
Sawyer Brown
Three Wooden Crosses (Word/Curb)
Randy Travis
Tijuana Room (MCA/Word/Curb)
CeCe Winans
Tim McGraw And The Dancehall Doctors
Tim McGraw
To Be Loved By You
Wynonna
Too Much Is Not Enough
Bellamy Brothers & Forester Sisters
Treat Her Right
Sawyer Brown
Tryin' To Beat The Morning News
T.G. Sheppard
Turn It Loose
Judds
Two Pin Of Never
Donny Osmond
Unbroken
Tim McGraw
Unchained Melody
Righteous Brothers
Unchained Melody
LeAnn Rimes
Undone (MCA/Curb)
Mercyme
Up On The Housetop
Kimberley Locke
Waiting In The Wings (Word/Curb)
Point Of Grace
War Is Hell
T.G. Sheppard
Watch The Wind Blow By
Tim McGraw
Watching You
Rodney Atkins
We Belong Together
Susie Allanson
What Are You Waiting For
Natalie Grant
What The World Needs Now Is Love
Wynonna
When I'm Away From You
Bellamy Brothers
When The Rain Begins To Fall
Jermaine Jackson & Pia Zadora
When The Stars Go Blue
Tim McGraw
Where The Green Grass Grows
Tim McGraw
Where Were You When I
Was Falling In Love
Lobo
Whiskey Bent And Hell Bound
Hank Williams Jr.
Who You Are (Word/Curb)
4Him
Why Not Me
Judds
Wild Streak
Hank Williams Jr.
Wings Of A Dove
Jim Witter
Winter Wonderland
(Word/Curb/Warner)
Point Of Grace
Word Of God Speak (MCA/Curb)
Mercyme
Written In The Stars
(Rocket/Curb)
Elton John & LeAnn Rimes
Wynonna
Wynonna
Yes, I Believe (Word/Curb)
Point Of Grace
You Are A Child Of Mine (Word/Curb)
Mark Schultz
You Are Not Alone (Word/Curb)
Meredith Andrews
You Have The Right To Remain Silent
Perfect Stranger
You Light Up My Life
Debby Boone
You Light Up My Life
LeAnn Rimes
You Raise Me Up
Selah
You Will Never Walk Alone
(Word/Curb)
Point Of Grace
You're Still New To Me
Marie Osmond & Paul Davis
Young Country
Hank Williams Jr.
Young Love
Judds
Young Love
Donny Osmond
Still World Wonder
Kimberley Locke

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Hot Christian Publishers

Pos.	PUBLISHER
1	EMI CHRISTIAN MUSIC GROUP,ASCAP
2	WB MUSIC CORP.,ASCAP
3	HILLSONG PUBLISHING,ASCAP
4	WORD MUSIC, LLC,ASCAP
5	CONSUMING FIRE MUSIC,ASCAP *(2)*
6	SIMPLEVILLE MUSIC, INC.,ASCAP
7	SIMPLE TENSE SONGS,ASCAP
8	THIRSTY MOON RIVER PUBLISHING,ASCAP
9	PEERTUNES LTD,SESAC
10	STOLEN PRIDE MUSIC,ASCAP
11	GRANGE HILL MUSIC,SESAC
12	INTEGRITY'S HOSANNA! MUSIC,ASCAP *(13*
13	WINDSOR WAY MUSIC,SESAC
14	INTEGRITY'S PRAISE! MUSIC,BMI *(4*
15	WORSHIPTOGETHER.COM SONGS,ASCAP *(14)*
16	WYZELL MUSIC,ASCAP *(7)*
17	SITKA 6 MUSIC,ASCAP *(2)*
18	GATEWAY CREATE PUBLISHING,BMI
19	SIXSTEPSMUSIC,ASCAP
20	JENNIE LEE RIDDLE,BMI

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Hot Christian Publishing Corporations

Pos.	PUBLISHING CORPORATION
1	EMI MUSIC
2	WARNER/CHAPPELL MUSIC *(40)*
3	PEERMUSIC
4	SONY/ATV MUSIC *(14)*
5	WORD MUSIC *(38)*
6	UNIVERSAL MUSIC *(31)*
7	SIMPLEVILLE MUSIC
8	CONSUMING FIRE MUSIC
9	STOLEN PRIDE MUSIC
10	WET AS A FISH MUSIC

Hot Gospel Songwriters

Pos.	SONGWRITER
1	JAMES L. MOSS *(4*
2	DONALD LAWRENCE
3	DEON KIPPING
4	ANTHONY BROWN *(1)*
5	SMOKIE NORFUL
6	KURT CARR
7	DONNIE MCCLURKIN
8	E. ESTEE BULLOCK *(2)*
9	NATE MCNAIR
10	BEBE WINANS

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Hot Gospel Publishers

Pos.	PUBLISHER
1	MILLENNI-ERA MUSIC,ASCAP
2	FIYA PUBLISHING,ASCAP
3	AJAMAR,ASCAP
4	UNIVERSAL MUSIC - Z SONGS,BMI
5	DONMAC MUSIC,BMI *(1)*
6	EMTRO MUSIC PUBLISHING,SESAC *(3)*
7	LIL' BULL MUSIC,ASCAP *(2)*
8	NAYMAC,BMI
9	EVERGREEN COPYRIGHTS,BMI
10	Q W PUBLISHING,BMI *(3)*
11	ABOVE STANDARD PUBLISHING,ASCAP *(2)*
12	SHYTRO MUSIC PUBLISHING,ASCAP *(1)*
13	EMI APRIL MUSIC, INC.,ASCAP
14	GRAND MAESTRO MUSIC,BMI
15	KERRY DOUGLAS PUBLISHING,ASCAP *(1)*
16	LILLY MACK MUSIC,BMI *(2)*
17	BONDED MUSIC,BMI *(2*
T18	MEADOWGREEN MUSIC COMPANY,ASCAP *(1*
T18	NORFUL MUSIC PUBLISHING,ASCAP *(1)*
20	KCARTUNES MUSIC,BMI *(1*

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Hot Gospel Publishing Corporations

Pos.	PUBLISHING CORPORATION
1	EMI MUSIC
2	UNIVERSAL MUSIC *(17)*
3	Q W PUBLISHING MUSIC
4	LILLY MACK MUSIC *(2)*
5	NORFUL MUSIC PUBLISHING *(1)*
6	KCARTUNES MUSIC *(1)*
7	WET INK RED MUSIC *(4)*
8	216 MUSIC
9	THAT'S PLUM'S SONG MUSIC *(3*
10	IT'S TEA TYME MUSIC *(2)*



TOP LATIN ALBUM ARTISTS

Pos.	ARTIST
1	AVENTURA
2	VICENTE FERNANDEZ *(4)*
3	WISIN & YANDEL
4	EL TRONO DE MEXICO
5	MARCO ANTONIO SOLIS *(3)*
6	RICARDO ARJONA
7	ESPINOZA PAZ UMLE
8	FLEX *(2) EMI Televisa*
9	LUIS FONSI *(1) Universal*
10	DADDY YANKEE
11	LOS INQUIETOS DEL NORTE
12	DJ NESTY *(1)*
13	LA ARROLLADORA BANDA EL LIMON
14	TITO "EL BAMBINO" *(1)*
15	MARISELA *(2) IM*
16	BANDA EL RECODO
17	LOS TIGRES DEL NORTE *(3)*
18	PATRULLA 81 *(3) Disa/UMLE*
19	ENRIQUE IGLESIAS *(1)*
20	DON OMAR *(2)*
21	MANA *(1) Warner Latina*
22	EL CHAPO DE SINALOA *(1)*
23	PANCHO BARRAZA *(1)*
24	LOS TEMERARIOS
25	LOS DAREYES DE LA SIERRA

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Top Latin Albums

Pos.	TITLE
1	THE LAST *Aventura*-Premium
2	LA REVOLUCION *Wisin & Yandel*-WY/Machete/UMLE
3	PALABRAS DEL SILENCIO *Luis* UMLE
4	PRIMERA FILA *Vicente*
5	TALENTO DE BARRIO (SOUNDTRACK) *Daddy* UMLE
6	ALMAS GEMELAS *El Trono De*
7	PARA SIEMPRE *Vicente*
8	WISIN Y YANDEL PRESENTA LA MENTE MAESTRA *DJ Nes*
9	5TO PISO *Ricardo*
10	EL PATRON *Tito "El*
11	NO MOLESTAR
12	95/08 *Enrique Iglesias-*
13	KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE

GARDEN *Aventura*-Discos 605/Premium Latin/Norte/Sony Music Latin
IDON *Don Omar*-Machete/UMLE
ARDE EL CIELO *Mana*-Warner Latina
TE PRESUMO *Banda El Recodo*-Fonovisa/UMLE
TE QUIERO *Flex*-EMI Televisa
EL CANTA AUTOR DEL PUEBLO *Espinoza Paz*-ASL/Disa/UMLE
LA BORRACHERA *Los Inquietos Del Norte*-Eagle Music/Siente/Universal Music Latino/UMLE
QUIEREME MAS *Patrulla 81*-Disa/UMLE
YO NO CANTO, PERO LO INTENTAMOS *Espinoza Paz*-ASL/Disa/UMLE
LA EVOLUCION ROMANTIC STYLE *Flex*-EMI Televisa
MAS ADELANTE *La Arrolladora Banda El Limon*-Disa/UMLE
LAS ROMANTICAS DE PANCHO BARRAZA VOL. II *Pancho Barraza*-Musart/Balboa
SUPER 1'S *Various Artists*-Universal Music Latino/UMLE
20 EXITOS INMORTALES *Marisela*-IM
UNA NOCHE EN MADRID: MARCO ANTONIO SOLIS EN VIVO *Marco Antonio Solis*-Fonovisa/UMLE
16 NARCO CORRIDOS *Larry Hernandez*-Mendieta/Fonovisa/UMLE
NECESITO DE TI *Vicente Fernandez*-Sony Music Latin
TE AMO *Makano*-Panama/Machete/UMLE
LA CLIKA: EDICION ESPECIAL *Los Inquietos Del Norte*-Eagle Music/Siente/Universal Music Latino/UMLE

32 **WISIN VS. YANDEL: LOS EXTRATERRESTRES** *Wisin & Yandel*-Machete/UMLE
33 **SIN FRENOS** *La Quinta Estacion*-Sony Music Latin
34 **LA GRANJA** *Los Tigres Del Norte*-Fonovisa/UMLE
35 **CICLOS** *Luis Enrique*-Top Stop
36 **JENNI** *Jenni Rivera*-Ayana/Fonovisa/UMLE
37 **LA VIDA... ES UN RATICO** *Juanes*-Universal Music Latino/UMLE
38 **VAMONOS PA'L RIO** *Los Pikadientes De Caborca*-Norte/Sony Music Latin
39 **GRAN CITY POP** *Paulina Rubio*-Universal Music Latino/UMLE
40 **DE NOCHE: CLASICOS A MI MANERA...** *Alejandro Fernandez*-Discos 605/Sony Music Latin
41 **NOW LATINO 4** *Various Artists*-EMI/Universal/Sony Music Latin
42 **LA HISTORIA** *El Chapo*-Disa/Univision/UMLE
43 **CANTOS Y ALABANZAS** *Mariachi Hermanos Bargias*-Discos Barajas/Vina
44 **DESDE LA PATRIA: EN VIVO** *El Trono De Mexico*-Fonovisa/UMLE
45 **Y QUE QUEDE CLARO** *La Arrolladora Banda El Limon*-Disa/Univision/UMLE
46 **MI PLAN** *Nelly Furtado*-Nelstar/Universal Music Latino/UMLE
47 **RADIO EXITOS: EL DISCO DEL ANO** *Various Artists*-Disa/UMLE
48 **NECESITO MAS DE TI** *Duelo*-Fonovisa/UMLE
49 **LOS DE ATRAS VIENEN CONMIGO** *Calle 13*-Nuevo Norte/Sony Music Latin
50 **SI TU TE VAS** *Tierra Cali*-Venemusic/Universal Music Latino/UMLE

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Top Latin Album Imprints

Pos. IMPRINT *(No Charted Titles)*

1 **FONOVISA** *(77)*
2 **DISA** *(71)*
3 **UNIVERSAL MUSIC LATINO** *(32)*
4 **SONY MUSIC LATIN** *(26)*
5 **MACHETE** *(25)*
6 **PREMIUM LATIN** *(2)*
7 **WARNER LATINA** *(9)*
8 **EMI TELEVISA** *(12)*
9 **DISCOS 605** *(18)*
10 **NORTE** *(17)*

Top Latin Album Labels

Pos. LABEL *(No Charted Titles)*

1 **UNIVERSAL MUSIC LATIN ENTERTAINMENT** *(207)*
2 **SONY MUSIC LATIN** *(73)*
3 **WARNER LATINA** *(9)*
4 **EMI TELEVISA** *(16)*
5 **BALBOA** *(7)*
6 **IM** *(2)*
7 **TOP STOP** *(1)*
8 **VINA** *(3)*
9 **THREE SOUND** *(2)*
10 **A.R.C.** *(1)*

Top Latin Album Distributors

Pos. DISTRIBUTOR *(No Charted Titles)*

1 **UNIVERSAL** *(209)*
2 **SONY MUSIC** *(74)*
3 **INDEPENDENTS** *(55)*
4 **WEA** *(10)*
5 **EMM** *(16)*

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Hot Latin Songs Artists

Pos. ARTIST *(No Charted Titles)* Imprint/Label

1 **LUIS FONSI** *(3) Universal Music Latino*
2 **AVENTURA** *(3) Premium Latin*
3 **LA ARROLLADORA BANDA EL LIMON** *(3) Disa*
4 **TITO "EL BAMBINO"** *(2) Siente*
5 **BANDA EL RECODO** *(3) Fonovisa*
6 **WISIN & YANDEL** *(4) WY/Machete*
7 **ESPINOZA PAZ** *(2) Disa/ASL*
8 **VICENTE FERNANDEZ** *(4) Sony Music Latin*
9 **GRUPO MONTEZ DE DURANGO** *(2) Disa*
10 **RICARDO ARJONA** *(3) Warner Latina*
11 **LA QUINTA ESTACION** *(2) Sony Music Latin*
12 **LOS DAREYES DE LA SIERRA** *(4) Disa*
13 **ALACRANES MUSICAL** *(2) Aguila/Fonovisa/Musivisa*
14 **PAULINA RUBIO** *(2) Universal Music Latino*
15 **FANNY LU** *(2) Universal Music Latino*
16 **EL TRONO DE MEXICO** *(2) Fonovisa/Musivisa*
17 **SHAKIRA** *(1) Epic/Sony Music Latin*
18 **ENRIQUE IGLESIAS** *(1) Universal Music Latino*
19 **REIK** *(2) Sony Music Latin*
20 **MAKANO** *(2) Panama/Machete*
21 **EL CHAPO DE SINALOA** *(3) Disa*
22 **DON OMAR** *(4) Machete*
23 **RKM & KEN-Y** *(2) Pina/Machete*
24 **PITBULL** *(2) Ultra*
25 **INTOCABLE** *(3) EMI Televisa*

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Hot Latin Songs

Pos. TITLE *Artist* -Imprint/Label

1 **TE PRESUMO** *Banda El Recodo*-Fonovisa
2 **EL AMOR** *Tito "El Bambino"*-Siente
3 **POR UN SEGUNDO** *Aventura*-Premium Latin
4 **YA ES MUY TARDE** *La Arrolladora Banda El Limon*-Disa/ASL
5 **NO ME DOY POR VENCIDO** *Luis Fonsi*-Universal Music Latino
6 **LO INTENTAMOS** *Espinoza Paz*-Disa/ASL
7 **AQUI ESTOY YO** *Luis Fonsi*-Universal Music Latino
8 **ESPERO** *Grupo Montez De Durango*-Disa
9 **LOBA** *Shakira*-Epic/Sony Music Latin
10 **LLORO POR TI** *Enrique Iglesias*-Universal Music Latino
11 **CAUSA Y EFECTO** *Paulina Rubio*-Universal Music Latino
12 **EL ULTIMO BESO** *Vicente Fernandez*-Sony Music Latin
13 **TU NO ERES PARA MI** *Fanny Lu*-Universal Music Latino
14 **ME ESTAS TENTANDO** *Wisin & Yandel Featuring Nesty*-WY/Machete
15 **MANOS AL AIRE** *Nelly Furtado*-Nelstar/Universal Music Latino
16 **TE REGALO AMORES** *RKM & Ken-Y*-Pina/Machete
17 **QUE TE QUERIA** *La Quinta Estacion*-Sony Music Latin
18 **CINCO MINUTOS** *Gloria Trevi*-Universal Music Latino



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19 **TE IRA MEJOR SIN MI** *Joan Sebastian*-Musart/Balboa
20 **I KNOW YOU WANT ME (CALLE OCHO)** *Pitbull*-Ultra
21 **SUFRE** *Los Dareyes De La Sierra*-Disa
22 **QUIEREME MAS** *Patrulla 81*-Disa
23 **COMPRENDEME** *German Montero*-Fonovisa/Musivisa
24 **EL KATCH** *El Compa Chuy*-Sony Music Latin
25 **ABUSADORA** *Wisin & Yandel*-WY/Machete
26 **FUE SU AMOR** *Alacranes Musical*-Aguila/Fonovisa/Musivisa
27 **TE AMO** *Makano*-Panama/Machete
28 **COMO UN TATUAJE** *K-Paz De La Sierra*-Disa
29 **ALMAS GEMELAS** *El Trono De Mexico*-Fonovisa/Musivisa
30 **MALDITO LICOR** *El Chapo de Sinaloa*-Disa
31 **YO NO SE MANANA** *Luis Enrique*-Top Stop
32 **INOLVIDABLE** *Reik*-Sony Music Latin
33 **NO ME DEJES DE AMAR** *La Apuesta*-Serca
34 **ALL UP 2 YOU** *Aventura Featuring Akon & Wisin & Yandel*-Premium Latin
35 **EL OTRO** *Palomo*-Disa
36 **DAME TU AMOR** *Alacranes Musical*-Aguila/Fonovisa/Musivisa
37 **DIME SI TE VAS CON EL** *Flex*-EMI Televisa
38 **Y QUE QUEDE CLARO** *La Arrolladora Banda El Limon*-Disa
39 **RECUERDAME** *La Quinta Estacion*-Sony Music Latin
40 **COMO DUELE** *Ricardo Arjona*-Warner Latina
41 **SU VENENO** *Aventura*-Premium Latin
42 **EL MECHON** *Banda MS*-ASL
43 **SIN TI...SIN MI** *Ricardo Arjona*-Warner Latina
44 **QUIEN ES USTED?** *Sergio Vega*-Disa
45 **EL CULPABLE SOY YO** *Cristian Castro*-Universal Music Latino
46 **NO MOLESTAR** *Marco Antonio Solis*-Fonovisa
47 **VIRTUAL DIVA** *Don Omar*-Machete
48 **MI CAMA HUELE A TI** *Tito "El Bambino" Featuring Zion & Lennox*-Siente
49 **ESCLAVO DE SUS BESOS** *David Bisbal*-Vale/Universal Music Latino
50 **QUE TENGO QUE HACER** *Daddy Yankee*-El Cartel

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LUIS FONS

Hot Latin Songs Imprints

Pos. IMPRINT *(No. Charted Titles)*
1 **DISA** *(31)*
2 **FONOVISA** *(36)*
3 **UNIVERSAL MUSIC LATINO** *(18)*
4 **SONY MUSIC LATIN** *(36)*
5 **WARNER LATINA** *(17)*
6 **PREMIUM LATIN** *(4)*
7 **SIENTE** *(2)*
8 **EMI TELEVISA** *(9)*
9 **WY** *(4)*
10 **ASL** *(4)*

Hot Latin Songs Labels

Pos. LABEL *(No. Charted Titles)*
1 **UNIVERSAL MUSIC LATINO** *(21)*
2 **SONY MUSIC LATIN** *(44)*
3 **DISA** *(20)*
4 **FONOVISA** *(21)*
5 **MACHETE** *(17)*
6 **ASL** *(15)*
7 **MUSIVISA** *(15)*
8 **WARNER LATINA** *(17)*
9 **PREMIUM LATIN** *(5)*
10 **SIENTE** *(3)*

Hot Latin Producers

Pos. PRODUCER *(No. Charted Titles)*
1 **ARMANDO AVILA** *(8)*
2 **FERNANDO CAMACHO** *(6)*
3 **CACHORRO LOPEZ** *(5)*
4 **TITO EL BAMBINO** *(1)*
5 **TOMMY TORRES** *(8)*
6 **JOSE LUIS TERRAZAS** *(2)*
7 **PEDRO AVILA** *(2)*
8 **ALEJANDRO GARZA** *(1)*
9 **ARTURO TORRES** *(2)*
10 **JOAN SEBASTIAN** *(4)*

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Top Latin Pop Album Artists

Pos. ARTIST *(No. Charted Titles) Imprint/Label*
1 **RICARDO ARJONA** *(2) Warner Latina*
2 **LUIS FONSI** *(1) Universal Music Latino/UMLE*
3 **MARISELA** *(2) IM*
4 **ENRIQUE IGLESIAS** *(1) Universal Music Latino/UMLE*
5 **MANA** *(1) Warner Latina*
6 **ALEJANDRO FERNANDEZ** *(2) Discos 605/Sony Music Latin*
7 **LA QUINTA ESTACION** *(1) Sony Music Latin*
8 **JUANES** *(1) Universal Music Latino/UMLE*
9 **PAULINA RUBIO** *(1) Universal Music Latino/UMLE*
10 **REIK** *(1) Day 1/Norte/Sony Mu Latin*

Top Latin Pop Albums

Pos. TITLE *Artist* -Imprint/Label
1 **PALABRAS DEL SILENCIO** *Lu Fonsi*-Universal Music Latino/UMLE
2 **5TO PISO** *Ricardo Arjona*-Warner Latina
3 **95/08** *Enrique Iglesias*-Universal Music Latino/UMLE
4 **ARDE EL CIELO** *Mana*-Warne Latina
5 **SUPER 1'S** *Various Artists*-Universal Music Latino/UMLE
6 **20 EXITOS INMORTALES** *Marisela*-IM
7 **SIN FRENOS** *La Quinta Estacion*-Sony Music Latin
8 **LA VIDA... ES UN RATICO** *Juanes*-Universal Music Latino/UMLE
9 **DE NOCHE: CLASICOS A MI MANERA...** *Alejandro Fernandez*-Discos 605/Sony Music Latin
10 **NOW LATINO 4** *Various Artists*-EMI/Universal/Sony Music Latin

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Top Latin Pop Album Imprints

Pos. IMPRINT *(No. Charted Titles)*
1 **UNIVERSAL MUSIC LATINO**
2 **WARNER LATINA** *(11)*
3 **DISCOS 605** *(11)*
4 **SONY MUSIC LATIN** *(11)*
5 **IM** *(2)*


RICARDO ARJONA

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PAULINA RUBIO


FANNY LU

Top Latin Pop Album Labels

Pos. LABEL *(No. Charted Titles)*

1. **UMLE** *(16)*
2. **SONY MUSIC LATIN** *(31)*
3. **WARNER LATINA** *(11)*
4. **IM** *(2)*
5. **EMI TELEVISA** *(9)*

Hot Latin Pop Songs Artists

Pos. ARTIST *(No. Charted Titles) Imprint/Label*

1. **LUIS FONSI** *(3) Universal Music Latino*
2. **REIK** *(3) Sony Music Latin*
3. **AVENTURA** *(6) Premium Latin*
4. **LA QUINTA ESTACION** *(2) Sony Music Latin*
5. **RICARDO ARJONA** *(3) Warner Latina*
6. **ENRIQUE IGLESIAS** *(2) Universal Music Latino*
7. **PAULINA RUBIO** *(2) Universal Music Latino*
8. **TITO "EL BAMBINO"** *(2) Siente*
9. **FANNY LU** *(2) Universal Music Latino*
10. **SHAKIRA** *(2) Epic/Sony Music Latin*

Hot Latin Pop Songs

Pos. TITLE *Artist -Imprint/Label*

1. **AQUI ESTOY YO** *Luis Fonsi*-Universal Music Latino
2. **INOLVIDABLE** *Reik*-Sony Music Latin
3. **NO ME DOY POR VENCIDO** *Luis Fonsi*-Universal Music Latino
4. **LLORO POR TI** *Enrique Iglesias*-Universal Music Latino
5. **CAUSA Y EFECTO** *Paulina Rubio*-Universal Music Latino
6. **EL AMOR** *Tito "El Bambino"*-Siente
7. **QUE TE QUERIA** *La Quinta Estacion*-Sony Music Latin
8. **LOBA** *Shakira*-Epic/Sony Music Latin
9. **POR UN SEGUNDO** *Aventura*-Premium Latin
10. **TU NO ERES PARA MI** *Fanny Lu*-Universal Music Latino
11. **SI NO TE HUBIERAS IDO** *Mana*-Warner Latina
12. **CINCO MINUTOS** *Gloria Trevi*-Universal Music Latino
13. **MANOS AL AIRE** *Nelly Furtado*-Nelstar/Universal Music Latino
14. **COMO DUELE** *Ricardo Arjona*-Warner Latina
15. **RECUERDAME** *La Quinta Estacion*-Sony Music Latin
16. **SIN TI...SIN MI** *Ricardo Arjona*-Warner Latina
17. **I KNOW YOU WANT ME (CALLE OCHO)** *Pitbull*-Ultra
18. **FUI** *Reik*-Sony Music Latin
19. **EL CULPABLE SOY YO** *Cristian Castro*-Universal Music Latino
20. **ASI FUE** *Playa Limbo*-Sony Music Latin
21. **TE REGALO AMORES** *RKM & Ken-Y*-Pina/Machete
22. **TE AMO** *Alexander Acha*-Warner Latina
23. **ADIOS** *Jesse & Joy*-Warner Latina
24. **CUANDO TUS OJOS ME MIRAN** *Franco De Vita*-Sony Music Latin
25. **YO NO SE MANANA** *Luis Enrique*-Top Stop

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Hot Latin Pop Songs Imprints

Pos. IMPRINT *(No. Charted Titles)*

1. **UNIVERSAL MUSIC LATINO** *(23)*
2. **SONY MUSIC LATIN** *(31)*
3. **WARNER LATINA** *(23)*
4. **PREMIUM LATIN** *(8)*
5. **SIENTE** *(2)*

Hot Latin Pop Songs Labels

Pos. LABEL *(No. Charted Titles)*

1. **UNIVERSAL MUSIC LATINO** *(25)*
2. **SONY MUSIC LATIN** *(38)*
3. **WARNER LATINA** *(23)*
4. **PREMIUM LATIN** *(8)*
5. **MACHETE** *(14)*

Top Regional Mexican Album Artists

Pos. ARTIST *(No. Charted Titles) Imprint/Label*

1. **VICENTE FERNANDEZ** *(3) Sony Music Latin*
2. **EL TRONO DE MEXICO** *(4) Fonovisa/UMLE*
3. **MARCO ANTONIO SOLIS** *(3) Fonovisa/UMLE*
4. **ESPINOZA PAZ** *(2) ASL/Disa/UMLE*
5. **LA ARROLLADORA BANDA EL LIMON** *(3) Disa/UMLE*
6. **LOS TIGRES DEL NORTE** *(3) Fonovisa/UMLE*
7. **LOS INQUIETOS DEL NORTE** *(2) Eagle Music/Siente/Universal Music Latino/UMLE*
8. **PATRULLA 81** *(3) Disa/UMLE*
9. **BANDA EL RECODO** *(2) Fonovisa/UMLE*
10. **LARRY HERNANDEZ** *(1) Mendieta/Fonovisa/UMLE*

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HITS, AWARDS & ACCOLADES.

NGRATULATIONS TO OUR SONGWRITERS ON AN INCREDIBLE 2009.

(Let's do it again next year.)

















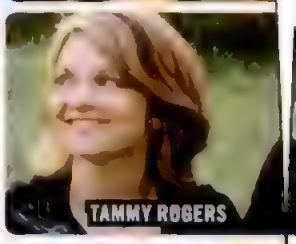








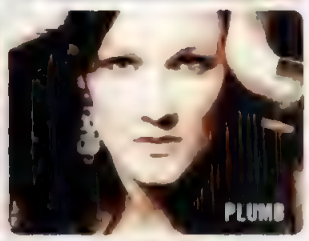












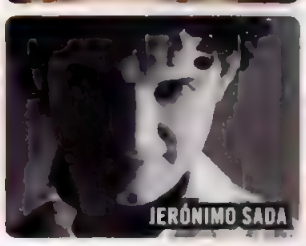




















U BELONG WITH ME" – Taylor Swift #1 "NO ME DOY POR VENCIDO" – Luis Fonsi #1 "LAST CHANCE" – Ginuwine

THE STEELDRIVERS – The Steeldrivers "CITY ON OUR KNEES" – tobyMac #1 "SOBER" – Pink THINK FREE – Ben Allison #1

"AQUÍ ESTOY YO" – Luis Fonsi feat. Aleks Syntek, Noel Schajris & David Bisbal #1 "I RUN TO YOU" – Lady Antebellum #1

"VIRTUAL DIVA" – Don Omar #1 "SWEET DREAMS" – Beyonce #1 "GIVE ME YOU EYES" – Brandon Heath #1

IECK MY BRAIN" – Alice in Chains #1 ONE FOOT IN THE ETHER – The Band Of Heathens #1

"DAME TU AMOR" – Alacranes Musical #1 "KNOCK YOU DOWN" – Keri Hilson feat. Kanye West & Ne-Yo #1

"NEED YOU NOW" – Lady Antebellum #1 "LOOKING FOR PARADISE" – Alejandro Sanz feat. Alicia Keys #1

VOMANIZER" – Britney Spears #1 "STEADY AS SHE GOES" – Walter Beasley #1 "SWEET THING" – Keith Urban #1

"MILLION DOLLAR BILL" – Whitney Houston #1 "CINCO MINUTOS" – Gloria Trevi

"MALA" – Yolandita Monge "HOLD MY HEART" – Tenth Avenue North "FUI" – Reik "EL OTRO" - Palomo "ARISE" – Avalon

"SI TE LLAMÉ" – El Chapo de Sinaloa "KISS A GIRL" – Keith Urban "NI ROSAS NI JUGUETES" – Paulina Rubio

"WHITE HORSE" – Taylor Swift "HANG ON" – Plumb "EMPIRE STATE OF MIND" – Jay-Z & Alicia Keys #1

"¿Y AHORA QUÉ?" – Los Rieleros del Norte

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Top Regional Mexican Albums

Pos. TITLE *Artist* -Imprint/Label

1. **ALMAS GEMELAS** *El Trono De Mexico*-Fonovisa/UMLE
2. **PARA SIEMPRE** *Vicente Fernandez*-Sony Music Latin
3. **PRIMERA FILA** *Vicente Fernandez*-Sony Music Latin
4. **NO MOLESTAR** *Marco Antonio Solis*-Fonovisa/UMLE
5. **YO NO CANTO, PERO LO INTENTAMOS** *Espinoza Paz*-ASL/Disa/UMLE
6. **QUIEREME MAS** *Patrulla 81*-Disa/UMLE
7. **EL CANTA AUTOR DEL PUEBLO** *Espinoza Paz*-ASL/Disa/UMLE
8. **LA BORRACHERA** *Los Inquietos Del Norte*-Eagle Music/Siente/Universal Music Latino/UMLE
9. **MAS ADELANTE** *La Arrolladora Banda El Limon*-Disa/UMLE
10. **TE PRESUMO** *Banda El Recodo*-Fonovisa/UMLE

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Top Regional Mexican Album Imprints

Pos. IMPRINT *(No Charted Titles)*

1. **FONOVISA** *(49)*
2. **DISA** *(43)*
3. **SONY MUSIC LATIN** *(8)*
4. **ASL** *(9)*
5. **MUSART** *(5)*

Top Regional Mexican Album Labels

Pos. LABEL *(No Charted Titles)*

1. **UMLE** *(98)*
2. **SONY MUSIC LATIN** *(13)*
3. **BALBOA** *(5)*
4. **VINA** *(1)*
5. **PLATINO** *(2)*

Hot Regional Mexican Songs Artists

Pos. ARTIST *(No Charted Titles) Imprint/Label*

1. **LA ARROLLADORA BANDA EL LIMON** *(3) Disa*
2. **BANDA EL RECODO** *(3) Fonovisa*
3. **GRUPO MONTEZ DE DURANGO** *(3) Disa*
4. **ESPINOZA PAZ** *(2) Disa/ASL*
5. **LOS DAREYES DE LA SIERRA** *(4) Disa*





6. **ALACRANES MUSICAL** *(2) Aguila/Fonovisa/Musivisa*
7. **VICENTE FERNANDEZ** *(4) Sony Music Latin*
8. **EL TRONO DE MEXICO** *(3) Fonovisa/Musivisa*
9. **EL CHAPO DE SINALOA** *(3) Disa*
10. **PATRULLA 81** *(2) Disa*

Hot Regional Mexican Songs

Pos. TITLE *Artist Imprint/Label*

1. **TE PRESUMO** *Banda El Recodo*-Fonovisa
2. **ESPERO** *Grupo Montez De Durango*-Disa
3. **YA ES MUY TARDE** *La Arrolladora Banda El Limon*-Disa/ASL
4. **LO INTENTAMOS** *Espinoza Paz*-Disa/ASL
5. **QUIEREME MAS** *Patrulla 81*-Disa
6. **EL ULTIMO BESO** *Vicente Fernandez*-Sony Music Latin
7. **FUE SU AMOR** *Alacranes Musical*-Aguila/Fonovisa/Musivisa
8. **ALMAS GEMELAS** *El Trono De Mexico*-Fonovisa/Musivisa
9. **COMPRENDEME** *German Montero*-Fonovisa/Musivisa
10. **EL KATCH** *El Compa Chuy*-Sony Music Latin
11. **COMO UN TATUAJE** *K-Paz De La Sierra*-Disa
12. **SUFRE** *Los Dareyes De La Sierra*-Disa
13. **MALDITO LICOR** *El Chapo de Sinaloa*-Disa
14. **EL MECHON** *Banda MS*-ASL
15. **NO ME DEJES DE AMAR** *La Apuesta*-Serca
16. **Y QUE QUEDE CLARO** *La Arrolladora Banda El Limon*-Disa
17. **DAME TU AMOR** *Alacranes Musical*-Aguila/Fonovisa/Musivisa
18. **TE IRA MEJOR SIN MI** *Joan Sebastian*-Musart/Balboa
19. **EL OTRO** *Palomo*-Disa
20. **DEJAME VACIO** *El Potro De Sinaloa*-Fonovisa/Musivisa
21. **QUIEN ES USTED?** *Sergio Vega*-Disa
22. **OJALA** *Pesado*-ASL
23. **SE FUE MI AMOR** *Los Tucanes De Tijuana*-Fonovisa/Musivisa
24. **FUEGO EN TU PIEL** *Los Primos De Durango*-ASL
25. **EL PROXIMO VIERNES** *Espinoza Paz*-Disa/ASL

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Hot Regional Mexican Songs Imprints

Pos. IMPRINT *(No Charted Titles)*

1. **DISA** *(41)*
2. **FONOVISA** *(51)*
3. **SONY MUSIC LATIN** *(15)*
4. **ASL** *(11)*
5. **SERCA** *(5)*

Hot Regional Mexican Songs Labels

Pos. LABEL *(No Charted Titles)*

1. **DISA** *(26)*
2. **MUSIVISA** *(21)*
3. **ASL** *(26)*
4. **FONOVISA** *(31)*
5. **SONY MUSIC LATIN** *(19)*

Top Tropical Album Artists

Pos. ARTIST *(No Charted Titles) Imprint/Label*

1. **AVENTURA** *(2) Premium Latin/Sony Music Latin*
2. **GILBERTO SANTA ROSA** *(3) Sony Music Latin*
3. **LUIS ENRIQUE** *(1) Top Stop*
4. **HECTOR ACOSTA** *(3) D A M./Venemusic/Universal Music Latino/UMLE*
5. **XTREME** *(1) Machete/UMLE*
6. **OLGA TANON** *(3) ZMG/Sony Music Latin*
7. **VICTOR MANUELLE** *(3) Kiyavi/Sony Music Latin*
8. **BUENA VISTA SOCIAL CLUI** *World Circuit/Nonesuch/Warner Bros.*
9. **TITE CURET ALONSO** *(1) Fa Emusica*
10. **TITO NIEVES** *(1) Machete/U*

op Tropical Albums

TITLE *Artist*-Imprint/Label

THE LAST *Aventura*-Premium Latin/Sony Music Latin
KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN *Aventura*-Discos 605/Premium Latin/Norte/Sony Music Latin
CICLOS *Luis Enrique*-Top Stop
EL CABALLERO DE LA SALSA *Gilberto Santa Rosa*-Discos 605/Day 1/Sony Music Latin
CHAPTER DOS *Xtreme*-Machete/UMLE
40 BACHATAS PODEROSAS *Various Artists*-Mock & Roll/Sony Music Latin
BACHATAHITS 2009: THE #1 HITS SERIES *Various Artists*-J & N/Sony Music Latin
UNA NAVIDAD CON GILBERTO *Gilberto Santa Rosa*-Day 1/Norte/Sony Music Latin
BACHATA ROMANTICA: 1'S *Various Artists*-Machete/UMLE
BACHATA # 1'S: VOL. 2 *Various Artists*-Machete/UMLE

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op Tropical bum Imprints

MPRINT *(No Charted Titles)*

PREMIUM LATIN *(3)*
MACHETE *(12)*
DISCOS 605 *(8)*
NORTE *(9)*
J & N *(6)*

op Tropical bum Labels

ABEL *(No Charted Titles)*

SONY MUSIC LATIN *(42)*
UNIVERSAL MUSIC LATIN ENTERTAINMENT *(25)*
TOP STOP *(1)*
WARNER BROS. *(1)*
EMUSICA *(5)*

ot Tropical ngs Artists

RTIST *(No Charted Titles)* Imprint/Label

AVENTURA *(5)* *Premium Latin*
WISIN & YANDEL *(4)* *WY/Machete*
GILBERTO SANTA ROSA *(6)* *Sony Music Latin*
LUIS ENRIQUE *(2)* *Top Stop*
TITO "EL BAMBINO" *(3)* *Siente*
DON OMAR *(4)* *Machete*
HECTOR ACOSTA *(2)* *D.A.M./Venemusic*
ADOLESCENT'S ORQUESTA *(4)* *Korta/Venemusic*
MAKANO *(2)* *Panama/Machete*
FLEX *(2)* *EMI Televisa*

Hot Tropical Songs

Pos. TITLE *Artist* -Imprint/Label

1 **POR UN SEGUNDO** *Aventura*-Premium Latin
2 **LLEGO EL AMOR** *Gilberto Santa Rosa*-Sony Music Latin
3 **YO NO SE MANANA** *Luis Enrique*-Top Stop
4 **ME ESTAS TENTANDO** *Wisin & Yandel Featuring Nesty*-WY/Machete
5 **EL AMOR** *Tito "El Bambino"*-Siente
6 **AQUEL LUGAR** *Adolescent's Orquesta*-Korta/Venemusic
7 **ABUSADORA** *Wisin & Yandel*-WY/Machete
8 **HAGAMOSLO AUNQUE DUELA** *Marlon*-Machete
9 **MARIALOLA** *Grupo Mania*-WW/New
10 **TE REGALO AMORES** *RKM & Ken-Y*-Pina/Machete
11 **SI TU TE VAS** *Rey Ruiz*-G&A/Sony Music Latin
12 **VIRTUAL DIVA** *Don Omar*-Machete
13 **LOBA** *Shakira*-Epic/Sony Music Latin
14 **CON QUE OJOS** *Hector Acosta*-D.A.M./Venemusic
15 **QUEDE SOLO EN LA POBREZA** *Kiko Rodriguez*-Perla/Venemusic
16 **ALL UP 2 YOU** *Aventura Featuring Akon & Wisin & Yandel*-Premium Latin
17 **QUIEN DE LOS DOS** *Jerry Rivera*-Platinum Melodies
18 **SU VENENO** *Aventura*-Premium Latin
19 **ME PUEDO MATAR** *Bachata Heightz*-Nu Life
20 **TU PRIMERA VEZ** *Hector Acosta*-D.A.M./Venemusic
21 **SEXY ROBOTICA** *Don Omar*-Machete
22 **MANOS AL AIRE** *Nelly Furtado*-Nelstar/Universal Music Latino
23 **CUANTO DUELE** *Carlos Y Alejandra*-UML
24 **TE AMO** *Makano*-Panama/Machete
25 **DIME SI TE VAS CON EL** *Flex*-EMI Televisa

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Hot Tropical Songs Imprints

Pos. IMPRINT *(No Charted Titles)*

1 **SONY MUSIC LATIN** *(19)*
2 **PREMIUM LATIN** *(8)*
3 **MACHETE** *(11)*
4 **UNIVERSAL MUSIC LATINO** *(15)*
5 **WY** *(3)*

Hot Tropical Songs Labels

Pos. LABEL *(No Charted Titles)*

1 **MACHETE** *(21)*
2 **SONY MUSIC LATIN** *(37)*
3 **UNIVERSAL MUSIC LATINO** *(19)*
4 **VENEMUSIC** *(9)*
5 **PREMIUM LATIN** *(9)*

Top Latin Rhythm Album Artists

Pos. ARTIST *(No Charted Titles)* Imprint/Label

1 **WISIN & YANDEL** *(3)* *WY/Machete/UMLE*
2 **FLEX** *(2)* *EMI Televisa*
3 **DADDY YANKEE** *(1)* *El Cartel/Machete/UMLE*
4 **DJ NESTY** *(1)* *WY/Machete/UMLE*
5 **TITO "EL BAMBINO"** *(1)* *Siente/UMLE*
6 **DON OMAR** *(1)* *Machete/UMLE*
7 **MAKANO** *(1)* *Panama/Machete/UMLE*
8 **RKM & KEN-Y** *(1)* *Pina/Machete/UMLE*
9 **CALLE 13** *(1)* *Norte/Sony Music Latin*
10 **ALEXIS & FIDO** *(2)* *Sony Music Latin*



Top Latin Rhythm Albums

Pos. TITLE *Artist* -Imprint/Label

1 **LA REVOLUCION** *Wisin & Yandel*-WY/Machete/UMLE
2 **TALENTO DE BARRIO (SOUNDTRACK)** *Daddy Yankee*-El Cartel/Machete/UMLE
3 **WISIN Y YANDEL PRESENTAN LA MENTE MAESTRA** *DJ Nesty*-WY/Machete/UMLE
4 **EL PATRON** *Tito "El Bambino"*-Siente/UMLE
5 **IDON** *Don Omar*-Machete/UMLE
6 **TE QUIERO** *Flex*-EMI Televisa
7 **LA EVOLUCION ROMANTIC STYLE** *Flex*-EMI Televisa
8 **TE AMO** *Makano*-Panama/Machete/UMLE
9 **WISIN VS. YANDEL: LOS EXTRATERRESTRES** *Wisin & Yandel*-Machete/UMLE
10 **THE ROYALTY/LA REALEZA** *RKM & Ken-Y*-Pina/Machete/UMLE

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Top Latin Rhythm Album Imprints

Pos. IMPRINT *(No Charted Titles)*

1 **MACHETE** *(28)*
2 **WY** *(4)*
3 **EMI TELEVISA** *(2)*
4 **SIENTE** *(2)*
5 **EL CARTEL** *(1)*

Top Latin Rhythm Album Labels

Pos. LABEL *(No Charted Titles)*

1 **UMLE** *(34)*
2 **EMI TELEVISA** *(4)*
3 **SONY MUSIC LATIN** *(6)*
4 **BLACK PEARL** *(1)*
5 **OUT HERE** *(1)*

Hot Latin Rhythm Songs Artists

Pos. ARTIST (No. Charted Titles/Imprint/Label)

1 **WISIN & YANDEL** (4) WY/Machete
2 **AVENTURA** (3) Premium Latin
3 **TITO "EL BAMBINO"** (4) Siente
4 **DON OMAR** (5) Machete
5 **DADDY YANKEE** (4) El Cartel
6 **RKM & KEN-Y** (4) Pina/Machete
7 **MAKANO** (2) Panama/Machete
8 **PITBULL** (5) Mr. 305/Polo Grounds/J/RMG
9 **ALEXIS & FIDO** (3) Sony Music Latin
10 **IVY QUEEN** (1) Drama/Machete

Hot Latin Rhythm Songs

Pos. TITLE Artist-Imprint/Label

1 **ME ESTAS TENTANDO** *Wisin & Yandel Featuring Nesty*-WY/Machete
2 **EL AMOR** *Tito "El Bambino"*-Siente
3 **POR UN SEGUNDO** *Aventura*-Premium Latin
4 **VIRTUAL DIVA** *Don Omar*-Machete
5 **TE AMO** *Makano*-Panama/Machete
6 **TE REGALO AMORES** *RKM & Ken-Y*-Pina/Machete
7 **QUE TENGO QUE HACER** *Daddy Yankee*-El Cartel
8 **I KNOW YOU WANT ME (CALLE OCHO)** *Pitbull*-Ultra
9 **ABUSADORA** *Wisin & Yandel*-WY/Machete
10 **DIME** *Ivy Queen*-Drama/Machete
11 **OJOS QUE NO VEN** *Alexis & Fido*-Sony Music Latin
12 **ALL UP 2 YOU** *Aventura Featuring Akon & Wisin & Yandel*-Premium Latin
13 **MI CAMA HUELE A TI** *Tito "El Bambino" Featuring Zion & Lennox*-Siente
14 **POR AMAR A CIEGAS** *Arcangel*-Mas Flow/Machete
15 **SEXY ROBOTICA** *Don Omar*-Machete
16 **CUERPO SENSUAL** *RKM & Ken-Y*-Pina/Machete
17 **DIME SI TE VAS CON EL** *Flex*-EMI Televisa
18 **TU TE IMAGINAS** *De La Ghetto*-Fight Klub Nation/Premium Latin
19 **NO ME DOY POR VENCIDO** *Luis Fonsi*-Universal Music Latino
20 **LOBA** *Shakira*-Epic/Sony Music Latin
21 **DEJAME ENTRAR** *Makano*-Panama/Machete
22 **MANOS AL AIRE** *Nelly Furtado*-Nelstar/Universal Music Latino
23 **LLAMADO DE EMERGENCIA** *Daddy Yankee*-El Cartel
24 **EL RITMO NO PERDONA (PRENDE)** *Daddy Yankee*-El Cartel
25 **TU NO ERES PARA MI** *Fanny Lu*-Universal Music Latino

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Hot Latin Rhythm Songs Imprints

Pos. IMPRINT (No. Charted Titles)

1 **WY** (4)
2 **MACHETE** (12)
3 **PREMIUM LATIN** (4)
4 **SONY MUSIC LATIN** (16)
5 **SIENTE** (4)

Hot Latin Rhythm Songs Labels

Pos. LABEL (No. Charted Titles)

1 **MACHETE** (28)
2 **PREMIUM LATIN** (6)
3 **UNIVERSAL MUSIC LATINO** (18)
4 **SONY MUSIC LATIN** (20)
5 **SIENTE** (8)

Hot Dance Club Play Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

1 **BEYONCE** (5) Music World/Columbia
2 **LADY GAGA** (3) Streamline/KonLive/Cherrytree/Interscope
3 **SOLANGE** (3) Music World/Geffen/Interscope
4 **THE PUSSYCAT DOLLS** (3) Interscope
5 **KRISTINE W** (3) Fly Again
6 **PET SHOP BOYS** (3) Astralwerks/Capitol
7 **MARIAH CAREY** (3) Island/IDJMG
8 **MADONNA** (2) Warner Bros.
9 **THE KILLERS** (2) Island/IDJMG
10 **LILY ALLEN** (2) Capitol

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Hot Dance Club Play Songs

Pos. TITLE Artist-Imprint/Label

1 **WHEN LOVE TAKES OVER** *David Guetta Featuring Kelly Rowland*-Gum/Astralwerks/Capitol
2 **WAKING UP IN VEGAS** *Katy Perry*-Capitol
3 **BEAUTIFUL U R** *Deborah Cox*-DECO/Image
4 **THE FEAR** *Lily Allen*-Capitol
5 **GIVE YOU EVERYTHING** *Erika Jayne*-E1
6 **SEXY BITCH** *David Guetta Featuring Akon*-Gum/Astralwerks/Capitol
7 **I HATE THIS PART** *The Pussycat Dolls*-Interscope
8 **LOVE ETC.** *Pet Shop Boys*-Astralwerks/Capitol
9 **EVERYBODY SHAKE IT** *Ralphi Rosario Featuring Shawn Christopher*-Blueplate
10 **HUSH HUSH** *The Pussycat Dolls Featuring Nicole Scherzinger*-Interscope
T11 **BOOM** *Anjulie*-Hear/CMG
T11 **SWEET DREAMS** *Beyonce*-Music World/Columbia
13 **SHE WOLF** *Shakira*-Sony Music Latin/Epic
14 **RELEASE ME** *Agnes*-King Island Rocky Star/NFM
15 **I'M NOT GETTING ENOUGH** *Ono*-Mind Train/Twisted
16 **POKER FACE** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope
17 **CELEBRATION** *Madonna*-Warner Bros.
18 **SPACEMAN** *The Killers*-Island/IDJMG
19 **T.O.N.Y.** *Solange*-Music World/Geffen/Interscope
20 **BODY ROCK** *Oceana*-Silver Label/Tommy Boy
21 **BOTTLE POP** *The Pussycat Dolls Featuring Snoop Dogg*-Interscope
22 **BAD, BAD BOY** *The Perry Twins Featuring Niki Haris*-Perry Twins
23 **AWAY** *Enrique Iglesias Featuring Sean Garrett*-Interscope
24 **DIVA** *Beyonce*-Music World/Columbia
25 **MILLION DOLLAR BILL** *Whitney Houston*-Arista/RMG

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Hot Dance Club Play Imprints

Pos. IMPRINT (No. Charted Titles)

1 **MUSIC WORLD** (9)
2 **ISLAND** (9)
3 **INTERSCOPE** (7)
4 **ASTRALWERKS** (6)
5 **CAPITOL** (7)

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lot Dance Club lay Labels

	LABEL (No Charted Titles)
	INTERSCOPE (24)
	CAPITOL (16)
	ISLAND DEF JAM MUSIC GROUP (14)
	COLUMBIA (14)
	JIVE LABEL GROUP (9)

ot Dance irplay Artists

	ARTIST (No Charted Titles) Imprint/Label
	LADY GAGA (4) Streamline/KonLive/Cherrytree/Interscope
	KIM SOZZI (2) Ultra
	DAVID GUETTA (3) Gum/Astralwerks/Capitol
	ANNAGRACE (2) Robbins
	THE BLACK EYED PEAS (3) Interscope
	GURU JOSH PROJECT (1) Ultra
	BEYONCE (3) Music World/Columbia
	BRITNEY SPEARS (4) Jive/JLG
	MADONNA (2) Warner Bros.
	PINK (3) LaFace/JLG

ot Dance Airplay

	TITLE Artist Imprint/Label
	FEEL YOUR LOVE Kim Sozzi-Ultra
	POKER FACE Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
	WHEN LOVE TAKES OVER David Guetta Featuring Kelly Rowland-Gum/Astralwerks/Capitol
	LET THE FEELINGS GO AnnaGrace-Robbins
	INFINITY 2008 Guru Josh Project-Ultra
	IMAGINATION Jes-Ultra
	EVERY WORD Ercola Featuring Daniella-Nervous
	DAY 'N' NITE Kid Cudi-Fool's Gold/G O O D /Universal Motown
	THE FEAR Lily Allen-Capitol
	EVACUATE THE DANCEFLOOR Cascada-Robbins
	MILES AWAY Madonna-Warner Bros
	JUST DANCE Lady Gaga Featuring Colby O'Donis-Streamline/KonLive/Cherrytree/Interscope
	I REMEMBER deadmau5 + Kaskade-MauStrap/AnD Press/Ultra
	MEDICINE Kim Leoni-Robbins
	GOTTA FEELING The Black Eyed Peas-Interscope
	HATE THIS PART The Pussycat Dolls-Interscope
	ONLY ONE Chris Lake-Nervous
	THE SOUND OF MISSING YOU Ameerah-Robbins
	SOBER Pink-LaFace/JLG
	ANOTHER DAY Sophia May-Nervous
	IF YOU KNEW Chris Lake Featuring Nastala-Nervous
	ANGEL ON MY SHOULDER Kaskade Featuring Tamara-Ultra
23	BEHIND Flanders-Ultra
24	ME AND MYSELF BenDJ Featuring Sushy-Nervous
25	BOOM BOOM POW The Black Eyed Peas-will.i.am/Interscope

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Hot Dance Airplay Imprints

Pos.	IMPRINT (No Charted Titles)
1	ULTRA (21)
2	ROBBINS (12)
3	NERVOUS (10)
4	CAPITOL (4)
5	INTERSCOPE (5)

Hot Dance Airplay Labels

Pos.	LABEL (No Charted Titles)
1	ULTRA (23)
2	INTERSCOPE (13)
3	ROBBINS (12)
4	NERVOUS (10)
5	CAPITOL (6)

Top Dance/Electronic Album Artists

Pos.	ARTIST (No Charted Titles) Imprint/Label
1	LADY GAGA (1) Streamline/KonLive/Cherrytree/Interscope/IGA
2	3OH!3 (2) Photo Finish
3	OWL CITY (3) Universal Republic/UMRG
4	DJ SKRIBBLE (5) ThriveDance/Thrive
5	DEPECHE MODE (1) Mute/Virgin/Capitol
6	IMOGEN HEAP (1) Megaphonic/RCA/RMG
7	LMFAO (1) Party Rock/will.i.am/Cherrytree/Interscope/IGA
8	BEYONCE (1) Music World/Columbia/Sony Music
9	JASON NEVINS (2) Ultra
10	TONY OKUNGBOWA (1) ThriveDance/Thrive

Top Dance/Electronic Albums

Pos.	TITLE Artist-Imprint/Label
1	THE FAME Lady Gaga-Streamline/KonLive/Cherrytree/Interscope/IGA
2	SLUMDOG MILLIONAIRE Soundtrack-Interscope/IGA
3	WANT 3OH!3-Photo Finish
4	OCEAN EYES Owl City-Universal Republic/UMRG
5	SOUNDS OF THE UNIVERSE Depeche Mode-Mute/Virgin/Capitol
6	TOTAL CLUB HITS 2 DJ Skribble-ThriveDance/Thrive
7	ELLIPSE Imogen Heap-Megaphonic/RCA/RMG
8	PARTY ROCK LMFAO-Party Rock/will.i.am/Cherrytree/Interscope/IGA
9	ABOVE AND BEYONCE: VIDEO COLLECTION & DANCE MIXES (EP) Beyonce-Music World/Columbia/Sony Music
10	TOTAL DANCE 2009 Tony Okungbowa-ThriveDance/Thrive
11	METRO STATION Metro Station-Red Ink/Columbia
12	SANTOGOLD Santogold-Lizard King/Downtown
13	JASON NEVINS PRESENTS: ULTRA DANCE 10 Jason Nevins-Ultra
14	KALA M.I.A.-XL/Interscope/IGA
15	NOW THAT'S WHAT I CALL CLUB HITS Various Artists-EMI/Universal/Sony Music
16	TOTAL CLUB HITS 3 DJ Skribble-ThriveDance/Thrive
17	WAIT FOR ME Moby-Little Idiot/Mute
18	INVADERS MUST DIE The Prodigy-Take Me To The Hospital/Cooking Vinyl
19	ONE LOVE David Guetta-Gum/Astralwerks
20	JUSTDANCE Various Artists-Ultra/Island/IDJMG
21	YES Pet Shop Boys-Astralwerks
22	GOOD GIRL GONE BAD: THE REMIXES Rihanna-SRP/Def Jam/IDJMG
23	ULTRA.DANCE 09 Various Artists-Ultra
24	RADIO RETALIATION Thievery Corporation-ESL
25	TOTAL CLUB HITS DJ Skribble-ThriveDance/Thrive


DEPECHE MODE


KIM SOZZI

Top Dance/Electronic Album Imprints

Pos.	IMPRINT (No Charted Titles)
1	INTERSCOPE (5)
2	CHERRYTREE (3)
3	KONLIVE (1)
3	STREAMLINE (1)
5	PHOTO FINISH (2)

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Top Dance/Electronic Album Labels

Pos.	LABEL (No Charted Titles)
1	INTERSCOPE GEFFEN A&M (5)
2	PHOTO FINISH (2)
3	THRIVE (9)
4	UNIVERSAL MOTOWN REPUBLIC GROUP (4)
5	ULTRA (22)

Top Dance/Electronic Album Distributors

Pos.	DISTRIBUTOR (No Charted Titles)
1	UNIVERSAL (15)
2	INDEPENDENTS (96)
3	EMM (20)
4	SONY MUSIC (8)
5	WEA (6)

Top Christian Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

1 **CASTING CROWNS** (3) *Beach Street/Reunion/Provident-Integrity*
2 **MARY MARY** (1) *My Block/Integrity/Columbia/Provident-Integrity*
3 **CHRIS TOMLIN** (2) *Sixsteps/Sparrow/EMI CMG*
4 **MICHAEL W. SMITH** (1) *Reunion/Provident-Integrity*
5 **THIRD DAY** (2) *Essential/Provident-Integrity*
6 **SKILLET** (3) *Ardent/INO/Atlantic/Provident-Integrity*
7 **JEREMY CAMP** (1) *BEC/EMI CMG*
8 **HILLSONG** (5) *Hillsong/Integrity/Provident-Integrity*
9 **MERCYME** (2) *INO/Provident-Integrity*
10 **RED** (2) *Essential/Provident-Integrity*
18 **NEW SURRENDER** *Anberlin*-Universal Republic/EMI CMG
19 **WITH ROOTS ABOVE AND BRANCHES BELOW** *The Devil Wears Prada*-Ferret/Word-Curb
20 **KARI JOBE** *Kari Jobe*-Integrity/Provident-Integrity
21 **CHURCH MUSIC** *David Crowder Band*-Sixsteps/Sparrow/EMI CMG
22 **UNITED: [A_CROSS//THE_EARTH]: TEAR...** *Hillsong*-Hillsong/Integrity/Provident-Integrity
23 **WOW HITS 2010** *Various Artists*-Word-Curb/Provident-Integrity/EMI CMG
24 **AUDIENCE OF ONE** *Heather Headley*-EMI Gospel/EMI CMG
25 **THE ALTAR AND THE DOOR** *Casting Crowns*-Beach Street/Reunion/Provident-Integrity

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Top Christian Albums

Pos. TITLE Artist, Imprint/Label

1 **WOW HITS 2009** *Various Artists*-EMI CMG/Provident-Integrity/Word-Curb
2 **THE SOUND** *Mary Mary*-My Block/Integrity/Columbia/Provident-Integrity
3 **A NEW HALLELUJAH** *Michael W. Smith*-Reunion/Provident-Integrity
4 **HELLO LOVE** *Chris Tomlin*-Sixsteps/Sparrow/EMI CMG
5 **PEACE ON EARTH** *Casting Crowns*-Beach Street/Reunion/Provident-Integrity
6 **REVELATION** *Third Day*-Essential/Provident-Integrity
7 **SPEAKING LOUDER THAN BEFORE** *Jeremy Camp*-BEC/EMI CMG
8 **AWAKE** *Skillet*-Ardent/INO/Atlantic/Provident-Integrity
9 **INNOCENCE & INSTINCT** *Red*-Essential/Provident-Integrity
10 **OVER AND UNDERNEATH** *Tenth Avenue North*-Reunion/Provident-Integrity
11 **MY PAPER HEART** *Francesca Battistelli*-Fervent/Word-Curb
12 **WHAT IF WE** *Brandon Heath*-Monomode/Reunion/Provident-Integrity
13 **10** *MercyMe*-INO/Provident-Integrity
14 **THE PRIESTS** *The Priests*-RCA Victor/Provident-Integrity
15 **CITY OF BLACK & WHITE** *Mat Kearney*-Aware/Columbia/Inpop/EMI CMG
16 **THE CHRISTMAS COLLECTION** *Amy Grant*-Amy Grant Productions/Sparrow/EMI CMG
17 **THE POWER OF ONE** *Israel Houghton*-Integrity/Provident-Integrity

Top Christian Album Imprints

Pos. IMPRINT (No. Charted Titles)

1 **REUNION** (10)
2 **SPARROW** (27)
3 **ESSENTIAL** (9)
4 **INTEGRITY** (14)
5 **INO** (20)
6 **BEC** (13)
7 **FERVENT** (11)
8 **GAITHER MUSIC GROUP** (25)
9 **PROVIDENT-INTEGRITY** (3)
10 **SIXSTEPS** (10)

Top Christian Album Labels

Pos. LABEL (No. Charted Titles)

1 **PROVIDENT-INTEGRITY** (62)
2 **EMI CHRISTIAN MUSIC GROUP** (120)
3 **WORD-CURB** (49)
4 **AMERICAN GRAMAPHONE** (1)
5 **INFINITY** (1)
6 **LUCID** (2)
7 **MORMON TABERNACLE CHOIR** (3)
8 **TIME LIFE** (3)
9 **COMPASS** (1)
10 **MADACY** (3)

Top Christian Album Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

1 **SONY MUSIC** (59)
2 **EMM** (114)
3 **WEA** (47)
4 **INDEPENDENTS** (38)
5 **UNIVERSAL** (6)

Hot Christian Songs Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

1 **TENTH AVENUE NORTH** (2) *Reunion/PLG*
2 **CHRIS TOMLIN** (4) *Sixsteps/Sparrow/EMI CMG*
3 **MATTHEW WEST** (1) *Sparrow/EMI CMG*
4 **JEREMY CAMP** (4) *BEC/Tooth & Nail*
5 **BRANDON HEATH** (3) *Monomode/Reunion/PLG*
6 **THIRD DAY** (2) *Essential/PLG*
7 **PHILLIPS, CRAIG & DEAN** (2) *INO*
8 **FRANCESCA BATTISTELLI** (4) *Fervent/Word-Curb*
9 **JONNY DIAZ** (1) *INO*
10 **TOBYMAC** (2) *ForeFront/EMI CMG*

Hot Christian Songs

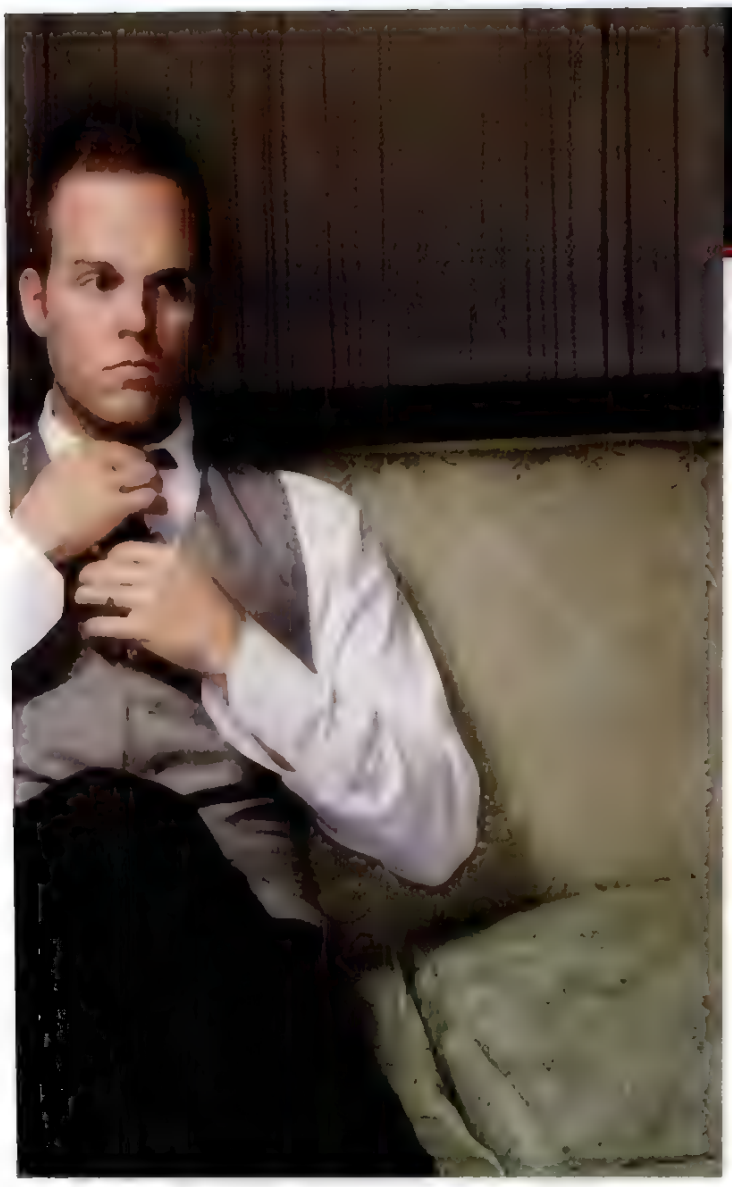
Pos. TITLE Artist, Imprint/Label

1 **THE MOTIONS** *Matthew West*-Sparrow/EMI CMG
2 **BY YOUR SIDE** *Tenth Avenue North*-Reunion/PLG
3 **REVELATION SONG** *Phillips, Craig & Dean*-INO
4 **THERE WILL BE A DAY** *Jeremy Camp*-BEC/Tooth & Nail
5 **I WILL RISE** *Chris Tomlin*-Sixsteps/Sparrow/EMI CMG
6 **MORE BEAUTIFUL YOU** *Jonny Diaz*-INO
7 **LEAD ME TO THE CROSS** *Chris And Conrad*-VSR
8 **WAIT AND SEE** *Brandon Heath*-Monomode/Reunion/PLG
9 **BORN AGAIN** *Third Day*
10 **FREE TO BE ME** *Francesca Battistelli*-Fervent/Word-Cur
11 **IN THE HANDS OF GOD** *Newsboys*-Inpop
12 **FINALLY HOME** *MercyMe*-IN(





MARY MARY



B&C/Malaco
4 **HEZEKIAH WALKER & LFC** *(1) Verity/JLG*
5 **ISRAEL HOUGHTON** *(2) Integrity/Columbia/Sony Music*
6 **DONNIE MCCLURKIN** *(4) Verity/JLG*
7 **HEATHER HEADLEY** *(1) EMI Gospel*
8 **DONALD LAWRENCE** *(1) Quiet Water/Verity/JLG*
9 **LECRAE** *(1) Reach/Infinity*
10 **SHEKINAH GLORY MINISTRY** *(2) Kingdom*

Top Gospel Albums

Pos. TITLE *Artist* -Imprint/Label

1 **THE SOUND** *Mary Mary*-My Block/Columbia/Sony Music
2 **WOW GOSPEL 2009** *Various Artists*-Word-Curb/EMI CMG/Verity/JLG
3 **THIRSTY** *Marvin Sapp*-Verity/JLG
4 **STILL** *BeBe & CeCe Winans*-B&C/Malaco
5 **SOULED OUT** *Hezekiah Walker & LFC*-Verity/JLG
6 **THE POWER OF ONE** *Israel Houghton*-Integrity/Columbia/Sony Music
7 **WE ALL ARE ONE (LIVE IN DETROIT)** *Donnie McClurkin*-Verity/JLG
8 **AUDIENCE OF ONE** *Heather Headley*-EMI Gospel
9 **THE LAW OF CONFESSION, PART I** *Donald Lawrence & Co*-Quiet Water/Verity/JLG
10 **REBEL** *Lecrae*-Reach/Infinity
11 **WOW GOSPEL ESSENTIALS: ALL-TIME FAVORITE SONGS** *Various Artists*-Word-Curb/Verity/EMI CMG
12 **THE TRANSFORMATION** *James Fortune & FIYA*-Blacksmoke/WorldWide
13 **LOVE UNSTOPPABLE** *Fred Hammond*-F Hammond/Verity/JLG
14 **POUR MY LOVE ON YOU** *Juanita Bynum*-Flow
15 **LIVE** *Smokie Norful*-TreMyles/EMI Gospel
16 **VOICES: THE ULTIMATE GOSPEL COLLECTION** *Various Artists*-BET/Sony BMG Custom Marketing Group/Time Life
17 **GOTTA HAVE GOSPEL! 6** *Various Artists*-Integrity/Zomba/Columbia/Sony Music
18 **JUST THE BEGINNING** *Kurt Carr & The Kurt Carr Singers*-KCG/JLG
19 **CRY YOUR LAST TEAR** *Bishop Paul S. Morton Presents The FGBCFMC*-Tehillah/Light
20 **WOW GOSPEL 2008** *Various Artists*-Word-Curb/EMI CMG/Verity/JLG
21 **CRYSTAL AIKIN** *Crystal Aikin*-BET/Verity/JLG
22 **STAND OUT** *Tye Tribbett & G.A.*-Columbia/Sony Music
23 **THE FIGHT OF MY LIFE** *Kirk Franklin*-Fo Yo Soul/Gospo Centric/JLG
24 **REVEALED** *Deitrick Haddon*-Tyscot/Verity/JLG
25 **HOW I GOT OVER** *Vickie Winans*-Destiny Joy

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Top Gospel Album Imprints

Pos. IMPRINT *(No. Charted Titles)*

1 **VERITY** *(27)*
2 **COLUMBIA** *(10)*
3 **MY BLOCK** *(1)*

Top Gospel Album Labels

Pos. LABEL *(No. Charted Titles)*

1 **JIVE LABEL GROUP** *(25)*
2 **SONY MUSIC** *(19)*
3 **EMI GOSPEL** *(15)*
4 **WORLDWIDE** *(4)*
5 **MALACO** *(3)*
6 **LIGHT** *(6)*
7 **KINGDOM** *(4)*
8 **TIME LIFE** *(6)*
9 **INFINITY** *(2)*
10 **EMI CHRISTIAN MUSIC GROUP** *(1)*

Top Gospel Album Distributors

Pos. DISTRIBUTOR *(No. Charted Titles)*

1 **SONY MUSIC** *(50)*
2 **INDEPENDENTS** *(101)*
3 **EMM** *(16)*
4 **WEA** *(13)*
5 **UNIVERSAL** *(1)*

HOLD MY HEART *Tenth Avenue North*-Reunion/PLG
REVELATION *Third Day*-Essential/PLG
CITY ON OUR KNEES *tobyMac*-ForeFront/EMI CMG
LAY 'EM DOWN *Needtobreathe*-Atlantic/Word-Curb
GIVE ME YOUR EYES *Brandon Heath*-Monomode/Reunion/PLG
THE LOST GET FOUND *Britt Nicole*-Sparrow/EMI CMG
LOSE MY SOUL *tobyMac Featuring Kirk Franklin & Mandisa*-ForeFront/EMI CMG
PERFECT PEOPLE *Natalie Grant*-Curb
CLOSER TO LOVE *Mat Kearney*-Aware/Columbia/Inpop
THE WORDS I WOULD SAY *Sidewalk Prophets*-Fervent/Word-Curb
UNTIL THE WHOLE WORLD HEARS *Casting Crowns*-Beach Street/Reunion/PLG
YOU FOUND ME *Big Daddy Weave*-Fervent/Word-Curb
FORGIVEN AND LOVED *Jimmy Needham*-Inpop

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t Christian ngs Imprints

IPRINT *(No. Charted Titles)*
SPARROW *(33)*
NO *(23)*
REUNION *(18)*
SSENTIAL *(11)*
ERVENT *(14)*
EC *(14)*
NPOP *(7)*
URB *(14)*

Hot Christian Songs Labels

Pos. LABEL *(No. Charted Titles)*

1 **PROVIDENT LABEL GROUP** *(30)*
2 **EMI CHRISTIAN MUSIC GROUP** *(40)*
3 **INO** *(30)*
4 **WORD-CURB** *(30)*
5 **TOOTH & NAIL** *(17)*
6 **INPOP** *(8)*
7 **CURB** *(11)*
8 **VSR** *(1)*
9 **INTEGRITY** *(9)*
10 **BRASH** *(4)*

Hot Christian Producers

Pos. PRODUCER *(No. Charted Titles)*

1 **BROWN BANNISTER** *(16)*
2 **ED CASH** *(13)*
3 **IAN ESKELIN** *(12)*
4 **DAN MUCKALA** *(5)*
5 **HOWARD BENSON** *(4)*
6 **BERNIE HERMS** *(6)*
7 **STEPHEN B. WILSON** *(2)*
8 **JASON INGRAM** *(14)*
9 **CHRIS STEVENS** *(7)*
10 **RUSTY VARENKAMP** *(11)*

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Top Gospel Album Artists

Pos. ARTIST *(No. Charted Titles)* Imprint/Label

1 **MARY MARY** *(1) My Block/Columbia/Sony Music*
2 **MARVIN SAPP** *(1) Verity/JLG*
3 **BEBE & CECE WINANS** *(1)*
4 **EMI GOSPEL** *(8)*
5 **B&C** *(1)*
6 **INTEGRITY** *(11)*
7 **WORD-CURB** *(4)*
8 **BLACKSMOKE** *(4)*
9 **REACH** *(3)*
10 **EMI CHRISTIAN MUSIC GROUP** *(3)*

Hot Gospel Songs Artists

Pos. ARTIST *(No. Charted Titles)* Imprint/Label

1 **HEZEKIAH WALKER & LFC** *(1) Verity/JLG*
2 **JAMES FORTUNE & FIYA** *(2) Blacksmoke/WorldWide*
3 **MARY MARY** *(3) My Block/Columbia*
4 **MARVIN SAPP** *(3) Verity/JLG*
5 **DONALD LAWRENCE** *(1) Quiet Water/Verity/JLG*
6 **SMOKIE NORFUL** *(3) TreMyles/EMI Gospel*
7 **MAURETTE BROWN-CLARK** *(1) AIR Gospel/Malaco*
8 **KURT CARR & THE KURT CARR SINGERS** *(1) KCG/JLG*
9 **KIERRA SHEARD** *(2) EMI Gospel*
10 **BEBE & CECE WINANS** *(2) B&C/Malaco*

Hot Gospel Songs

Pos. TITLE *Artist* -Imprint/Label

1 **SOULED OUT** *Hezekiah Walker & LFC*-Verity/JLG
2 **BACK II EDEN** *Donald Lawrence & Co.*-Quiet Water/Verity/JLG
3 **PRAISE HIM IN ADVANCE** *Marvin Sapp*-Verity/JLG
4 **GOD IN ME** *Mary Mary Featuring Kierra "KiKi" Sheard*-My Block/Columbia
5 **IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER)** *Maurette Brown-Clark*-AIR Gospel/Malaco

continued on >>p110

HEZEKIAH WALKER



from p109

6 **I TRUST YOU**

7 **JUSTIFIED**

8 **PEACE AND FAVOR REST ON US** *Kurt Carr & The Kurt Carr*

9 **WAIT ON THE LORD** *Donnie*

10 **I WOULDN'T KNOW YOU** *James Fortune & FIYA Featuring Keith "Wonderboy" Johnson &* WorldWide

11 **CLOSE TO YOU**

12 **GET UP**

13 **COVER ME**

14 **PRAISE HIM NOW**

15 **GOD IS ABLE** Gospel

16 **THEY THAT WAIT** *Hammond Featuring John P Kee*-F Hammond/Verity/JLG

17 **LEAD ME JESUS** *Greg O'Quin & iPraize*-Pendulum

18 **I LIFT MY HANDS** *Arkansas Gospel Mass Choir*-T/Emtro Gospel

19 **ALL I NEED** *Brian Courtney Wilson*-Spirit Rising/Music World

20 **JUST WANNA SAY** *Israel Houghton*-Integrity

21 **MY NAME IS VICTORY** *Jonathan Nelson Featuring Purpose*-Integrity

22 **NO BATTLE, NO BLESSING** *Shari Addison*-BET/Verity/JLG

23 **RESTORED** *J Moss*-PAJAM/

24 **JESUS IS LOVE** *Heather Headley*

25 **LORD PREPARE ME** *The West* Gospel

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Hot Gospel Songs Imprints

Pos.	IMPRINT
1	VERITY
2	BLACKSMOKE
3	MY BLOCK
4	EMI GOSPEL
5	AIR GOSPEL
6	EMTRO GOSPEL *(5)*
7	INTEGRITY
8	TREMYLES
9	KCG
10	QUIET WATER

Hot Gospel Songs Labels

Pos.	LABEL
1	JIVE LABEL GROUP *(20)*
2	EMI GOSPEL *(7)*
3	WORLDWIDE *(5)*
4	MALACO *(5)*
5	COLUMBIA *(3)*
6	EMTRO GOSPEL *(6)*
7	INTEGRITY *(2)*
8	PENDULUM *(3)*
9	TYSCOT *(4)*
10	MUSIC WORLD *(2)*

Hot Gospel Producers

Pos.	PRODUCER *(No Charted Titles)*
1	DONALD LAWRENCE *(6)*
2	WARRYN "BABY DUBB" CAMPBELL *(4)*
3	AARON W. LINDSEY *(5)*
4	ASAPH ALEXANDER WARD *(2)*
5	PAJAM *(2)*
6	KEITH THOMAS *(3)*
7	KURT CARR *(1)*
8	DANIEL WEATHERSPOON *(4)*
9	JAMES FORTUNE *(2)*
10	TROY SNEED *(5)*


THE PRIESTS

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Top Traditional Classical Artists

Pos.	ARTIST *(No Charted Titles) Imprint/Label*
1	THE PRIESTS *(1) RCA Victor/Sony Music*
2	LUCIANO PAVAROTTI *(4) Decca/Universal Classics Group*
3	PLACIDO DOMINGO *(3) DG/Universal Classics Group*
4	ANDRE RIEU *(7) Andre Rieu/Denon/SLG*
5	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ *(1) Decca/Universal Classics Group*
6	ACADEMY OF SAINT MARTIN IN THE FIELDS *(2) Sony Classical/Sony Masterworks*
7	JOSHUA BELL *(3) Sony Classical/Sony Masterworks*
8	LANG LANG *(3) DG/Universal Classics Group*
9	RENEE FLEMING *(2) Decca/Universal Classics Group*
10	ANNE-SOPHIE MUTTER *(2) DG/Universal Classics Group*

Top Traditional Classical Albums

Pos.	TITLE *Artist, Imprint/Label*
1	THE PRIESTS *The Priests*-RCA Victor/Sony Music
2	THE DUETS *Luciano Pavarotti*-Decca/Universal Classics Group
3	AMORE INFINITO: SONGS INSPIRED... *Placido Domingo*-DG/Universal Classics Group
4	CHANT: MUSIC FOR THE SOUL *The Cistercian Monks Of Stift Heiligenkreuz*-Decca/Universal Classics Group
5	VIVALDI: THE FOUR SEASONS *Joshua Bell/Academy Of St Martin In The Fields*-Sony Classical/Sony Masterworks
6	BACH: CONCERTOS *Julia Fischer/Academy Of St Martin In The Fields*-Decca/Universal Classics Group
7	LIVE IN VIENNA *Andre Rieu*-Denon/SLG
8	GREATEST HITS *Andre Rieu*-Denon/SLG
9	CHOPIN: THE PIANO CONCERTOS *Lang Lang/Vienna Philharmonic Orchestra (Mehta)*-DG/Universal Classics Group
10	A CHRISTMAS FESTIVAL *John Rutter/The Cambridge Singers/Farnham Youth Choir/Royal Philharmonic Orchestra*-Collegium
11	THE SOLOIST *Soundtrack*-DG/Universal Classics Group
12	THE MELODY OF RHYTHM: TRIPLE CONCERTO & MUSIC FOR TRIO *Bela Fleck/Zakir Hussain/Edgar Meyer & the Detroit Symphony Orchestra (Slatkin)*-EI
13	FOUR LAST SONGS/STRAUS SONGS & ARIAS *Renee Fleming/Munchner Philharmoniker Orchestra (Thielemann)*-Decca/Univers Classics Group
14	IN PRINCIPIO *Arvo Part*-ECM New Series/ECM/Universal Classics Group
15	SOUVENIRS *Anna Netrebko*-DG/Universal Clas: Group

Top Traditional Classical Imprints

Pos.	IMPRINT *(No Charted Titles)*
1	RCA VICTOR *(1)*
2	DECCA *(24)*
3	DEUTSCHE GRAMMOPHONE *(32)*
4	SONY CLASSICAL *(8)*
5	DENON *(5)*

Top Traditional Classical Labels

Pos.	LABEL *(No Charted Titles)*
1	UNIVERSAL CLASSICS GROUP *(64)*
2	SONY MUSIC *(1)*
3	SONY MASTERWORKS *(16)*
4	SAVOY LABEL GROUP *(5)*
5	BLUE NOTE LABEL GROUP

Top Classical Crossover Artists

Pos.	ARTIST *(No Charted Titles) Imprint/Label*
1	IL DIVO *(1) SYCO/Columbia/Sony Music*
2	ANDREA BOCELLI *(5) Sugar/Decca*


RENÉE FLEMING

YO-YO MA (...)
...Masterworks)
STING (...)
...Universal)
SARAH BRIGHTMAN (3)
...
PAUL POTTS (2)
...
DAVID GARRETT (...)
...
MORMON TABERNACLE CHOIR
...
ORCHESTRA AT TEMPLE SQUARE (5) *Mormon Tabernacle Choir*
JOSH GROBAN (...)
143/Reprise/Warner Bros

Top Classical Crossover Albums

TITLE

THE PROMISE *Il Divo*-SYCO/...
INCANTO *Andrea Bocelli*-...
MY CHRISTMAS *Andrea*...
YO-YO MA & FRIENDS: SONGS OF JOY & PEACE *Yo-Yo*...
IF ON A WINTER'S NIGHT... *Sting*-Cherrytree/DG/Universal Classics Group
A WINTER SYMPHONY *Sarah Brightman*-Manhattan/BLG
THE BEST OF ANDREA BOCELLI: VIVERE *Andrea Bocelli*-Sugar/Decca/Universal Classics Group
PASSIONE *Paul Potts*-SYCO/Columbia/Sony Music
DAVID GARRETT *David Garrett*-Decca/Universal Classics Group
COME, THOU FOUNT OF EVERY BLESSING: AMERICAN FOLK HYMNS & SPIRITUALS *Mormon Tabernacle Choir/Orchestra At Temple Square (Wilberg)*-Mormon Tabernacle Choir
VIVERE: LIVE IN TUSCANY *Andrea Bocelli*-Sugar/Decca/Universal Classics Group
PRAISE TO THE MAN: SONGS HONORING THE PROPHET JOSEPH *Mormon Tabernacle Choir/Orchestra At Temple Square (Wilberg)*-Mormon Tabernacle Choir
SYMPHONY *Sarah Brightman*-Manhattan/BLG
SYMPHONY: LIVE IN VIENNA *Sarah Brightman*-Manhattan/BLG
AWAKE LIVE *Josh Groban*-143/Reprise/Warner Bros.

Top Classical Crossover Imprints

Pos. IMPRINT
1 SUGAR (...)
2 COLUMBIA (...)
2 SYCO (...)
4 SONY CLASSICAL (...)
5 MANHATTAN (...)

Top Classical Crossover Labels

Pos. LABEL
1 SONY MUSIC (...)
2 DECCA (6...)
3 SONY MASTERWORKS (...)
4 UNIVERSAL CLASSICS GROUP (...)
5 BLUE NOTE LABEL GROUP (...)

Top Traditional Jazz Artists

Pos. ARTIST
1 MICHAEL BUBLE (2)
143/Reprise/Warner Bros
2 HARRY CONNICK, JR. (...)
3 DIANA KRALL (...)
4 FRANK SINATRA (...)
5 TONY BENNETT (4)
RPM/Columbia/Sony Music
6 BARBRA STREISAND (1)
Columbia/Sony Music
7 MELODY GARDOT (3) *Verve/VG*
8 NAT KING COLE (2) *Capitol*
9 THE COUNT BASIE BIG BAND (1) *RPM/Columbia/Sony Music*
10 NATALIE COLE (2)
DMI/Atco/Rhino

Top Traditional Jazz Albums

Pos. TITLE *Artist -Imprint/Label*
1 **CRAZY LOVE** *Michael Buble*-143/Reprise/Warner Bros.
2 **QUIET NIGHTS** *Diana Krall*-Verve/VG
3 **WHAT A NIGHT! A CHRISTMAS ALBUM** *Harry Connick, Jr.*-Columbia/Sony Music
4 **A SWINGIN' CHRISTMAS** *Tony Bennett Featuring The Count Basie Big Band*-RPM/Columbia/Sony Music
5 **YOUR SONGS** *Harry Connick, Jr.*-Columbia/Sony Music
6 **LOVE IS THE ANSWER** *Barbra Streisand*-Columbia/Sony Music
7 **SEDUCTION: SINATRA SINGS OF LOVE** *Frank Sinatra*-Frank Sinatra Enterprises/Reprise
8 **MICHAEL BUBLE MEETS MADISON SQUARE GARDEN** *Michael Buble*-143/Reprise/Warner Bros.
9 **NBC SOUNDS OF THE SEASON: THE NAT KING COLE HOLIDAY COLLECTION (EP)** *Nat King Cole*-NBC/EMI Special Markets
10 **MY ONE AND ONLY THRILL** *Melody Gardot*-Verve/VG



11 **LIVE AT THE MEADOWLANDS** *Frank Sinatra*-Frank Sinatra Enterprises/Concord
12 **STILL UNFORGETTABLE** *Natalie Cole*-DMI/Atco/Rhino
13 **BARE BONES** *Madeleine Peyroux*-Rounder
14 **TWO MEN WITH THE BLUES** *Willie Nelson Wynton Marsalis*-Blue Note/BLG
15 **ITALIA** *Chris Botti*-Columbia/Sony Music

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Top Traditional Jazz Album Imprints

Pos. IMPRINT (No Charted Titles)
1 COLUMBIA (9)
2 VERVE (9)
3 REPRISE (4)
4 143 (...)
5 FRANK SINATRA ENTERPRISES (5)

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Top Traditional Jazz Album Labels

Pos. LABEL (No Charted Titles)
1 SONY MUSIC (11)
2 WARNER BROS. (8)
3 VERVE GROUP (9)
4 CONCORD (27)
5 REPRISE (1)

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Top Contemporary Jazz Artists

Pos. ARTIST (No Charted Titles) Imprint/Label
1 CHRIS BOTTI (1) *Columbia/Sony Music*
2 BONEY JAMES (1) *Concord*
3 KENNY G (3)
Starbucks/Concord
4 ESPERANZA SPALDING (1)
Heads Up
5 VANESSA WILLIAMS (1)
Concord
6 FOURPLAY (1) *Heads Up*
7 BERNIE WILLIAMS (1)
Reform/Rock Ridge
8 BELA FLECK & THE FLECKTONES (1) *Rounder*
9 DAVE KOZ (1) *Capitol*
10 GEORGE BENSON (1)
Monster/Concord



MICHAEL BUBLÉ

TOP CONTEMPORARY JAZZ ALBUMS

Pos. TITLE Artist, Imprint, Label

1. **CHRIS BOTTI: IN BOSTON** *Chris Botti*-Columbia/Sony Music
2. **SEND ONE YOUR LOVE** *Boney James*-Concord
3. **RHYTHM & ROMANCE** *Kenny G*-Starbucks/Concord
4. **ESPERANZA** *Esperanza Spalding*-Heads Up
5. **THE REAL THING** *Vanessa Williams*-Concord
6. **ENERGY** *Fourplay*-Heads Up
7. **MOVING FORWARD** *Bernie Williams*-Reform/Rock Ridge
8. **JINGLE ALL THE WAY** *Bela Fleck & The Flecktones*-Rounder
9. **GREATEST HITS** *Dave Koz*-Capitol
10. **SONGS AND STORIES** *George Benson*-Monster/Concord
11. **MODERN ART** *The Rippingtons Featuring Russ Freeman*-Peak/Concord
12. **REBOUND** *Wayman Tisdale*-Rendezvous
13. **RIVER: THE JONI LETTERS** *Herbie Hancock*-Verve/VG
14. **CHRISTMAS** *Al Jarreau*-Rhino
15. **NEW BEGINNINGS** *Ski Johnson*-Wide-A-Wake

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CHRIS BOTTI

Top Contemporary Jazz Album Imprints

Pos. IMPRINT

1. **COLUMBIA** *(1)*
2. **HEADS UP** *(16)*
3. **CONCORD** *(4)*
4. **PEAK** *(9)*
5. **STARBUCKS** *(2)*

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Top Contemporary Jazz Album Labels

Pos. LABEL

1. **CONCORD** *(20)*
2. **SONY MUSIC** *(2)*
3. **HEADS UP** *(19)*
4. **SHANACHIE** *(15)*
5. **VERVE GROUP** *(5)*

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Hot Smooth Jazz Artists

Pos. ARTIST

1. **BONEY JAMES** *(3) Concord/CMG*
2. **EUGE GROOVE** *(3) Narada Jazz/Capitol*
3. **WALTER BEASLEY** *(1) Heads Up*
4. **DAVE KOZ** *(3) Capitol*
5. **JACKIEM JOYNER** *(1) Artistry*
6. **RICHARD ELLIOT** *(2) Artistry*
7. **OLI SILK** *(1) Trippin 'n' Rhythm*
8. **MICHAEL LINGTON** *(2) NuGroove*
9. **TIM BOWMAN** *(2) Trippin 'n' Rhythm*
10. **WARREN HILL** *(2) Evolution/E1*

Hot Smooth Jazz Songs

Pos. TITLE

1. **STEADY AS SHE GOES** *Walter Beasley*-Heads Up
2. **I'M WAITING FOR YOU** *Jackiem Joyner*-Artistry
3. **RELIGIFY** *Euge Groove*-Narada Jazz/Capitol
4. **CHILL OR BE CHILLED** *Oli Silk*-Trippin 'n' Rhythm
5. **MOVE ON UP** *Richard Elliot*-Artistry
6. **STOP, LOOK, LISTEN (TO YOUR HEART)** *Boney James*-Concord/CMG
7. **SWEET SUNDAYS** *Tim Bowman*-Trippin 'n' Rhythm
8. **LA DOLCE VITA** *Warren Hill*-Evolution/E1
9. **YOU AND I** *Michael Lington*-NuGroove
10. **LET'S GET ON IT** *Kim Waters*-Shanachie
11. **FORTUNE TELLER** *Fourplay*-Heads Up
12. **GO FOR IT** *Bernie Williams*-Reform/Rock Ridge
13. **BADA BING** *Dave Koz Featuring Jeff Golub*-Capitol
14. **TALK OF THE TOWN** *Darren Rahn*-NuGroove
15. **WHO WILL COMFORT ME** *Melody Gardot*-Verve

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Hot Smooth Jazz Imprints

Pos. IMPRINT

1. **HEADS UP** *(14)*
2. **TRIPPIN 'N' RHYTHM** *(7)*
3. **CONCORD** *(9)*
4. **PEAK** *(14)*
5. **ARTISTRY** *(4)*

Hot Smooth Jazz Labels

Pos. LABEL

1. **CONCORD MUSIC GROUP** *(24)*
2. **CAPITOL** *(9)*
3. **HEADS UP** *(14)*
4. **TRIPPIN 'N' RHYTHM** *(7)*
5. **ARTISTRY** *(4)*


BONEY JAMES

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op Pop atalog Artists

. ARTIST (No. Charted Titles) Imprint/Label

1 **MICHAEL JACKSON** (13) *MJJ/Epic/Sony Music*
THE BEATLES (16) *Apple/Capitol*
JOSH GROBAN (2) *143/Reprise/Warner Bros.*
MICHAEL BUBLE (4) *143/Reprise/Warner Bros.*
TRANS-SIBERIAN ORCHESTRA (3) *Lava/AG*
ABBA (3) *Polar/Polydor/UMe*
JOURNEY (2) *Columbia/Legacy/Sony Music*
JACKSON 5/THE JACKSONS (5) *Motown/UMe*
GUNS N' ROSES (2) *Geffen/IGA*
BOB MARLEY AND THE WAILERS (1) *Tuff Gong/Island/UMe*

op Pop atalog Albums

. TITLE Artist - Imprint/Label

1 **NUMBER ONES** *Michael Jackson*-MJJ/Epic/Sony Music
THRILLER *Michael Jackson*-Epic/Legacy/Sony Music
THE ESSENTIAL MICHAEL JACKSON *Michael Jackson*-Epic/Legacy/Sony Music
NOEL *Josh Groban*-143/Reprise/Warner Bros.
OFF THE WALL *Michael Jackson*-Epic/Legacy/Sony Music
BAD *Michael Jackson*-Epic/Legacy/Sony Music
JOURNEY'S GREATEST HITS *Journey*-Columbia/Legacy/Sony Music
GOLD — GREATEST HITS *ABBA*-Polar/Polydor/UMe
GREATEST HITS *Guns N' Roses*-Geffen/IGA
LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS *Bob Marley And The Wailers*-Tuff Gong/Island/UMe
DANGEROUS *Michael Jackson*-Epic/Legacy/Sony Music
ALL THE RIGHT REASONS *Nickelback*-Roadrunner
CHRONICLE THE 20 GREATEST HITS *Creedence Clearwater Revival*-Fantasy/Concord
SOME HEARTS *Carrie Underwood*-19/Arista Nashville/SMN
BACK IN BLACK *AC/DC*-Epic/Legacy/Sony Music
ABBEY ROAD *The Beatles*-Apple/Capitol
RIOT! *Paramore*-Fueled By Ramen/AG
THE ULTIMATE COLLECTION *Jackson 5*-Motown/UMe
ENJOY THE RIDE *Sugarland*-Mercury Nashville/UMGN
WICKED *Original Broadway Cast Recording*-Decca Broadway/Decca
21 **THE LOST CHRISTMAS EVE** *Trans-Siberian Orchestra*-Lava/AG
22 **IT'S TIME** *Michael Buble*-143/Reprise/Warner Bros.
23 **SGT. PEPPER'S LONELY HEARTS CLUB BAND** *The Beatles*-Apple/Capitol
24 **JERSEY BOYS** *Original Broadway Cast Recording*-Rhino
25 **GREATEST HITS** *Tom Petty And The Heartbreakers*-Geffen/UMe

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Top Pop Catalog Imprints

Pos. IMPRINT (No. Charted Titles)

1 **EPIC** (25)
2 **LEGACY** (21)
3 **APPLE** (16)
4 **MJJ** (4)
5 **REPRISE** (11)

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Top Pop Catalog Labels

Pos. LABEL (No. Charted Titles)

1 **SONY MUSIC** (57)
2 **CAPITOL** (33)
3 **WARNER BROS.** (24)
4 **UNIVERSAL MUSIC ENTERPRISES** (45)
5 **ATLANTIC GROUP** (13)

Top Pop Catalog Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

1 **SONY MUSIC** (91)
2 **WEA** (58)
3 **UNIVERSAL** (84)
4 **EMM** (50)
5 **INDEPENDENTS** (27)

Hot Alternative Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

1 **KINGS OF LEON** (3) *RCA/RMG*
2 **SHINEDOWN** (3) *Atlantic*
3 **RISE AGAINST** (3) *DGC/Interscope*
4 **ANBERLIN** (2) *Universal Republic*
5 **SILVERSUN PICKUPS** (2) *dangerbird*
6 **INCUBUS** (2) *Immortal/Epic*
7 **GREEN DAY** (3) *Reprise*
8 **CAGE THE ELEPHANT** (2) *DSP/Jive/JLG*
9 **THE OFFSPRING** (3) *Columbia*
10 **SEETHER** (2) *Wind-up*



Hot Alternative Songs

Pos. TITLE Artist - Imprint/Label

1 **USE SOMEBODY** *Kings Of Leon*-RCA/RMG
2 **FEEL GOOD DRAG** *Anberlin*-Universal Republic
3 **PANIC SWITCH** *Silversun Pickups*-dangerbird
4 **SEX ON FIRE** *Kings Of Leon*-RCA/RMG
5 **SECOND CHANCE** *Shinedown*-Atlantic
6 **NEW DIVIDE** *Linkin Park*-Machine Shop/Warner Bros
7 **AIN'T NO REST FOR THE WICKED** *Cage The Elephant*-DSP/Jive/JLG
8 **LOVE HURTS** *Incubus*-Immortal/Epic
9 **I DON'T CARE** *Apocalyptica Featuring Adam Gontier*-20-20/Jive/JLG
10 **KIDS** *MGMT*-Columbia
11 **AUDIENCE OF ONE** *Rise Against*-DGC/Interscope
12 **SOMETIME AROUND MIDNIGHT** *The Airborne Toxic Event*-Majordomo/Shout! Factory/Island/IDJMG
13 **SAVIOR** *Rise Against*-DGC/Interscope
14 **KNOW YOUR ENEMY** *Green Day*-Reprise
15 **LIFELINE** *Papa Roach*-DGC/Interscope
16 **UPRISING** *Muse*-Helium-3/Warner Bros.
17 **YOU'RE GONNA GO FAR, KID** *The Offspring*-Columbia
18 **NO YOU GIRLS** *Franz Ferdinand*-Domino/Epic
19 **NOTION** *Kings Of Leon*-RCA/RMG
20 **JARS** *Chevelle*-Epic
21 **DECODE** *Paramore*-Fueled By Ramen/Chop Shop/RRP
22 **BREAKDOWN** *Seether*-Wind-up
23 **21 GUNS** *Green Day*-Reprise
24 **CARELESS WHISPER** *Seether*-Wind-up
25 **THE FIXER** *Pearl Jam*-Monkeywrench

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Hot Alternative Imprints

Pos. IMPRINT (No. Charted Titles)

1 **DGC** (12)
2 **RCA** (7)
3 **ATLANTIC** (10)
4 **REPRISE** (7)
5 **COLUMBIA** (6)

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Hot Alternative Labels

Pos. LABEL (No. Charted Titles)

1 **INTERSCOPE** (22)
2 **RCA MUSIC GROUP** (7)
3 **EPIC** (10)
4 **CAPITOL** (15)
5 **JIVE LABEL GROUP** (6)

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Hot Heritage Rock Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

1 **SHINEDOWN** (3) *Atlantic*
2 **NICKELBACK** (4) *Roadrunner/RRP*
3 **THEORY OF A DEADMAN** (4) *604/Roadrunner/RRP*
4 **METALLICA** (4) *Warner Bros.*
5 **AC/DC** (4) *Columbia*
6 **DISTURBED** (3) *Reprise*
7 **SAVING ABEL** (2) *Skiddco/Virgin/Capitol*
8 **SEETHER** (2) *Wind-up*
9 **LINKIN PARK** (1) *Machine Shop/Warner Bros.*
10 **PAPA ROACH** (1) *DGC/Interscope*

Hot Heritage Rock Songs

Pos. TITLE Artist - Imprint/Label

1 **SECOND CHANCE** *Shinedown*-Atlantic
2 **SOMETHING IN YOUR MOUTH** *Nickelback*-Roadrunner/RRP
3 **SOUND OF MADNESS** *Shinedown*-Atlantic
4 **NEW DIVIDE** *Linkin Park*-Machine Shop/Warner Bros.
5 **LIFELINE** *Papa Roach*-DGC/Interscope
6 **HATE MY LIFE** *Theory Of A Deadman*-604/Roadrunner/RRP
7 **BURN IT TO THE GROUND** *Nickelback*-Roadrunner/RRP
8 **CYANIDE** *Metallica*-Warner Bros.
9 **CHAMPAGNE** *Cavo*-Reprise
10 **BAD GIRLFRIEND** *Theory Of A Deadman*-604/Roadrunner/RRP

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from >>p113

11 **WHISKEY HANGOVER** *Godsmack*-Universal Republic
12 **INDESTRUCTIBLE** *Disturbed*-Reprise
13 **I DON'T CARE** *Apocalyptica Featuring Adam Gontier*-20-20/Jive/JLG
14 **ROCK N ROLL TRAIN** *AC/DC*-Columbia
15 **BREAKDOWN** *Seether*-Wind-up
16 **DO WHAT YOU DO** *Mudvayne*-Epic
17 **CHECK MY BRAIN** *Alice In Chains*-Virgin/Capitol
18 **DROWNING (FACE DOWN)** *Saving Abel*-Skiddco/Virgin/Capitol
19 **I GET OFF** *Halestorm*-Atlantic
20 **KNOW YOUR ENEMY** *Green Day*-Reprise
21 **BROTHER** *Pearl Jam*-Legacy/Epic
22 **BIG JACK** *AC/DC*-Columbia
23 **OH YEAH** *Chickenfoot*-Redline
24 **OVERCOME** *Creed*-Wind-up
25 **18 DAYS** *Saving Abel*-Skiddco/Virgin/Capitol

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Hot Heritage Rock Imprints

Pos. IMPRINT *(No Charted Titles)*
1 **ROADRUNNER** *(12)*
2 **ATLANTIC** *(4)*
3 **REPRISE** *(8)*
4 **WIND-UP** *(3)*
5 **WARNER BROS.** *(5)*

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Hot Heritage Rock Labels

Pos. LABEL *(No Charted Titles)*
1 **ROADRUNNER PROMOTIONS** *(12)*
2 **ATLANTIC** *(12)*
3 **REPRISE** *(8)*
4 **WARNER BROS.** *(9)*
5 **CAPITOL** *(8)*

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Hot Active Rock Artists

Pos. ARTIST *(No Charted Titles)*
1 **SHINEDOWN** *(3) Atlantic*
2 **MUDVAYNE** *(3) Epic*
3 **NICKELBACK** *(4) Roadrunner/RRP*
4 **DISTURBED** *(2) Reprise*
5 **METALLICA** *(4) Warner Bros*
6 **SLIPKNOT** *(4) Roadrunner/RRP*
7 **THEORY OF A DEADMAN** *(4) 604/Roadrunner/RRP*
8 **SEETHER** *(2) Wind-up*
9 **SAVING ABEL** *(3) Skiddco/Virgin/Capitol*
10 **CAVO** *(2) Reprise*

Hot Active Rock Songs

Pos. TITLE *Artist*-Imprint, Label
1 **DO WHAT YOU DO** *Mudvayne*-Epic
2 **SOUND OF MADNESS** *Shinedown*-Atlantic
3 **SECOND CHANCE** *Shinedown*-Atlantic
4 **CHAMPAGNE** *Cavo*-Reprise
5 **DEAD MEMORIES** *Slipknot*-Roadrunner/RRP
6 **LIFELINE** *Papa Roach*-DGC/Interscope
7 **NEW DIVIDE** *Linkin Park*-Machine Shop/Warner Bros
8 **WHISKEY HANGOVER** *Godsmack*-Universal Republic
9 **THE NIGHT** *Disturbed*-Reprise
10 **SOMETHING IN YOUR MOUTH** *Nickelback*-Roadrunner/RRP
11 **YOU'RE GOING DOWN** *Sick Puppies*-RMR/Virgin/Capitol
12 **JARS** *Chevelle*-Epic
13 **INDESTRUCTIBLE** *Disturbed*-Reprise
14 **HATE MY LIFE** *Theory Of A Deadman*-604/Roadrunner/RRP
15 **BREAKDOWN** *Seether*-Wind-up
16 **BURN IT TO THE GROUND** *Nickelback*-Roadrunner/RRP
17 **CYANIDE** *Metallica*-Warner Bros
18 **I GET OFF** *Halestorm*-Atlantic
19 **37 STITCHES** *Drowning Pool*-Eleven Seven
20 **TWO WEEKS** *All That Remains*-Prosthetic/Razor & Tie
21 **I DON'T CARE** *Apocalyptica Featuring Adam Gontier*-20-20/Jive/JLG
22 **CHECK MY BRAIN** *Alice In Chains*-Virgin/Capitol
23 **I WILL NOT BOW** *Breaking Benjamin*-Hollywood
24 **DROWNING (FACE DOWN)** *Saving Abel*-Skiddco/Virgin/Capitol
25 **SCREAM** *Avenged Sevenfold*-Hopeless/Warner Bros

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Hot Active Rock Imprints

Pos. IMPRINT
1 **ROADRUNNER** *(12)*
2 **REPRISE** *(8)*
3 **ATLANTIC** *(5)*
4 **EPIC** *(4)*
5 **VIRGIN** *(3)*

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Hot Active Rock Labels

Pos. LABEL
1 **ROADRUNNER PROMOTIONS** *(12)*
2 **ATLANTIC** *(8)*
3 **CAPITOL** *(16)*
4 **INTERSCOPE** *(7)*
5 **REPRISE** *(10)*

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Hot Triple A Artists

Pos. ARTIST
1 **SNOW PATROL** *(3) Polydor/Fiction/Geffen/Interscope*
2 **U2** *(3) Island/Interscope*
3 **KINGS OF LEON** *(3) RCA/RMG*
4 **COLDPLAY** *(3) Capitol*
5 **DAVE MATTHEWS BAND** *(3) Bama Rags/RCA/RMG*
6 **JAMES MORRISON** *(2) Polydor/Interscope*
7 **THE FRAY** *(2) Epic*
8 **DEATH CAB FOR CUTIE** *(4) Atlantic*
9 **ERIC HUTCHINSON** *(2) Let's Break/Warner Bros*
10 **GREEN DAY** *(2) Reprise*

Hot Triple A Songs

Pos. TITLE *Artist*-Imprint, Label
1 **USE SOMEBODY** *Kings Of Leon*-RCA/RMG
2 **CRACK THE SHUTTERS** *Snow Patrol*-Polydor/Fiction/Geffen/Interscope
3 **NOTHING EVER HURT LIKE YOU** *James Morrison*-Polydor/Interscope
4 **YOU FOUND ME** *The Fray*-Epic
5 **FUNNY THE WAY IT IS** *Dave Matthews Band*-Bama Rags/RCA/RMG
6 **LIFE IN TECHNICOLOR II** *Coldplay*-Capitol
7 **FUGITIVE** *David Gray*-Mercer Street/Downtown
8 **MAGNIFICENT** *U2*-Island/Interscope
9 **YOU ARE THE BEST THING** *Ray LaMontagne*-RCA/RED
10 **CLOSER TO LOVE** *Mat Kearney*-Aware/Columbia
11 **21 GUNS** *Green Day*-Reprise
12 **YOU NEVER KNOW** *Wilco*-Nonesuch/Warner Bros.
13 **MAYBE** *Ingrid Michaelson*-Cabin
14 **I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT**
15 **WHY I AM** *Dave Matthews*
16 **ROCK & ROLL**
17 **FALLIN' FOR YOU** *Colbie*
18 **WORKING ON A DREAM** *Bruc*
19 **THE FIXER** *Pearl*
20 **AIRSTREAM DRIVER**
21 **LITTLE BRIBES** *Death Cab For*
22 **LOVERS IN JAPAN**
23 **DON'T WANNA CRY** *Pete*
24 **WE LET HER DOWN** *Chris*
25 **OK, IT'S ALRIGHT WITH ME**
Break/Warner Bros

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Hot Triple A Imprint

Pos. IMPRINT *(No Charted Titles)*
1 **RCA** *(8)*
2 **ISLAND** *(6)*
3 **ATLANTIC** *(11)*
4 **POLYDOR** *(5)*
5 **COLUMBIA** *(6)*

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ot Triple A Labels

	LABEL
1	INTERSCOPE (24)
2	COLUMBIA (12)
3	RCA MUSIC GROUP (8)
4	CAPITOL (9)
5	ATLANTIC (11)

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ot Mainstream op 40 Artists

	ARTIST
1	LADY GAGA (2) Streamline/KonLive/Cherrytree/Interscope
2	THE BLACK EYED PEAS (3) Interscope
3	BEYONCE (4) Music World/Columbia
4	BRITNEY SPEARS (5) Jive/JLG
5	TAYLOR SWIFT (4) Big Machine/Universal Republic
6	PINK (4) LaFace/JLG
7	KELLY CLARKSON (3) 19/RCA/RMG
8	KATY PERRY (4) Capitol
9	T.I. (3) Grand Hustle/Atlantic
10	KANYE WEST (7) Roc-A-Fella/Def Jam/IDJMG

ot Mainstream op 40 Songs

	TITLE
1	GIVES YOU HELL The All-American Rejects-[illegible]
2	JUST DANCE Lady Gaga Featuring [illegible]
3	I GOTTA FEELING The Black Eyed Peas-Interscope
4	POKER FACE Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
5	YOU BELONG WITH ME Taylor Swift-Big Machine/Universal Republic
6	BOOM BOOM POW The Black Eyed Peas [illegible] Interscope
7	RIGHT ROUND Flo Rida Feat. [illegible] Boy/Atlantic
8	LOVE STORY Taylor Swift-Big Machine/Universal Republic
9	MY LIFE WOULD SUCK WITHOUT YOU Kelly Clarkson-19/RCA/RMG
10	YOU FOUND ME The Fray-Epic
11	USE SOMEBODY Kings Of Leon-RCA/RMG
12	WAKING UP IN VEGAS Katy Perry-Capitol
13	CIRCUS Britney Spears-Live/JLG
14	DOWN Jay Sean Featuring [illegible] Money-Cash Money Universal Republic
15	LIVE YOUR LIFE T.I. Featuring Rihanna-Def [illegible] Grand Hustle/IDJMG/Atlantic
16	DON'T TRUST ME 3OH!3-Photo Finish/Atlantic/RBMG
17	SOBER Pink-LaFace/JLG
18	HALO Beyonce-Music World/Columbia
19	SINGLE LADIES (PUT A RING ON IT) Beyonce-Music World/Columbia
20	SECOND CHANCE [illegible] Atlantic
21	KNOCK YOU DOWN Keri Hilson [illegible]





22	LOVEGAME Lady Gaga-Streamline/KonLive/Cherrytree/Interscope
23	DEAD AND GONE [illegible] Timbaland Featuring [illegible] Hustle/Atlantic
24	HEARTLESS Kanye West-Roc-A-Fella/Def Jam/IDJMG
25	PARTY IN THE U.S.A. Miley Cyrus-Hollywood

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Hot Mainstream Top 40 Imprints

	Pos. IMPRINT
1	JIVE (12)
2	ATLANTIC (9)
3	MUSIC WORLD (4)
4	RCA (8)
5	DEF JAM (13)

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Hot Mainstream Top 40 Labels

	Pos. LABEL
1	INTERSCOPE (21)
2	JIVE LABEL GROUP (17)
3	RCA MUSIC GROUP (13)
4	UNIVERSAL REPUBLIC (14)
5	ISLAND DEF JAM MUSIC GROUP (20)

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Hot Adult Top 40 Artists

	Pos. ARTIST
1	PINK (3) LaFace/JLG
2	THE FRAY (2) Epic
3	NICKELBACK (3) Roadrunner/RRP
4	KATY PERRY (5) Capitol
5	DAUGHTRY (3) 19/RCA/RMG
6	KELLY CLARKSON (3) 19/RCA/RMG
7	TAYLOR SWIFT (3) Big Machine/Universal Republic
8	DAVID COOK (2) 19/RCA/RMG
9	ROB THOMAS (2) Emblem/Atlantic
10	THE ALL-AMERICAN REJECTS [2] Doghouse/DGC/Interscope

Hot Adult Top 40 Songs

	Pos. TITLE
1	YOU FOUND ME The Fray-Epic
2	NO SURPRISE Daughtry-19/RCA/RMG
3	USE SOMEBODY Kings Of Leon-RCA/RMG
4	PLEASE DON'T LEAVE ME Pink-LaFace/JLG
5	GOTTA BE SOMEBODY Nickelback-Roadrunner/RRP
6	GIVES YOU HELL The All-American Rejects-Doghouse/DGC/Interscope
7	HER DIAMONDS Rob Thomas-Emblem/Atlantic
8	SOBER Pink-LaFace/JLG
9	SECOND CHANCE Shinedown-Atlantic

continued on >>p116

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JASON MRAZ

from >>p115

10 **MY LIFE WOULD SUCK WITHOUT YOU** *Kelly Clarkson*-19/RCA/RMG
11 **LOVE STORY** *Taylor Swift*-Big Machine/Universal Republic
12 **HOT N COLD** *Katy Perry*-Capitol
13 **IF TODAY WAS YOUR LAST DAY** *Nickelback*-Roadrunner/RRP
14 **FALLIN' FOR YOU** *Colbie Caillat*-Universal Republic
15 **YOU BELONG WITH ME** *Taylor Swift*-Big Machine/Universal Republic
16 **COME BACK TO ME** *David Cook*-19/RCA/RMG
17 **I'M YOURS** *Jason Mraz*-Atlantic/RRP
18 **LIGHT ON** *David Cook*-19/RCA/RMG
19 **SHATTERED (TURN THE CAR AROUND)** *O.A.R.*-Everfine/Atlantic/RRP
20 **NOT MEANT TO BE** *Theory Of A Deadman*-604/Roadrunner/RRP
21 **NEVER SAY NEVER** *The Fray*-Epic
22 **WAKING UP IN VEGAS** *Katy Perry*-Capitol
23 **I GOTTA FEELING** *The Black Eyed Peas*-Interscope
24 **SO WHAT** *Pink*-LaFace/JLG
25 **WHAT ABOUT NOW** *Daughtry*-RCA/RMG

A deeper version of this chart appears on billboard.biz

Hot Adult Top 40 Imprints

Pos. IMPRINT (No. Charted Titles)

1 **RCA** (13)
2 **ATLANTIC** (9)
3 **LAFACE** (3)
4 **CAPITOL** (7)
5 **ROADRUNNER** (6)

A deeper version of this chart appears on billboard.biz

Hot Adult Top 40 Labels

Pos. LABEL (No. Charted Titles)

1 **RCA MUSIC GROUP** (15)
2 **ROADRUNNER PROMOTIONS** (12)
3 **INTERSCOPE** (24)
4 **UNIVERSAL REPUBLIC** (12)
5 **ATLANTIC** (11)

A deeper version of this chart appears on billboard.biz

4 **DAUGHTRY** (3) *19/RCA/RMG*
5 **COLDPLAY** (1) *Capitol*
6 **DAVID COOK** (3) *19/RCA/RMG*
7 **MILEY CYRUS** (1) *Walt Disney/Hollywood*
8 **THE FRAY** (2) *Epic*
9 **GAVIN ROSSDALE** (1) *Interscope*
10 **NATASHA BEDINGFIELD** (1) *Phonogenic/Epic*

Hot Adult Contemporary Songs

Pos. TITLE Artist -Imprint/Label

1 **I'M YOURS** *Jason Mraz*-Atlantic/RRP
2 **LOVE STORY** *Taylor Swift*-Big Machine/Universal Republic
3 **BETTER IN TIME** *Leona Lewis*-SYCO/J/RMG
4 **WHAT ABOUT NOW** *Daughtry*-RCA/RMG
5 **VIVA LA VIDA** *Coldplay*-Capitol
6 **THE CLIMB** *Miley Cyrus*-Walt Disney/Hollywood
7 **YOU FOUND ME** *The Fray*-Epic
8 **LOVE REMAINS THE SAME** *Gavin Rossdale*-Interscope
9 **THE TIME OF MY LIFE** *David Cook*-19/RCA/RMG
10 **POCKETFUL OF SUNSHINE** *Natasha Bedingfield*-Phonogenic/Epic
11 **COME ON GET HIGHER** *Matt Nathanson*-Vanguard/Capitol
12 **HER DIAMONDS** *Rob Thomas*-Emblem/Atlantic
13 **CRUSH** *David Archuleta*-19/Jive/JLG
14 **YOU BELONG WITH ME** *Taylor Swift*-Big Machine/Universal Republic
15 **BLEEDING LOVE** *Leona Lewis*-SYCO/J/RMG
16 **IF YOU DON'T KNOW ME BY NOW** *Seal*-143/Warner Bros.
17 **HOT N COLD** *Katy Perry*-Capitol
18 **PLEASE DON'T LEAVE ME** *Pink*-LaFace/JLG
19 **1, 2, 3, 4** *Plain White T's*-Hollywood
20 **FALLIN' FOR YOU** *Colbie Caillat*-Universal Republic
21 **JUST GO** *Lionel Richie*-Island/IDJMG
22 **NO SURPRISE** *Daughtry*-19/RCA/RMG
23 **LOVE SONG** *Sara Bareilles*-Ep
24 **LIGHT ON** *David Cook*-19/RCA/RMG
25 **HAVEN'T MET YOU YET** *Micha Buble*-143/Reprise

A deeper version of this chart appears on billboard.b

Hot Adult Contemporary Imprints

Pos. IMPRINT (No. Charted Titles)

1 **RCA** (9)
2 **ATLANTIC** (5)
3 **BIG MACHINE** (2)
4 **CAPITOL** (4)
5 **EPIC** (3)

A deeper version of this chart appears on billboard.b

Hot Adult Contemporary Labe

Pos. LABEL (No. Charted Titles)

1 **RCA MUSIC GROUP** (16)
2 **CAPITOL** (8)
3 **UNIVERSAL REPUBLIC** (7)
4 **ROADRUNNER PROMOTIONS** (6)
5 **EPIC** (5)

A deeper version of this chart appears on billboard.b

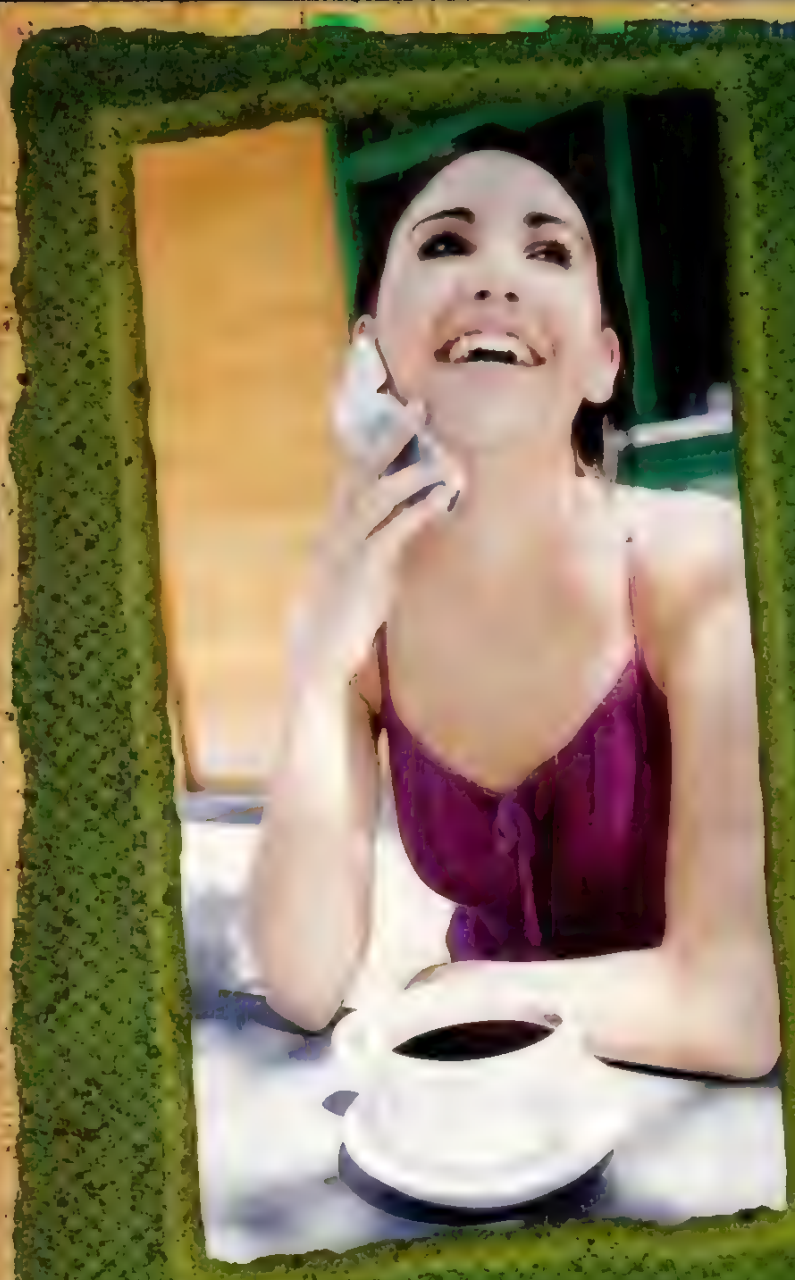
Hot Adult Contemporary Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

1 **TAYLOR SWIFT** (2) *Big Machine/Universal Republic*
2 **JASON MRAZ** (2) *Atlantic/RRP*
3 **LEONA LEWIS** (2) *SYCO/J/RMG*


THE FRAY

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CELTIC THUNDER

Top World Album Artists

Pos. ARTIST

1. **CELTIC THUNDER** *(4) Celtic Thunder*-Decca
2. **CELTIC WOMAN** *(2) Manhattan*-BLG
3. **RODRIGO Y GABRIELA** *(2) [illegible]*
4. **LOREENA MCKENNITT** *[illegible]*
5. **BELA FLECK** *(1) Rounder*
6. **CARLA BRUNI** *(1) Teorema/[illegible]*
7. **BUENA VISTA SOCIAL CLUB** *(1) Buena Vista Nonesuch/Warner Bros.*
8. **THE BABY EINSTEIN MUSIC BOX ORCHESTRA** *(1) Walt Disney*
9. **THE HIGH KINGS** *(2) Manhattan/BLG*
10. **DANIEL O'DONNELL** *(5) DPTV Media*

Top World Albums

Pos. TITLE

1. **PLAYING FOR CHANGE: SONGS AROUND THE WORLD** *Various Artists*-Hear
2. **THE GREATEST JOURNEY: ESSENTIAL COLLECTION** *Celtic Woman*-Manhattan/BLG
3. **ACT TWO** *Celtic Thunder*-Celtic Thunder/Decca
4. **11:11** *Rodrigo Y Gabriela*-Rodyworks/ATO
5. **CELTIC THUNDER** *Celtic Thunder*-Celtic Thunder/Decca
6. **TAKE ME HOME** *Celtic Thunder*-Celtic Thunder/Decca
7. **A CELTIC FAMILY CHRISTMAS (EP)** *Celtic Woman Featuring [illegible]*-Manhattan/BLG
8. **A MIDWINTER NIGHT'S DREAM** *[illegible]*-Manhattan/Universal Music Special Markets/Starbucks
9. **TIS THE SEASON: CELTIC CHRISTMAS** *Various Artists*-Compass
10. **LIVE IN JAPAN** *Rodrigo Y Gabriela*-ATO
11. **PARIS MAGNIFIQUE** *Various Artists*-EMI Special Markets/Starbucks
12. **THROW DOWN YOUR HEART** *Bela Fleck*-Rounder
13. **WORLD IS AFRICA** *Various Artists*-Universal Special Markets/Starbucks
14. **COMME SI DE RIEN N'ETAIT** *Carla Bruni*-Teorema/Naive/Downtown
15. **BUENA VISTA SOCIAL CLUB AT CARNEGIE HALL** *Buena Vista Social Club*-World Circuit Nonesuch/Warner Bros.


CELTIC WOMAN

Top World Album Imprints

Pos. IMPRINT

1. **CELTIC THUNDER** *(4)*
2. **MANHATTAN** *(4)*
3. **HEAR** *(1)*
4. **RUBYWORKS** *(1)*
5. **QUINLAN ROAD** *(2)*

Top World Album Distributors

Pos. DISTRIBUTOR

1. **UNIVERSAL** *(11) 405863*
2. **INDEPENDENTS** *(12) 316695*
3. **EMM** *(4) 167567*
4. **WEA** *(6) 41683*
5. **SONY MUSIC** *(3) 5877*

Top World Album Labels

Pos. LABEL

1. **DECCA** *(4)*
2. **BLUE NOTE LABEL GROUP** *(4)*
3. **HEAR** *(1)*
4. **ATO** *(2)*
5. **VERVE GROUP** *(3)*


ROBERT PATTINSON and KRISTEN STEWART in a still from 'Twilight'

Top Soundtrack Albums

Pos. TITLE

1. **TWILIGHT** *Soundtrack*-Summit/Chop Shop/Atlantic/AG
2. **HANNAH MONTANA: THE MOVIE** *Soundtrack*-Walt Disney
3. **HIGH SCHOOL MUSICAL 3: SENIOR YEAR** *Soundtrack*-Walt Disney
4. **MICHAEL JACKSON'S THIS IS IT** *Michael Jackson*-MJJ/Epic/Sony Music
5. **MAMMA MIA!** *Soundtrack*-Decca
6. **HANNAH MONTANA 3** *Soundtrack*-Walt Disney
7. **THE TWILIGHT SAGA: NEW MOON** *Soundtrack*-Summit/Chop Shop/Atlantic/AG
8. **SLUMDOG MILLIONAIRE** *Soundtrack*-Interscope/GA
9. **LOSO'S WAY (FABOLOUS)** *Fabolous*-Desert Storm/Def Jam/IDJMG
10. **A CHARLIE BROWN CHRISTMAS (VINCE GUARALDI TRIO)** *Vince Guaraldi Trio*-Fantasy/Concord
11. **TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM** *Soundtrack*-Reprise/Warner Bros.
12. **CAMP ROCK** *Soundtrack*-Walt Disney
13. **TWILIGHT: THE SCORE (CARTER BURWELL)** *Soundtrack*-Summit/Chop Shop/Atlantic/AG
14. **GLEE: SEASON ONE: THE MUSIC VOLUME 1** *Soundtrack*-20th Century Fox TV/Columbia/Sony Music
15. **THE 3D CONCERT EXPERIENCE (JONAS BROTHERS)** *Jonas Brothers*-Hollywood

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Full circle: U2 racked up 10 of the top 25 Boxscore engagements of the year, including multiple stadium dates and homecoming shows at Dublin's Croke Park.

BOX TOPS

U2, Madonna, Springsteen Dominate Year's Top 25 Boxscores **By Ray Waddell**

E TOP 25 BOXSCORES OF 2009 LIST

esn't include the sort of eye-popping ex-ded runs of years past by the likes of Prince Spice Girls or, regrettably, Michael Jack- (which would have extended into 2010 his planned shows at London's O2 Arena ne off).

This year, top engagements are mostly about and Madonna, who between them account 16 of the top 25 Boxscores. Mixed in are fes-ls and such superstars as Bruce Springsteen, y Joel and Elton John, along with a shining king amid a remarkable year for Pink and return of Luis Miguel to the top 25.

he Top 25 Boxscores chart recognizes the grossing single engagements for the chart r, compiled from Boxscore data reported for Billboard issues dated from Dec. 6, 2008, ough Nov. 21, 2009.

Mostly, this year's chart is about U2, with band's 360° tour owning 10 of the top 25 ts, including the top-grossing date of the in Dublin. U2's July 24-27 stop at Croke drew 243,198 to three sellouts, taking in .8 million.

U2 playing at Croke Park in Dublin is a na-al event—in fact, an international event, here were also a significant number of peo-who came from around the world to expe-ce U2 performing in their hometown and ntry," says Arthur Fogel, chairman of Live on Global Touring, producer of the 360° . "These were great shows and a brilliant erience for all."

ther big gigs for U2 on the 2009 leg of its " tour were the Stade de France in Paris ($20.9 million), Wembley Stadium in London ($20.7 million), Camp Nou in Barcelona ($19.8 million) and Giants Stadium in East Rutherford, N.J. ($16.1 million).

Live Nation Global Touring also produced Madonna's Sticky & Sweet tour, which chimed in with six top 25 dates, all international and mostly from the 2009 leg: Buenos Aires ($18.3 million); Sao Paulo, Brazil ($15.5 million); Tel Aviv, Israel ($14.7 million); Goteborg, Sweden ($14.6 million); Helsinki ($12.1 million); and Santiago, Chile ($11.4 million).

Fogel says South America in particular was "over-the-top amazing" for Madonna. "She hadn't been there in 17 years, so it was Madonna-mania," he says.

One of the only shows comparable to U2 in Dublin is Bruce in Jersey. Bruce Springsteen & the E Street Band bid Giants Stadium a fond farewell to the tune of $22.6 million during five shows that drew 260,668. Springsteen also has the distinction of being the only attraction in the top 25 with a top ticket price of less than $100. In acknowledging the closing of Giants Stadium, Springsteen penned "Wrecking Ball" and debuted it in East Rutherford.

"One of the things that we were most proud of for Giants was the use of our [video] screens," longtime Springsteen manager Jon Landau says. "They were the biggest and clearest ever used and truly made every seat in the house a good one. The performances were all scorchers and a great way to say goodbye to a building that we had played 24 times."

The lengthiest engagement among the highest-grossing Boxscores was Luis Miguel's 25 shows at the Auditorio Nacional in Mexico City that grossed $11.6 million and drew 185,978 in January-March. The shows were promoted by Showtime, and these extended runs have become a biannual event for Miguel in Mexico City.

"Luis Miguel is a remarkable artist with an incredibly loyal audience," says Peter Grosslight, partner/head of music for William Morris Endeavor Entertainment. "He is certainly the leader in the Latin music field in terms of audience and longevity."

Another extended run came from Pink, with 17 shows at Rod Laver Arena in Melbourne, Australia. Those shows, which took place from May through August, were promoted by Michael Coppel Presents and drew 214,956.

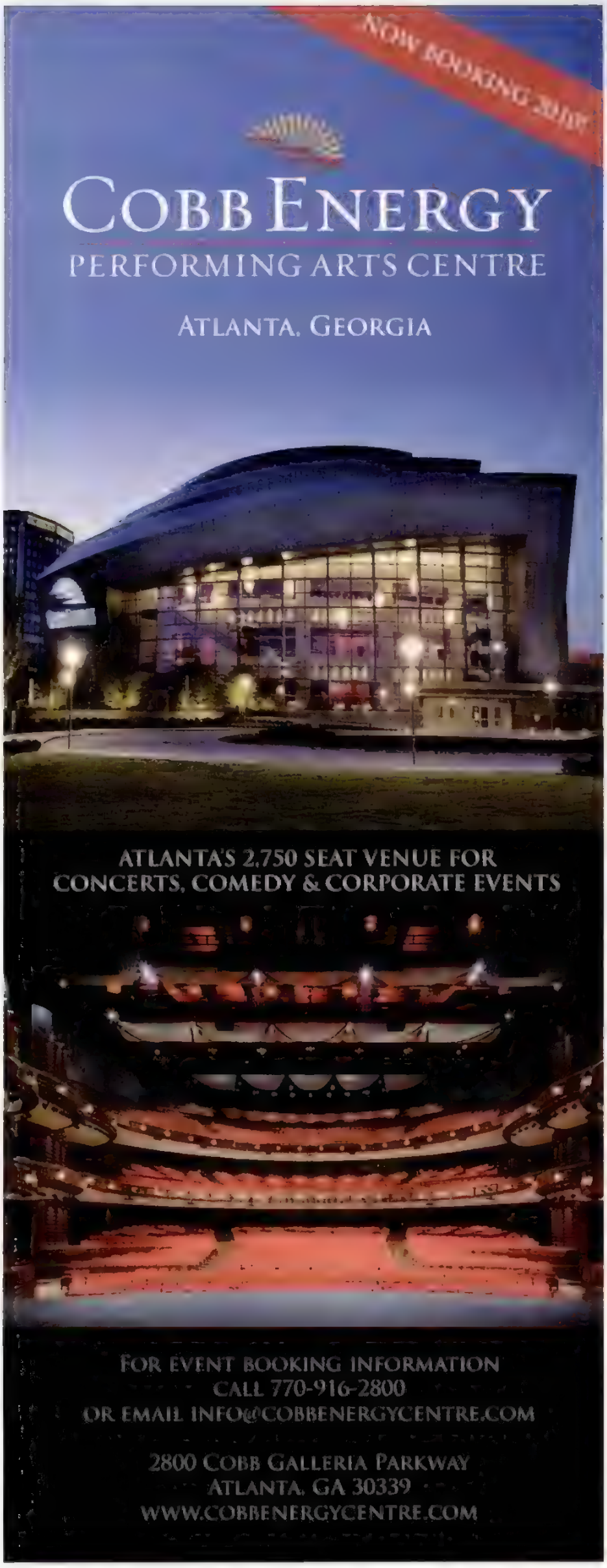
The second-highest-grossing engagement of 2009 was the sixth annual Oxegen Fest July 10-12 at Punchestown Racecourse in Naas, Ireland. Produced by independent Dublin promoter Denis Desmond, director of MCD, Oxegen featured Kings of Leon, Snow Patrol, Blur and the Killers as headliners. "We pride ourselves on getting the best lineups. We have a great, appreciative audience, and being named a finalist is a huge credit to all the staff involved in the organization of the festival," Desmond says.

Further down the list are the Goldenvoice/AEG Live-produced Coachella Music & Arts Festival in Indio, Calif. (Paul McCartney, the Cure, My Bloody Valentine), which reported a gross of $15.3 million; C3 Presents' Lollapalooza in Chicago (the Killers, Jane's Addiction, Lou Reed), with a $14 million gross; and the Austin City Limits Music Festival (Kings of Leon, Dave Matthews Band, Pearl Jam), which pulled in $13.5 million. AEG Live's other festivals—Mile High in Denver, Rothbury in Michigan and All Points West in New Jersey—didn't crack the top 25. AEG also co-produces the New Orleans Jazz & Heritage Festival, which drew an estimated 400,000 aggregate attendance but doesn't make its numbers public.

Notably absent from this year's Top Boxscores chart is the Bonnaroo Music & Arts Festival in Manchester, Tenn., which has been a fixture among the top grosses since its inception in 2002. Bonnaroo producers A.C. Entertainment and Superfly Presents opted not to report their numbers to Boxscore this year; Billboard estimates the event drew about 80,000 and grossed between $17 million and $18 million, which would have ranked Bonnaroo in the top 10 for all grosses had it reported its numbers.

Live Nation promoted 18 of the top 25 shows of the year. Sixteen of the top 25 were international stops, including seven of the top 10. The cutoff point to crack the top 25 this year was $11.4 million, compared with $9.4 million last year. Twenty-two of the top 25 Boxscores were outdoor events. ••••

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TOP 25 BOXSCORE

RANKED BY GROS
COMPILE FROM
THROUGH NOV. 21, 20

	GROSS SALES/	ARTIST(S) Venue, Location, Date(s)	Attendance,	Promoter(s)
1	$28,815,352	**U2, GLASVEGAS, DAMIEN DEMPSEY, KAISER CHIEFS & OTHERS** Croke Park, Dublin July 24-25, 27, 2009	243,198	Live Nation Global Touring, MCD
2	$22,723,108	**OXEGEN** Punchestown Racecourse, Naas, Ireland, July 10-12, 2009	211,182	MCD
3	$22,570,336	**BRUCE SPRINGSTEEN & THE E STREET BAND** Giants Stadium, East Rutherford, N.J., Sept. 30, Oct. 2-3, 8-9, 2009	260,668	Live Nation
4	$20,902,760	**U2, KAISER CHIEFS** Stade De France, Paris July 11-12, 2009	186,544	Live Nation Global Touring, Gerard Drouot Productions, Live Nation Franc
5	$20,680,860	**U2, ELBOW, GLASVEGAS, THE HOURS** Wembley Stadium, London Aug. 14-15, 2009	164,244	Live Nation Global Touring
6	$19,825,497	**U2, SNOW PATROL** Camp Nou, Barcelona June 30, July 2, 2009	182,055	Live Nation Global Touring, Doctor Music, Live Nation Spain
7	$18,274,292	**MADONNA, PAUL OAKENFOLD** Estadio River Plate, Buenos Aires, Dec. 4-5, 7-8, 2008	263,693	Live Nation Global Touring, T4F-Tim For Fun
8	$17,234,669	**PINK, FAKER, EVERMORE** Rod Laver Arena, Melbourne, Australia, May 30-Aug. 20, 2009	214,956	Michael Coppel Presents
9	$16,128,950	**U2, MUSE** Giants Stadium, East Rutherford, N.J., Sept. 23-24, 2009	161,810	Live Nation Global Touring
10	$15,462,185	**MADONNA, PAUL OAKENFOLD** Estádio do Morumbi, São Paulo, Brazil, Dec. 18, 20-21, 2008	196,656	Live Nation Global Touring, T4F-Tim For Fun
11	$15,328,863	**COACHELLA VALLEY MUSIC AND ARTS FESTIVAL** Empire Polo Field, Indio, Calif. April 17-19, 2009	152,962	Goldenvoice/AEG Live
12	$15,168,799	**U2, SNOW PATROL** Stadio San Siro, Milan July 7-8, 2009	153,806	Live Nation Global Touring, Live Na Italy
13	$14,656,063	**MADONNA, PAUL OAKENFOLD** Hayarkon Park, Tel Aviv, Israel Sept. 1-2, 2009	99,674	Live Nation Global Touring, Shuki Weiss Promotion and Production
14	$14,595,910	**MADONNA, PAUL OAKENFOLD** Ullevi Stadion, Göteborg, Sweden, Aug. 8-9, 2009	119,709	Live Nation Global Touring
15	$14,082,461	**LOLLAPALOOZA** Grant Park, Chicago Aug. 7-9, 2009	225,000	C3 Presents
16	$13,860,480	**U2, SNOW PATROL** Soldier Field, Chicago Sept. 12-13, 2009	135,872	Live Nation Global Touring
17	$13,503,345	**AUSTIN CITY LIMITS MUSIC FESTIVAL** Zilker Park, Austin, Oct. 2-4, 2009	195,000	C3 Presents
18	$12,859,778	**U2, SNOW PATROL** Gillette Stadium, Foxboro, Mass. Sept. 20-21, 2009	138,805	Live Nation Global Touring
19	$12,775,662	**PAUL McCARTNEY** Citi Field, Flushing, N.Y. July 17-18, 21, 2009	109,541	Concerts West/AEG Live, Marshall MPL
20	$12,700,784	**U2, SNOW PATROL, THE HOURS** Stadion Maksimir, Zagreb, Croatia, Aug. 9-10, 2009	124,012	Live Nation Global Touring
21	$12,583,998	**U2** Amsterdam Arena, Amsterdam July 20-21, 2009	125,866	Live Nation Global Touring, Mojo
22	$12,148,455	**MADONNA, PAUL OAKENFOLD** West Harbour, Helsinki Aug. 6, 2009	85,354	Live Nation Global Touring
23	$11,853,455	**BILLY JOEL & ELTON JOHN** Citizens Bank Park, Philadelphia July 30, Aug. 1, 2009	89,690	Live Nation
24	$11,613,724	**LUIS MIGUEL** Auditorio Nacional, Mexico City Jan. 20-March 8, 2009	185,978	ML Producciones
25	$11,385,499	**MADONNA** Estadio Nacional, Santiago, Chile Dec. 10-11, 2008	146,242	Live Nation Global Touring, T4F-Th For Fun





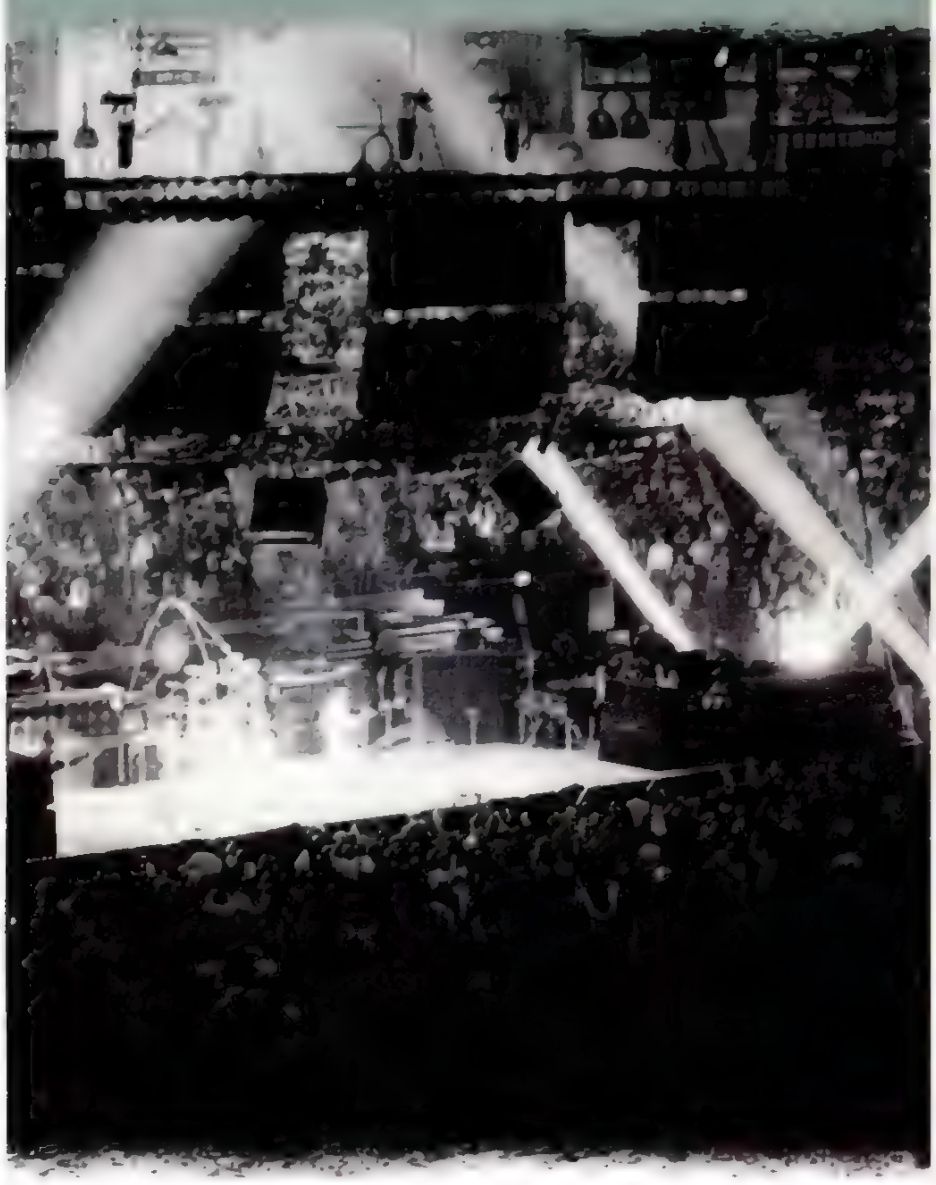
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TOP 25 TOURS

RANKED BY GROS
COMPILED FROM REPORTE
REPORTED DEC. 6, 200
THROUGH NOV. 21, 200

	TOTAL GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$311,637,730	U2 3,071,290	3,071,290	44	44
2	$222,017,248	MADONNA 2,187,993	2,187,993	46	46
3	$156,340,910	BRUCE SPRINGSTEEN & THE E STREET BAND 1,736,926	1,850,109	72	45
4	$135,287,350	AC/DC 1,583,143	1,623,565	76	52
5	$102,878,271	PINK 1,550,026	1,574,955	131	69
6	$95,854,338	ANDRÉ RIEU 834,992	1,106,935	112	18
7	$94,813,948	BRITNEY SPEARS 1,097,229	1,102,478	70	61
8	$90,218,314	BILLY JOEL & ELTON JOHN 719,423	720,193	32	31
9	$86,372,137	TINA TURNER [illegible]	840,934	59	47
10	$84,369,360	COLDPLAY 1,199,862	1,328,324	[illegible]	31
11	$76,613,910	METALLICA 1,120,917	1,142,295	[illegible]	47
12	$73,293,001	JONAS BROTHERS 1,089,453	1,145,097	62	42
13	$70,999,090	KENNY CHESNEY 1,034,021	1,084,832	[illegible]	36
14	$62,590,677	FLEETWOOD MAC 640,201	748,539	59	9
15	$57,138,765	BEYONCÉ 697,093	731,567	57	25
16	$56,984,471	CELINE DION 526,438	530,341	33	31
17	$53,494,139	IL DIVO [illegible]	720,922	103	36
18	$52,338,154	DAVE MATTHEWS BAND 997,158	1,103,884	58	23
19	$49,908,542	NICKELBACK 1,046,973	1,133,220	70	42
20	$45,658,648	DEPECHE MODE [illegible]	770,125	31	[illegible]
21	$42,862,677	TRANS-SIBERIAN ORCHESTRA 1,010,067	1,127,063	[illegible]	43
22	$42,298,302	RASCAL FLATTS 768,152	800,791	55	40
23	$39,314,413	LIL WAYNE 728,655	947,033	69	7
24	$35,736,893	BRAD PAISLEY 841,228	903,870	66	39
25	$33,650,567	PAUL McCARTNEY 275,256	291,174	10	7



PINK


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Back in black: Afte
an eight-yea
AC/DC'
the stag
0 million fan
and grossed $135.
million this yea

GOLDEN TICKETS

The Top Tours Of 2009 Filled Seats, Spanned Generations **By Ray Waddell**

A YEAR AGO, MANY WERE PREDICTING a downturn—if not disaster—for the touring industry in 2009 based on a gloomy economic forecast, particularly in North America.

A look at the top tours of this year shows that there were plenty of acts that people wanted to see. A dozen of the top 25 tours topped 1 million in attendance, and Madonna and U2 reported 2.1 million and 3 million tickets sold, respectively. The numbers are based on data reported to Billboard Boxscore in the issues dated Dec. 6, 2008, through Nov. 21, 2009.

In terms of gross, five tours exceeded $100 million at the box office, and 18 were at $50 million-plus. Leading everyone is U2 with its groundbreaking 360° tour, which reported a staggering $311.6 million in gross and 3 million in attendance from 44 sellouts. And that's just the first leg. U2's strategy of boosting capacities by staging a first-ever mobile 360-degree configuration clearly paid off. The band averaged more than $7 million in gross and attendance of nearly 70,000 per show, surely the highest averages ever reported to Billboard Boxscore.

Not only is the production fiscally sound, it's also a crowd-pleaser. Word-of-mouth is driving ticket sales well into 2010. "Basically, 80% of next year's tour is on sale and it's unbelievable," says Arthur Fogel, chairman of Live Nation Global Touring, producer of the 360° tour.

With around 50 stadium shows scheduled for next year, compared with 44 in 2009, U2 is on a pace to top $600 million total, which will make it the highest-grossing tour ever, surpassing the Rolling Stones' Bigger Bang tour of 2005-07.

Another Fogel-produced outing, the seco
leg of Madonna's Sticky & Sweet tour, finish
second for the year, coming in at $222 milli
on her way to the top-grossing solo tour e
Madonna's numbers are also among the hi
est per-show averages ever, taking in an aver
$4.8 million in sales and 47,565 in attenda
per show, despite the fact that several arena sh
were added to the mix in North America.

Bruce Springsteen continued his marath
with his E Street Band in 2009, morphing
Magic tour into the Working on a Dream t
without missing a beat. Springsteen's take
the year was $156.3 million from 72 shows.
attendance of 1.7 million. The total take for
two tours, since October 2007, is $388 mill
and 4.1 million in attendance from 171 sho
Among them: the closings of Giants Stadi
in East Rutherford, N.J., and the Spectrun
Philadelphia and stunning renditions of
albums at his concerts near the end of the t

AC/DC's return to the road after an ei
year absence continued in 2009, with the Au
rock act grossing $135.3 million with at
dance of 1.6 million in an international run
included stadiums and arenas. "More than
band of that era I think they're ageless," s
Rob Light, managing partner and head of
music department at Creative Artists Age
which books AC/DC. "And worldwide, th
isn't a territory they didn't do great in."

If there's a surprise among the upper e
lon of tours in 2009, it continued on >>

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from >>p124 would have to be Pink, who put up superstar numbers on an international scale. Pink's $102.9 million gross and 1.5 million in attendance is enough to rank her fifth among all tours and puts the artist on the map as one of the top earners in the world.

"She is the artist that comes along every decade and shines above all others as a new and unique talent that is truly part of the few real superstars of our business," says Barrie Marshall, whose Marshall Arts promoted many of Pink's shows. "She engages an audience with that special rapport that few can achieve."

Dutch violinist/composer André Rieu staged the sixth top-selling tour of year, playing 112 shows to 834,992 fans for a gross of $95.8 million. "Andre has paved the way for the revival of cross-over classical music that we have seen the last few years," says Roel van Veggel, CFO/ concert tour director of André Rieu Productions.

When Britney Spears teed up her Circus tour with AEG Live, the jury was still out as to whether her comeback would amount to solid ticket sales. Not now. "People didn't know what to expect and it did incredibly well," says Peter Grosslight, William Morris Endeavor Entertainment (WMEE) worldwide head of music. "The show was terrific. It was very entertaining."

Pink's tour puts her on the map as one of the top-grossing live artists in the world.

Coldplay's second year of touring in support of the band's "Viva la Vida or Death and All His Friends" album was strong, grossing more than $84 million with worldwide attendance of 1.2 million. "Coldplay's dedication to touring North America, coupled with an amazing record, certainly factored greatly into their success," says Marty Diamond, the band's agent for North America at Paradigm.

Inducted into the Rock and Roll Hall of Fame this year, Metallica further laid claim as the titan of hard rock, putting up huge numbers globally in 2009. "Not only was this year's Metallica tour a treat for longtime fans, it was also great to see so many young faces in the crowd," says Adam Kornfeld, Metallica's longtime North American agent at Artists Group International. "Their fan base is actually still growing."

Jonas Brothers proved that their career is still on the upswing, reporting $73.3 million and more than 1 million in attendance from 62 shows. This is the band's second straight appearance in the top 25. "This year was about Jonas Brothers making the leap of playing the round to deliver as many seats as possib selling 97%-98% of every seat available, kee ing the ticket price under $90 and going to wo every day," says Brad Wavra, VP of Live Natic which promoted the group's tour.

Country superstar Kenny Chesney manag his seventh consecutive year with more thar million in attendance, as his Sun City Carni tour drew 1,034,021 and grossed $71 millic "Kenny just keeps on doing what he does a the fans keep coming," says promoter Lou Messina, president of TMG/AEG Live.

Seventies hitmaker Fleetwood Mac return to the road in 2009 and quietly put up big nu bers, grossing $62.6 million and selling 640,2 tickets to 59 shows.

And it was another year, another top-rank tour from Dave Matthews Band, which in 20 had the added juice of touring on a new reco "Big Whiskey & the GrooGrux King." DM grossed $52 million and drew almost 1 milli in attendance. "This year is another example how they are one the true great care bands," says Ch Hooper, the grou agent at Paradign

Lil Wayne is t only hip-hop artist the top 25, but made a real comm ment to touring 2009 with an am tious slate. " wanted to go out a prove that Wayne was a real headline are artist," said Shawn Gee, producer/busine manager for Lil Wayne's tour, in an earlier B board interview.

The best news here: There's a real infusion new headliners into touring's elite. A shift in trend toward veterans is evident, with two of top 25 tours by acts that broke in the '60s, f from the '70s, five in the '80s and four from '90s. Spears, Coldplay and Brad Paisley (No. on the recap) all released debut albums in 19 but they're really development stories of t decade, along with fellow Top 25 Tour acts Jo Brothers, Il Divo, Lil Wayne, Rascal Flatts, P and Nickelback. For a music business that m feel has struggled in the artist development are this is encouraging news for the future.

"There is a new wave of bands, that is re starting to sell hard tickets," CAA's Light s "There is a great next generation of music c ing and kids want to go. And that is happen while the perennial headliners have not g away, so that's good news for the industry."

TOP TOURS BY GENRE

RANKED BY GRO
COMPILED FROM BOXSC O
REPORTED DEC. 6, 20
THROUGH NOV. 21, 20

TOTAL GROSS	GENRE / Act	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
$311,637,730	**ROCK/POP**				
	U2	3,071,290	3,071,290	44	44
$70,999,090	**COUNTRY**				
	Kenny Chesney	1,034,021	1,084,832	52	36
$86,372,137	**R&B/HIP-HOP**				
	Tina Turner	822,083	840,934	59	47
$17,412,493	**LATIN**				
	Vicente Fernández	181,260	216,045	25	10

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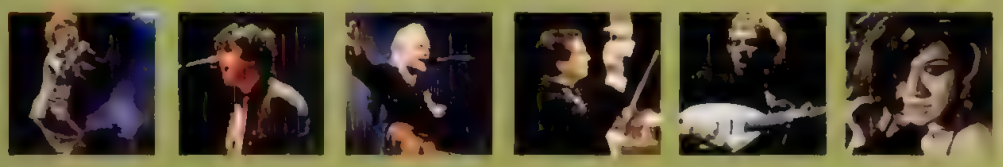


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LONDON CALLING

O2 Arena Breaks MSG's Eight-Year Streak Atop Large-Venue Chart **By Mitchell Peters**


World class: London's O2 Arena achieved chart-topping status after hosting Madonna, Beyonce, Paul McCartney and

WITH THE HELP OF A RAFT OF TOP-TIER touring acts—Britney Spears, AC/DC, Pink, Green Day, Taylor Swift, Tina Turner, Metallica, Jonas Brothers, Billy Joel & Elton John, Beyoncé, Kings of Leon and Fleetwood Mac, among others—the international arena business remained stable in 2009.

"Overall, considering all of the economic issues, the arena side of the business—when you consider the touring element and family show business—held its own," says John Page, COO of the facility management firm Global Spectrum, which oversees 88 venues.

Billboard's year-end touring recaps are compiled from Boxscore data collected from Dec. 6, 2008, through Nov. 21, 2009.

In a change from past years, the O2 Arena in London nabs the No. 1 position from New York's Madison Square Garden as top-grossing arena in the world on the Top 10 Venues chart for buildings with a capacity of 15,001 or more. (The Garden had been the highest-grossing arena for eight consecutive years.)

"This year has been a memorable year for the O2," AEG Europe president/CEO David Campbell says. "There were many musical highlights in 2009."

With concerts by world-class acts like John, Turner, Spears, Madonna, Beyoncé, Kings of Leon, the Killers, Miley Cyrus and Paul McCartney, among many others, the O2 reported $138.8 million in grosses and drew 2,433,497 concertgoers to 192 shows. (All Boxscore figures are in U.S. dollars.)

Although the year was filled with many highlights, Campbell expresses sorrow over the death of Michael Jackson, who was scheduled to perform an unprecedented number of concerts at the 23,000-capacity venue. "The film 'This Is It' has shown the world just how great his dates at the O2 were going to be, and it is tragic that they were never to be seen by the public," he says.

Looking ahead to 2010, the O2 already has 60 confirmed dates from such acts as Jeff Beck & Eric Clapton, Whitney Houston, Leona Lewis and Bon Jovi, according to Campbell. As it did in 2009, the arena will continue to pursue musical productions and will host its first opera, "Carmen."

The runner-up to the O2 is the Garden, which grossed $72.9 million and drew more than 1 million people to 83 shows. Sold-out concerts at the 20,000-plus-capacity arena in 2009 included Swift, Spears, Bruce Springsteen, the Killers, Green Day, Metallica, Beyoncé, Pink, Rascal Flatts, the Dead, Kiss and Kings of Leon.

Among the Garden's other highlights were the April opening of Dave Matthews Band's recent tour, Jay-Z's sold-out Sept. 11 benefit performance in support of the New York Police and Fire Widows' and Children's Benefit Fund and the two-night benefit concert for the 25th anniversary of the Rock and Roll Hall of Fame, according to MSG Entertainment COO Melissa Ormond.

"2009 proved to be a strong year for conce and special events at Madison Square Garde spite of the economy," Ormond says. "From r to pop to country, the biggest names in mu made the Garden a stop on their tour."

In Australia, Pink set a new record at M bourne's Rob Laver Arena, selling out 17 c certs. Other acts that helped the 16,820-capa venue place third on the year-end list were J Spears, Alicia Keys, continued on >>p

TOP 10 VENUES

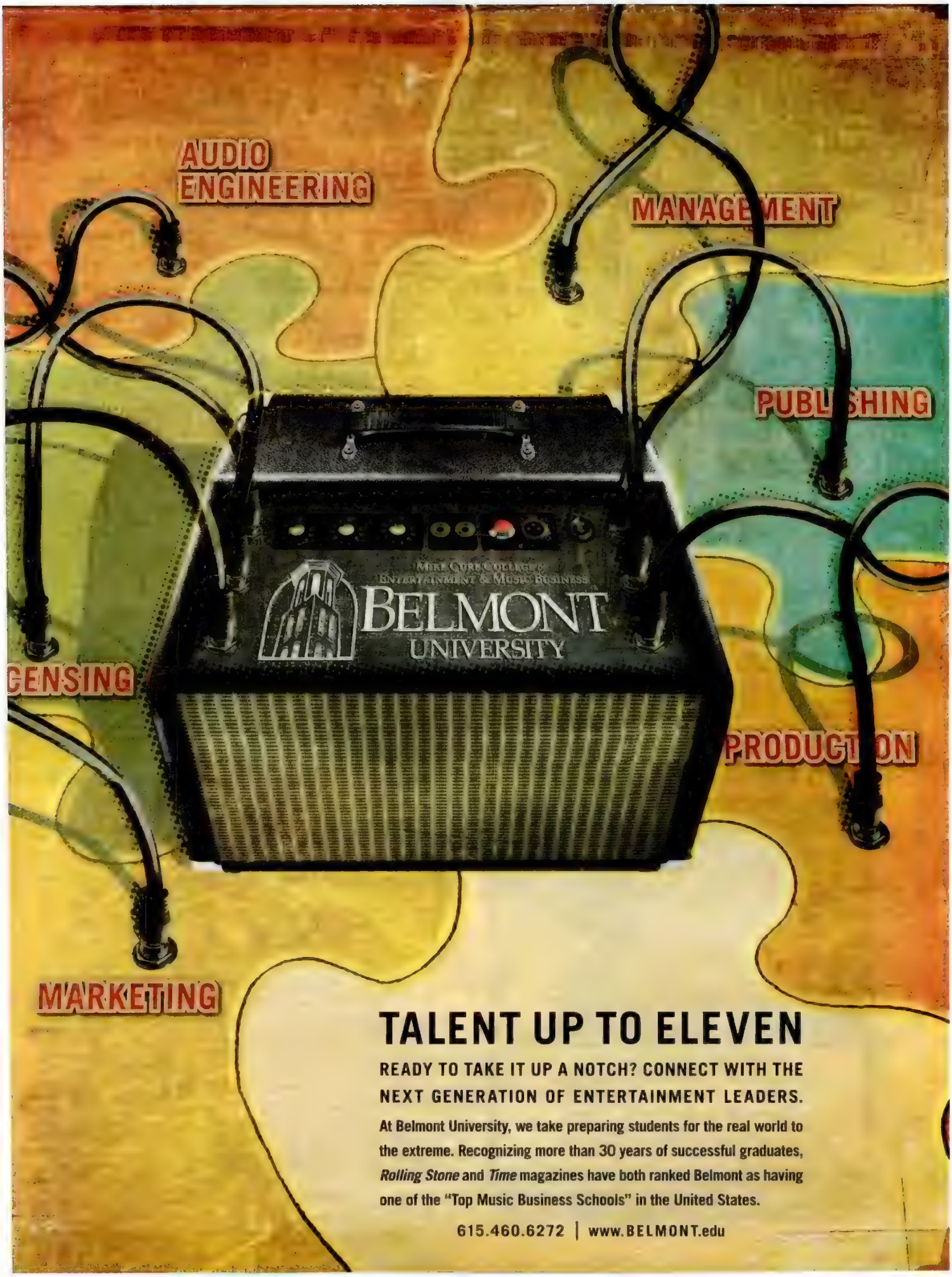
CAPACITIES 15,001 OR MORE — RANKED BY GROSS — COMPILED FROM BOXSCORE DATA REPORTED [illegible] THROUGH NOV. 21, 2009

	TOTAL GROSS	FACILITY, City / Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$138,793,407	O2 ARENA, LONDON / 23,000	2,433,497	2,974,592	192	20
2	$72,858,696	MADISON SQUARE GARDEN, NEW YORK / 20,697	1,022,217	1,130,131	83	35
3	$60,521,756	ROD LAVER ARENA, MELBOURNE, AUSTRALIA / 16,820	769,434	912,823	84	18
4	$53,629,822	ACER ARENA, SYDNEY / 21,000	622,114	665,289	73	31
5	$46,674,227	AIR CANADA CENTRE, TORONTO / 19,800	634,525	726,310	56	31
6	$45,986,647	STAPLES CENTER, LOS ANGELES / 20,000	748,496	817,530	64	18
7	$42,850,678	SPORTPALEIS, ANTWERP, BELGIUM / 20,000	760,819	809,217	58	10
8	$42,284,942	BELL CENTRE, MONTREAL / 21,242	615,914	724,086	82	15
9	$37,260,772	AMERICAN AIRLINES CENTER, DALLAS / 20,021	593,548	848,480	77	10
10	$33,740,935	ST. PETE TIMES FORUM, TAMPA, FLA. / 21,500	571,156	776,679	[illegible]	8

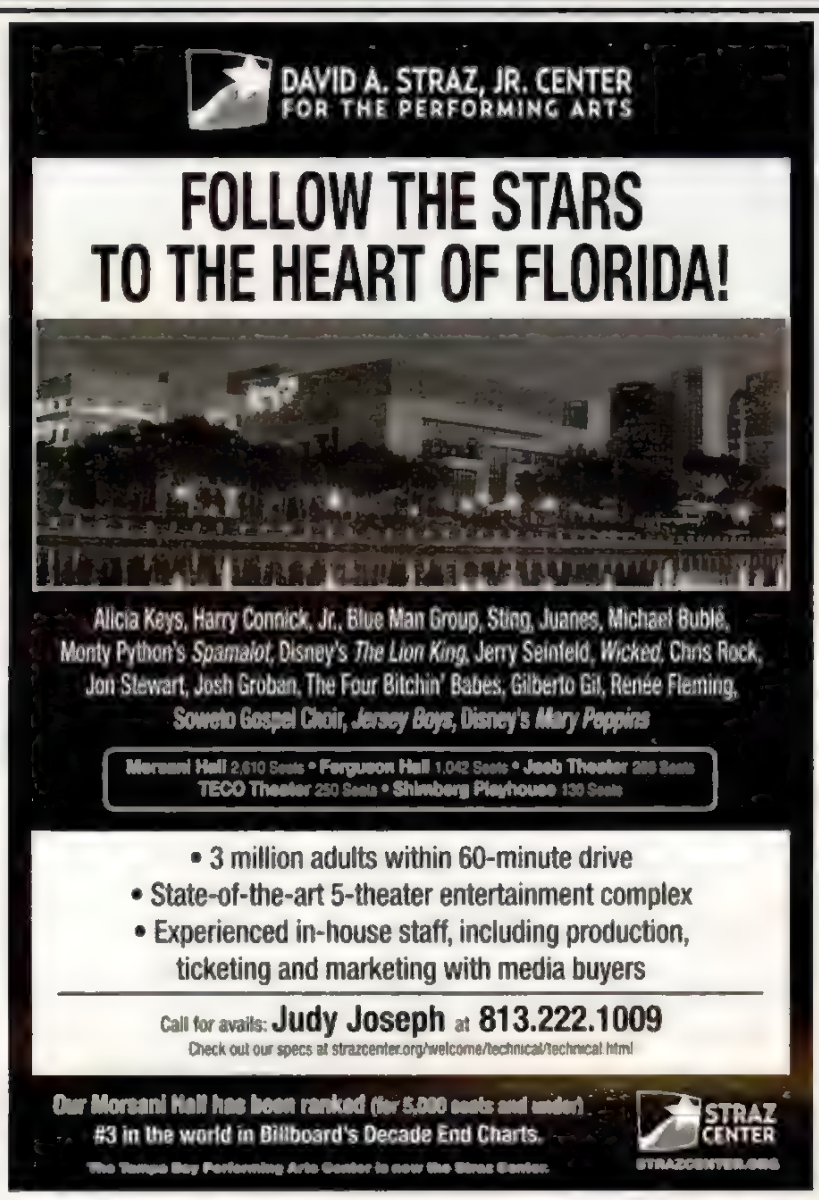
TOP 10 STADIUMS

RANKED BY GRO [illegible] THROUGH NOV. 21, 20

	TOTAL GROSS	FACILITY, City / Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$51,266,584	GIANTS STADIUM, EAST RUTHERFORD, N.J. / 79,646	692,638	740,585	17	10
2	$39,057,517	FORO SOL, MEXICO CITY / 55,000	743,536	772,249	15	9
3	$36,186,695	CROKE PARK, DUBLIN / 82,300	321,186	321,186	4	4
4	$30,013,430	ULLEVI STADION, GÖTEBORG, SWEDEN / 58,000	295,574	295,574	5	5
5	$27,021,845	AMSTERDAM ARENA, AMSTERDAM / 55,000	231,909	232,007	5	3
6	$26,565,262	STADE DE FRANCE, PARIS / 77,000	251,549	251,549	3	3
7	$25,910,991	ESTADIO RIVER PLATE, BUENOS AIRES / 76,687	500,865	644,576	10	4
8	$24,903,146	STADIO SAN SIRO, MILAN / 85,700	266,688	274,338	4	3
9	$24,110,121	GILLETTE STADIUM, FOXBORO, MASS. / 68,000	248,702	248,702	4	4
10	$20,680,860	WEMBLEY STADIUM, LONDON / 80,000	164,244	164,244	2	2


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from >>p128 Coldplay, Andre Rieu and Kylie Minogue.

The arena reported $60.5 million in grosses for 84 shows that attracted nearly 770,000 concertgoers.

Brian Morris, CEO of Melbourne and Olympic Parks Trust, which manages the Rod Laver Arena, says the building honored Pink's sellouts by painting a pillar in her dressing room hot pink and erecting a plaque in her honor. "While she loved the pink dressing room it was the cheesecake that really impressed her the most, baked especially for her by our chef," Morris says.

Proving that the Australian market steadily produces significant arena touring dollars, Sydney's Acer Arena comes in at No. 4 on the top arena tally, reporting $53.6 million in grosses from 73 events that drew 622,114 concertgoers.

Tim Worton, group director of arenas at AEG Ogden, which oversees the Acer, notes th multiple-night engagements by Simon & G funkel (three shows), Minogue (three), Jc (two), Beyoncé (two), Pink (two), Rieu (tw Nickelback (two), the Pussycat Dolls (two) a the Black Eyed Peas (two) rounded out a bu year for the venue.

Back in North America, Toronto's Air Cana Centre rang up $46.7 million in grosses a more than 634,000 in attendance from 56 ported shows. The number was enough to p sition the facility fifth on the year-end li Patti-Anne Tarlton, VP of live entertainme at Maple Leaf Sports and Entertainment, s 2009 had "something for everyone."

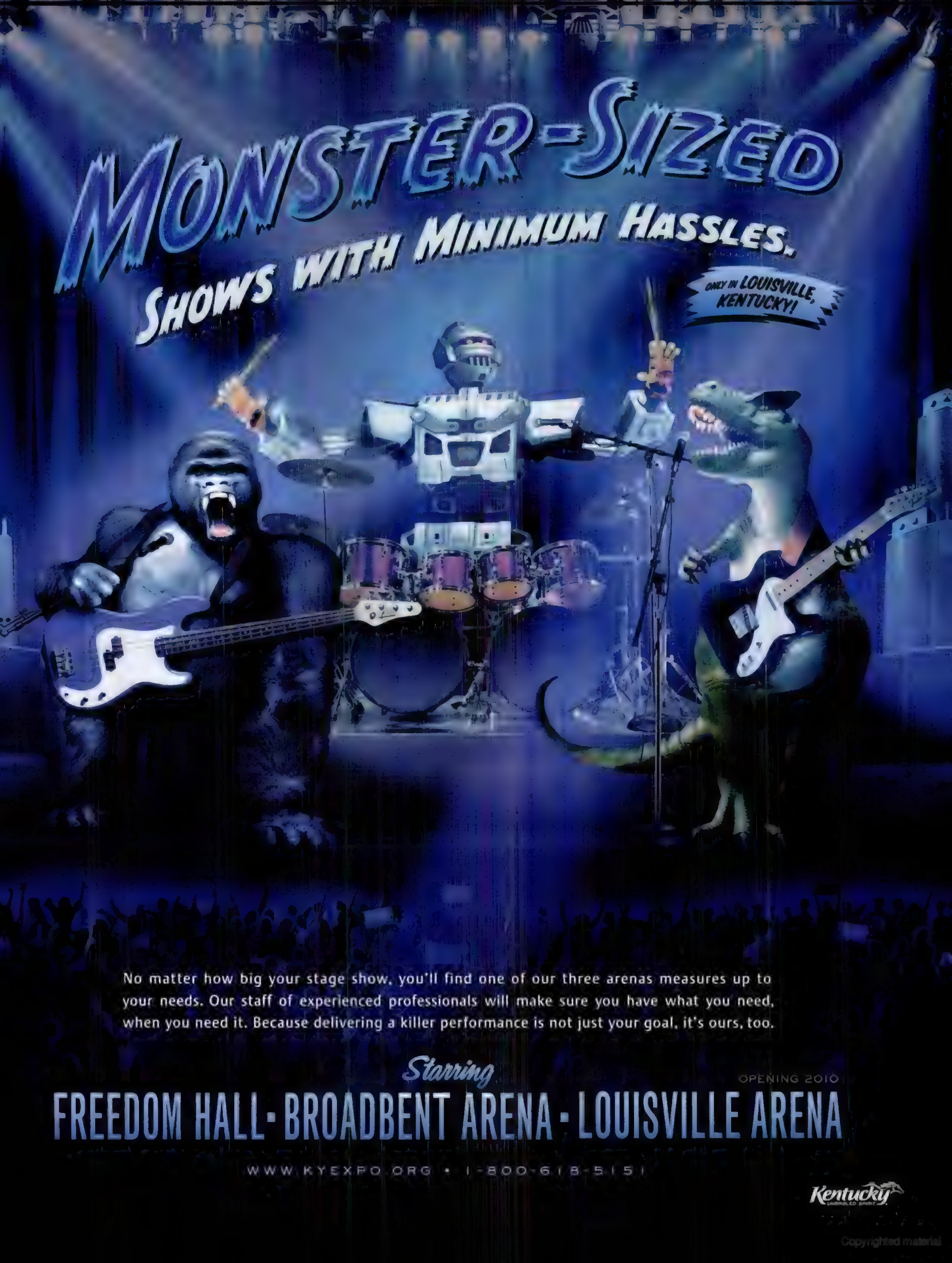
The Staples Center in Los Angeles earned t ranking of No. 6 arena of the year. The 20,0 capacity venue reported nearly $46 million grosses for 64 shows that attracted more th 748,000 concertgoers. continued on >>p


Dolls Down Under: Sydney's Acer Arena ranks No. 4 on the recap of venues with 15,000-plus capacity thanks to multiple-night bookings by acts including THE PUSSYCAT DOLLS.

TOP 10

RANKED BY GRO
COMPILED FROM R
THROUGH NOV 21, 20

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$20,788,049	COMCAST CENTER, MANSFIELD, MASS. 19,900	419,182	593,419	38	2
2	$15,919,558	SUSQUEHANNA BANK CENTER, CAMDEN, N.J. 25,000	420,561	618,360	44	5
3	$15,274,617	DTE ENERGY MUSIC CENTER, CLARKSTON, MICH. 15,274	721,687	883,718	59	[illegible]
4	$15,103,230	MERRIWEATHER POST PAVILION, COLUMBIA, MD. 15,000	306,849	429,781	39	[illegible]
5	$14,461,699	CYNTHIA WOODS MITCHELL PAVILION, THE WOODLANDS, TEXAS 15,802	316,922	377,438	24	9
6	$14,244,182	MOLSON AMPHITHEATRE, TORONTO 16,000	284,059	331,603	26	7
7	$13,982,230	NIKON AT JONES BEACH THEATER, WANTAGH, N.Y. 14,000	278,199	357,676	26	3
8	$13,585,970	THE GORGE, GEORGE, WASH. 20,000	263,035	291,886	13	5
9	$13,155,651	SUPERPAGES.COM CENTER, DALLAS 20,177	325,756	433,559	21	2
10	$13,056,491	HOLLYWOOD BOWL, LOS ANGELES 17,954	147,862	160,295	11	[illegible]



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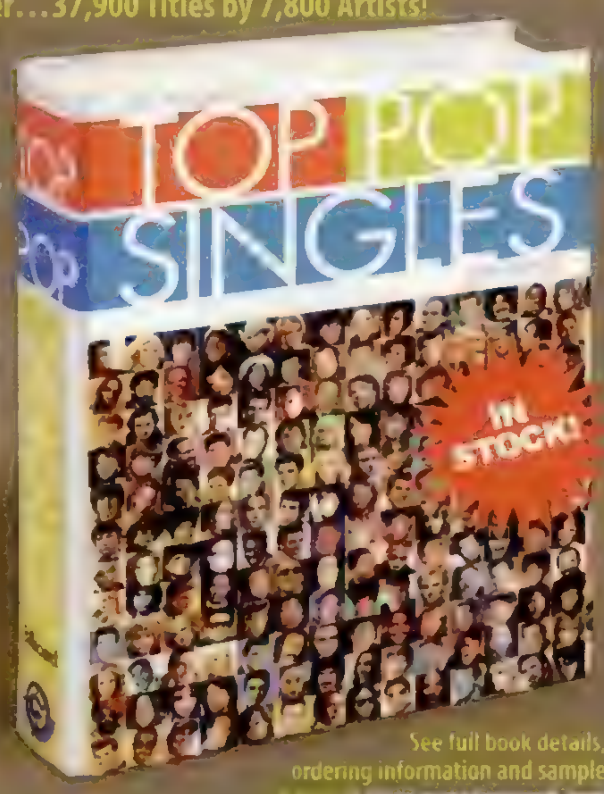
[illegible] than ever, *Top Pop Singles* [illegible] song that made Billboard's "Hot 100," "Bubbling Under" and Pop singles charts.

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from >>p130 Strong grosses at the venue during the period included shows by Spears, Jonas Brothers, Swift, Oasis, Pink, Cyrus and Wisin & Yandel, says Lee Zeidman, senior VP/GM of the Staples Center, Nokia Theatre and L.A. Live.

The Staples Center will host about 25 concerts in 2010, according to Zeidman. "We've budgeted for 25 or 26 concerts," he adds. "Right now we're shaping up pretty good. We're excited about two Aventura shows, two sold-out Taylor Swift shows [and others by] Bon Jovi, John Mayer, Jay-Z, Michael Buble, Brad Paisley and Joan Sebastian."

The Sportpaleis in Antwerp, Belgium, comes in seventh, reporting $42.9 million in grosses and drawing more than 760,000 people to 58 events.

Sportpaleis CEO Jan Van Esbroeck says that his 20,000-capacity venue is proud to have hosted appearances by acts like John, Spears, Keys, Turner, Pink, Muse, Jonas Brothers, Green Day, Fleetwood Mac, the Eagles, Leonard Cohen, Beyoncé, Metallica and AC/DC. But what made 2009 even more special was that 60% of the events at Sportpaleis came from home-grown musical acts like Clouseau (11 shows), Marco Borsato (nine) and Milk Inc (six).

Shows by younger acts are 'a good sign for the future of the concert business.'
—DAVE BROWN, AMERICAN AIRLINES ARENA, DALLAS

The 21,242-capacity Bell Centre in Montreal, is No. 8, with a gross of $42.2 million for 82 events. Gillett Entertainment Group VP/GM Jacques Aubé notes that in 2009 the venue experienced the "most multiple plays than any other year," with concerts by Walking With Dinosaurs (eight), Star Academie (seven), Celine Dion (three), Turner (two), Spears (two), Kiss (two), Metallica (two) and Marie-Mai (two).

"Our dollar is stronger right now," Au says. "So our offers are better and we're al to approach more agents with certain shov because we've got the dollars and we're s ing tickets. It's unreal how many tickets we selling right now."

The American Airlines Center in Dal earned the ranking of No. 9 arena of the ye The 20,000-plus-capacity venue reported $3 million in grosses for 77 shows that attract 593,548 concertgoers.

"One of the most exciting aspects of our p gramming was the young talent playing [arena] for the first time," the venue's VP/C Dave Brown says, citing performances by Sw Pink, Kings of Leon and Keith Urban. "It' good sign for the ture of the conc business."

Placing 10th the year-end tall the St. Pete Tin Forum in Tam Fla., reporting $3 million in gros and more than 571, in attendance for events. In additio shows by Star W. A Musical Journey, Ringling Bros. and B num & Bailey, the Harlem Globetrotte Cirque du Soleil and Walking With Dinosa the 21,500-seat arena also hosted John/J Spears, Green Day, Jonas Brothers, Sugarl and Metallica, venue VP of event book Elmer Straub says.

Among the Top 10 Amphitheaters, the C cast Center in Mansfield, Mass., captures top position for the second year in a row, s ing past other Live Nation sheds, includ runner-up Susquehanna Bank Center in C den, N.J. The 19,900-capacity Comcast C ter grossed $20.8 million and drew 419, to 30 shows.

CAPACITIES 10,001 TO 15,000

TOP 10 VENUES

RANKED BY GRO[S] COMPILED FROM REPORTS [FR]OM [JA]N. 1, 20[0] THROUGH NOV. 21, 20[0]

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$32,222,374	O2, DUBLIN 14,000	423,599	436,935	48	37
2	$24,559,432	BRISBANE ENTERTAINMENT CENTRE, BRISBANE 13,500	276,425	305,683	29	4
3	$15,418,878	NATIONAL INDOOR ARENA, BIRMINGHAM, U.K. 13,000	234,021	243,550	[illegible]	14
4	$15,231,938	AHOY, ROTTERDAM 11,000	248,794	286,823	31	13
5	$14,598,519	1ST MARINER ARENA, BALTIMORE 14,000	370,153	580,297	65	3
6	$13,198,787	SYDNEY ENTERTAINMENT CENTRE, SYDNEY 12,500	166,235	173,650	16	3
7	$12,750,339	HARTWALL AREENA, HELSINKI 13,000	124,076	131,887	13	6
8	$12,729,896	SHEFFIELD ARENA, SHEFFIELD, U.K. 11,500	205,728	219,081	21	10
9	$12,700,312	SAN DIEGO SPORTS ARENA, SAN DIEGO 15,000	325,187	553,558	75	5
10	$12,403,699	JOHN LABATT CENTRE, LONDON, ONTARIO 10,500	256,513	341,460	[illegible]	7

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2009 10,001-15,000



Pluck of the Irish: The O2 in Dublin ranks No. 1 on the year-end recap of venues with a capacity between 10,001 and 15,000.

MIDSIZE GIANTS

O2 Dublin, Radio City And Caesars Palace Are Tops In Their Class **By Mitchell Peters**

THE 2009 CONCERT SEASON PROVED to be a steady year for midsize venues across the globe. The halls continued to fill dates with a variety of entertainment including top-name touring acts, family shows and other creative bookings.

In addition to the Top 10 Venues recaps of 15,001-plus capacity arenas, amphitheaters and stadiums, Billboard's Year in Music & Touring includes charts ranking smaller facilities in multiple categories.

The O2 in Dublin takes the No. 1 slot on the Top 10 Venues tally for buildings with capacities between 10,001 and 15,000. Radio City Music Hall in New York again captures the No. 1 ranking on the Top 10 Venues recap for facilities with capacities between 5,001 and 10,000. The Colosseum at Caesars Palace in Las Vegas retains its No. 1 position on the Top 10 Venues chart for buildings with capacities of 5,000 seats and fewer.

Along with the top 10 charts ranking stadiums, arenas and sheds, these three charts are based on Billboard Boxscore grosses compiled between Dec. 6, 2008, and Nov. 21, 2009.

O2 Dublin/Live Nation Ireland CEO Mike Adamson says part of the venue's success in 2009 stems from its new amphitheater design. The venue reopened last December after being closed for 14 months for rebuilding.

"Our goal was to enhance the concertgoing experience via minimum seat-to-stage distances for all with superb auditorium acoustic qualities," Adamson says.

He notes that concerts by Pink, Snow Patrol, Tina Turner, Kings of Leon, Beyoncé, Coldplay, Lionel Richie, the Killers, Bob Dylan, AC/DC, Andrea Bocelli, Green Day, Fleetwood Mac, Paul McCartney and Miley Cyrus helped drive business at the O2 during the period.

The 14,000-seat facility grossed $32.2 million and drew nearly 423,600 concertgoers to 48 shows.

The Brisbane continued on >>p136

CAPACITIES 5,001 TO 10,000 — TOP 10 VENUES

RANKED BY GROSS
COMPILED FROM BOXSCORE
THROUGH NOV. 21, 2009

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$93,672,627	**RADIO CITY MUSIC HALL, NEW YORK** 5,901	1,344,407	1,624,233	273	94
2	$44,862,245	**AUDITORIO NACIONAL, MEXICO CITY** 9,683	1,367,311	2,335,601	242	4
3	$32,217,048	**THE WAMU THEATER AT MADISON SQUARE GARDEN, NEW YORK** 5,610	487,225	699,823	151	8
4	$29,617,801	**MOHEGAN SUN ARENA, UNCASVILLE, CONN.** 10,000	498,663	574,964	78	[illegible]
5	$21,110,276	**NOKIA THEATRE L.A. LIVE, LOS ANGELES** 7,100	376,590	447,627	85	31
6	$18,891,866	**GIBSON AMPHITHEATRE, UNIVERSAL CITY, CALIF.** 6,089	287,134	336,769	60	16
7	$18,035,973	**FORUM, COPENHAGEN** 8,500	176,019	229,995	45	1
8	$15,968,150	**HEINEKEN MUSIC HALL, AMSTERDAM** 5,500	286,189	312,759	62	33
9	$14,777,620	**ODYSSEY ARENA, BELFAST, NORTHERN IRELAND** 10,000	311,707	325,818	52	24
10	$14,455,210	**CREDICARD HALL, SÃO PAULO, BRAZIL** 7,500	315,543	526,784	127	2



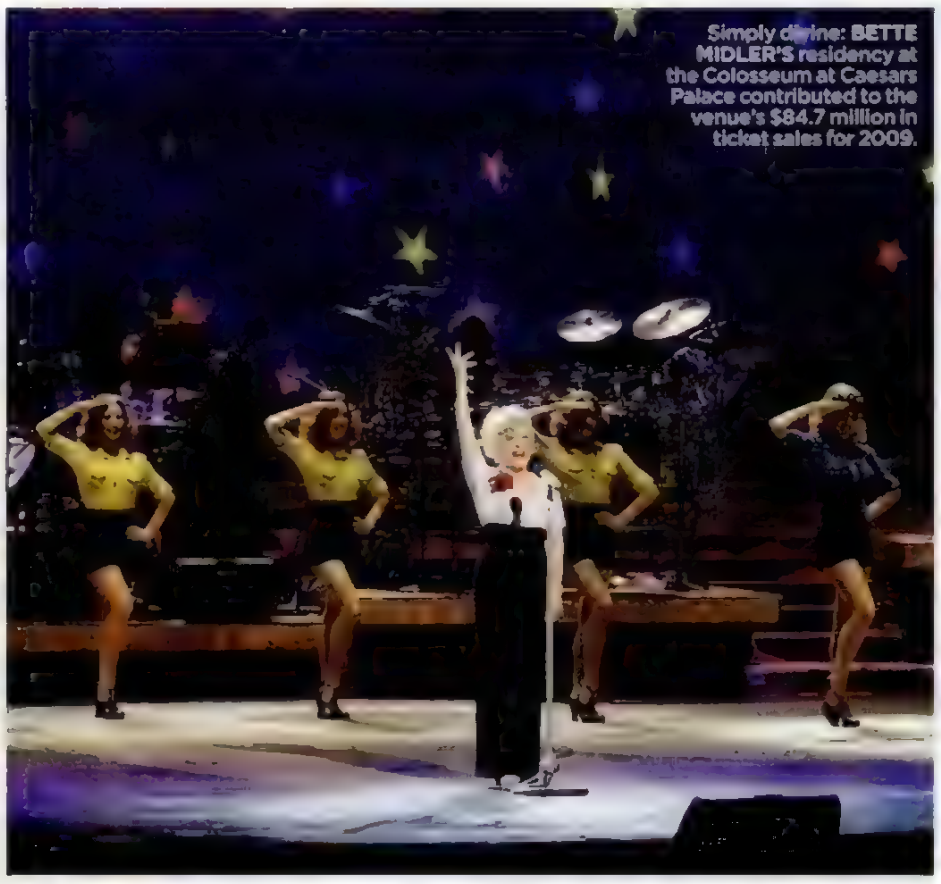
RADIO CITY MUSIC HALL

CAPACITIES 5,000 OR LESS — TOP 10 VENUES

RANKED BY GROSS
COMPILED FROM BOXSCORE
THROUGH NOV. 21, 2009

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$84,721,296	**THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS** 4,000	625,047	736,134	194	61
2	$28,712,983	**FOX THEATRE, ATLANTA** 4,600	564,553	1,133,127	252	12
3	$19,554,915	**BEACON THEATRE, NEW YORK** 2,900	269,592	309,334	113	45
4	$12,449,915	**THE JOINT, HARD ROCK HOTEL, LAS VEGAS** 4,000	139,860	165,422	[illegible]	34
5	$12,428,550	**BOB CARR PERFORMING ARTS CENTRE, ORLANDO, FLA.** 2,518	242,067	390,765	162	0
6	$11,690,863	**ORPHEUM THEATRE, MINNEAPOLIS** 2,618	179,137	204,177	[illegible]	43
7	$11,616,276	**TAMPA BAY PERFORMING ARTS CENTER, TAMPA, FLA.** 2,610	223,314	355,245	140	3
8	$11,402,963	**CHICAGO THEATRE, CHICAGO** 3,604	195,250	256,694	76	27
9	$10,865,802	**RUTH ECKERD HALL, CLEARWATER, FLA.** 2,174	224,227	348,376	173	26
10	$9,781,592	**TEATRO ABRIL, SÃO PAULO, BRAZIL** 1,550	226,269	447,636	292	0


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Simply divine: BETTE MIDLER'S residency at the Colosseum at Caesars Palace contributed to the venue's $84.7 million in ticket sales for 2009.

from >>p134 Entertainment Centre in Australia trails behind the O2, reporting $24.5 million in grosses for 29 shows. Ranking third is the 13,000-capacity National Indoor Arena in Birmingham, U.K., which grossed $15.4 million from 28 events that drew 234,021 concertgoers.

At Radio City Music Hall, two sellouts by Leonard Cohen, performances by Dora the Explorer, Flight of the Conchords and the widely touted political speaker series the Minds That Move the World helped the 5,901-capacity venue ring up $93.7 million and draw more than 1.3 million people to 273 events during the 2009 chart year.

Radio City Music Hall continued to draw special events including the Mandela Day Concert.

"Radio City's diverse event bookings continued to contribute to a successful year," MSG Entertainment COO Melissa Ormond says. "Radio City continued to attract special events featuring the biggest names in music, including the David Lynch Benefit Concert and the Mandela Day Concert."

The runner-up to Radio City is Mexico City's Auditorio Nacional, which reported $44.8 million in grosses from 242 performances in 2009. Venue COO Luis Carlos Romo says the past 12 months have been the most successful period since the venue reopened 18 years ago.

MSG Entertainment's WaMu Theater at Madison Square Garden in New York placed third in the year-end tally for venues with capacities between 5,001 and 10,000, earning $32.2 million from 151 events that drew 487,225 people to the 5,610-capacity building.

"In the current economic environment, promoters tend to seek out venue sizes such as the WaMu Theatre or Radio City where they have a greater opportunity to sell out and add shows based on additional demand," Ormond says, citing such successful WaMu shows as Kathy Griffin and Van Morrison.

In 2009, with the help of residency stars Cher and Bette Midler, the Colosseum at Caesars Palace rang up $84.7 million and drew more than 625,000 fans to 194 shows. Other artists who contributed to that number include Jerry Seinfeld and Elton John, whose "The Red Piano" residency drew to a close with the final 22 engagements in February and April.

At No. 2 behind the Colosseum is the Fox Theatre in Atlanta, which reported a gross of $28.7 million from 252 shows that drew 564,408 fans in 2009.

Ranking third on the Top 10 Venues tally of buildings with capacities of 5,000 or less is New York's Beacon Theatre. The 2,900-capacity venue experienced a "huge year," according to Ormond, who cites sellouts by Paul Simon to help reopen the venue after a seven-month restoration as a major highlight.

"The momentum continued with the Allman Brothers Band igniting the Beacon with 15 sold-out shows in celebration of their 40th anniversary," she says.

"A primary focus for the Beacon this year was to leverage [MSG Entertainment's] unique partnerships and assets within the MSG family to attract bookings, promote shows and ultimately offer a one-of-a-kind experience to artists playing our legendary venue by garnering national television programming attention and serve as a platform for artists to reach their fans," Ormond says.

Other noteworthy highlights at the Beacon included concerts by Dave Matthews Band, Steely Dan and John Mayer, Ormond says. ••••

TOP 25 PROMOTERS

RANKED BY GROSS
COMPILED FROM BOXSCORE
REPORTED DEC. 7, 2009
THROUGH NOV. 21, 2009

	TOTAL GROSS	PROMOTER Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$2,478,367,550	**LIVE NATION** 40,958,293	48,618,778	9,085	2,686
2	$887,797,420	**AEG LIVE** 12,781,673	14,512,046	2,531	867
3	$151,926,381	**T4F-TIME FOR FUN** 2,984,500	4,581,567	1,044	16
4	$122,858,638	**MCD** 1,642,794	1,761,212	602	149
5	$103,485,678	**MICHAEL COPPEL PRESENTS** 1,276,595	1,507,502	258	7
6	$77,940,011	**JAM PRODUCTIONS** 1,456,161	1,659,564	647	194
7	$77,043,125	**GILLETT ENTERTAINMENT GROUP** 1,415,688	1,691,650	726	107
8	$70,153,646	**OCESA/CIE-MEXICO** 1,652,577	2,169,843	162	17
9	$68,322,329	**EVENPRO/WATER BROTHER** 1,343,418	1,613,794	325	14
10	$59,622,981	**C3 PRESENTS** 1,331,068	1,810,346	954	192
11	$51,265,998	**3A ENTERTAINMENT** 1,047,988	1,147,495	379	102
12	$50,800,606	**FRONTIER TOURING CO.** 796,782	834,917	153	93
13	$33,584,243	**DOCTOR MUSIC** 329,427	360,366	7	3
14	$30,412,153	**NEDERLANDER CONCERTS** 580,383	737,955	243	47
15	$28,673,891	**FRANK PRODUCTIONS** 601,515	716,432	90	30
16	$27,163,968	**GÉRARD DROUOT PRODUCTIONS** 242,185	242,185	3	3
17	$25,828,637	**OUTBACK CONCERTS** 577,851	757,536	190	54
18	$25,118,951	**I.M.P.** 632,308	888,880	372	[illegible]
19	$24,477,944	**ANDREW HEWITT CO.** 284,136	307,228	24	[illegible]
20	$24,266,449	**AIKEN PROMOTIONS** 304,899	305,775	[illegible]	51
21	$23,757,268	**BEAVER PRODUCTIONS** 334,109	365,830	73	47
22	$19,951,783	**CHUGG ENTERTAINMENT** 189,655	203,852	20	12
23	$18,964,326	**BILL SILVA PRESENTS** 232,924	258,197	45	16
24	$16,258,601	**KNITTING FACTORY ENTERTAINMENT** 541,824	849,703	[illegible]	64
25	$15,827,778	**METROPOLITAN TALENT PRESENTS** 275,558	463,543	[illegible]	33

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10
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AS TURNSTILES SPIN

How Billboard Boxscore Charts The Live Scene **By Bob Allen**

TOURING HAS PROVED TO BE A ROBUST part of the world of entertainment, with concert grosses growing from $1.7 billion in 2000 to the unprecedented $4.4 billion-plus in worldwide ticket sales this year. Billboard's weekly Boxscore charts provide a snapshot of the ins and outs and highs and lows of this business called touring.

The year 2009 was highlighted by two major success stories: U2's massive 360° tour that sold out stadiums on two continents and ended the year as Billboard's highest-grossing tour, and Madonna's Sticky & Sweet tour that solidified her claim as the top solo touring artist in Billboard Boxscore history. With the touring charts in this Year in Music issue, we profile those touring artists, venues and concert promoters that have made major success on the road a reality.

The Year in Music touring charts are based on box-office totals reported during the 2009 chart year, which began with the Dec. 6, 2008, issue and ended with the Nov. 21, 2009, issue. The Boxscores that were reported during that span make up the data from which we produce our year-end charts. The touring charts, ranked by gross, are based on ticket sales from venues throughout the world.

Boxscore data is reported to Billboard from a variety of sources. Concert promoters provide the bulk of the box-office stats, but many venues report their own totals. Reports are also received from artist representatives, management or booking agents. Included in this issue are charts ranking the top tours of the year, top promoters, top Boxscores (individual concert engagements), top festivals and top venues in six categories based on size and type. Concert acts include bands, solo singers and vocal groups, rappers, orchestras, choral ensembles, comedians and performance artists.

Billboard ranks the top-grossing tours, venues and promoters twice per year, for the Year in Music issue and also during the summer for the midyear touring recaps. But Boxscore coverage is ongoing throughout the year. Boxscore charts are compiled on a weekly basis and appear on three platforms. The traditional Boxscore chart appears each week in the printed copy of Billboard ranking the week's 35 top-grossing concerts. But separate Boxscore charts are produced and posted each week on Billboard's Web sites.

The Boxscore chart on Billboard.biz includes every concert that was reported during the seve day reporting period prior to the day it goes o line. Reported concerts will chart the week they reported and remain on the site until the ch is refreshed the following week. The Billboard. chart varies in length from week to week depe ing on how many concerts were reported.

Traditionally fewer concerts occur in t winter months than during the busy summ season with stadiums and amphitheaters full swing, and the Billboard.biz chart refle that. In the winter, concert activity can be slo yet during the summer—with superstars li Bruce Springsteen, AC/DC, Kenny Chesn and Paul McCartney filling stadiums as th did this year—reporting can increase dram ically. There were several times during t summer when more than 500 concerts we reported in one week.

Finally, there's the Top Tours chart on o consumer Web site, Billboard.com. This ch is different from the other two that are co piled from Boxscore data. It's also updat every week, but instead of listing each conc that was reported, it compiles all the shows each tour and ranks the artists themselves, the individual concerts. This chart is bas only on what was reported during the pre ous week. It's not a running total of the yea top-grossing tours but a representation of w was reported during a particular week. T Top Tours chart ranks the week's top 10 arti by reported tours and lists each individ venue that was reported for those 10 tours

All Boxscores that are reported to Billbo are counted when we compile the year-end a midyear rankings, regardless of whether t charted in the magazine or were included in o of the 10 Hot Tours on Billboard.com. The prin chart only lists the 35 top-grossing concerts e week, so most of the reported concert Boxsco never appear in the magazine, but they're counted when compiling the touring charts the Year in Music issue.



Summer nights: KENNY CHESNEY is among the superstars whose summer stadium shows bring a spike in Boxscore reports.

TOP 10 FESTIVALS

RANKED BY GRO
COMPILED FROM BOXSCO
REPORTED DEC. 6, 20
THROUGH NOV. 21, 20

	GROSS SALES/ Ticket Scale	FESTIVAL Venue, Location, Date(s)	Attendance, Capacity No. of Days, Sellouts	Promoter(s)
1	$22,723,108	OXEGEN Punchestown Racecourse, Naas, Ireland, July 10-12, 2009	211,182	MCD
2	$15,328,863	COACHELLA VALLEY MUSIC AND ARTS FESTIVAL Empire Polo Field, Indio, Calif. April 17-19, 2009	152,962	Goldenvoice/AEG Live
3	$14,082,461	LOLLAPALOOZA Grant Park, Chicago Aug. 7-9, 2009	225,000	C3 Presents
4	$13,503,345	AUSTIN CITY LIMITS MUSIC FESTIVAL Zilker Park, Austin Oct. 2-4, 2009	195,000 three sellouts	C3 Presents
5	$6,120,914	QUILMES ROCK Club Cadaid/Velez Sarsfield/River Plate, Buenos Aires, March 24, 28, April 4-5 2009	170,934	T4F-Time For Fun
6	$6,051,804	STAGECOACH FESTIVAL Empire Polo Field, Indio, Calif. April 25-26, 2009	79,528	Goldenvoice/AEG Live
7	$4,202,546	WIRELESS FESTIVAL Hyde Park, London July 4-5, 2009	57,100	Live Nation-U.K.
8	$4,035,682	SASQUATCH MUSIC FESTIVAL The Gorge, George, Wash. May 23-25, 2009	71,154	Live Nation
9	$1,851,604	CAPITAL JAZZ FEST Merriweather Post Pavilion, Columbia, Md., June 5-7, 2009	15,000 three sellouts	I.M.P.
10	$1,706,910	BAMBOOZLE FESTIVAL Giants Stadium, East Rutherford, N.J., May 2-3, 2009	33,550	Live Nation

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NICKELBACK



TOP DUO / GROUP OF THE DECAD

Feels like yesterday we all crawled off the Curb, jumped onto the Long Road as the Dark Horse, and began this incredible journey mo
from country to country, State to state...and then continent to continent. You guys said from day one you were doing this for All The R
Reasons...and you never strayed...not once...always keeping the Silver Side Up until the silver became multi-platinum! We can't tell
how proud we are of you receiving Billboard's Top Duo/ Group Of The Decade Award...and more importantly...to be part of the fam

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THE DECADE IN MUSIC

Call it the decade of our discontent. We analyze what happened, aggregate insights from top decision-makers and showcase the charts that detail what the music industry has learned from a 10-year term in the school of hard knocks.

TOP 10 TRENDS OF THE DECADE

1 FUTURE SHOCK

New Digital Platforms Left The Recording Industry Playing Catch-Up **By Ed Christman**

As the millennium began, record labels saw the Internet in a very clear way: It was a medium that would allow word-of-mouth about music to spread even faster and generate a new outlet for artist compensation.

When the labels planned their digital future, it was based on the idea that customers would buy music downloads from an online store and then pass on their new favorite songs to their friends for a predetermined number of plays. Once those plays timed out, there would be an embedded link to buy the song.

Companies like InterTrust, Microsoft and AT&T Lab's a2b Music huddled with labels to talk about how music would be sold over the Internet. They envisioned an environment where customers going to online stores would purchase music encrypted with digital rights management to enable this controlled super distribution. In their vision, music would be sold from secure encrypted downloads that would ensure that labels were compensated for music.

If only it turned out that simple.

Near the end of 1998, the music industry created the Secure Digital Music Initiative, which had the goal of ensuring that digital music players and devices would only play encrypted, legally authorized music and that all players come equipped for interoperability, no matter the codec used for music files.

Despite the best intentions—and hundreds of deals and startups founded to build the infrastructure to sell digital downloads—the online industry didn't progress in a rational way. With piracy rampant and no controls in place, the industry was forced to constantly maneuver to put the MP3 genie back in the bottle and maintain the often-cited "perceived value of music."

At a time when the industry would have loved to play offense and embrace new technology and its revenue streams, it found itself perpetually on the defense, attempting to control distribution through its own infrastructure and restrictive licensing policies.

The majors began their digital efforts with the goal of building and owning an infrastructure that could enable high-volume file downloading and streaming in a secure, competitive environment "that would have supported great innovation," an executive from a technology company involved in these early efforts says. "Instead, the music industry becomes an armed camp to the point where litigation is now a revenue line for most owners of large master holders and publishing companies."

And it soon became apparent that the cost of building this kind of infrastructure made the entire vision unwieldy. "It's easy to place MP3s up on the Web," one major-label executive says. "But when you have to encode every song file with metadata and then ensure everyone gets paid their share, it takes hundreds of people with computers to try and manage that data, which is a very time-consuming and costly process."

Besides the cost, there was the issue of control, which ultimately would stifle the creativity of small groups of outside entrepreneurs looking to develop digital initiatives for music. The problem was that the majors initially wouldn't license music to anyone other than each other. Since they weren't licensing music to hardly anyone, the majors had to show music was available for sale on the Internet to gain the government's and the judicial system's support on copyright issues.

This led to fledgling stopgap measures that seemingly never stood a chance of resonating with the public as the ease and speed of piracy continued unabated. So even though Sony opened a download store from 2000 to 2002, "probably less than 100 people bought downloads in those two years," a former company executive says.

"There were early notions that if you had t right infrastructure, you could control the d tiny of music distribution on the net," says La Miller, who headed AT&T Lab's a2b Music.

The first company to coax the majors to rectly license large amounts of music to outsid was Apple, through its newly launched iTur Music Store in 2003. With the immediately su cessful launch of the online store, all other forts to monetize music on the Internet instan became outdated, and it opened up a floodg of new thinking on the part of the majors, wh began licensing music to other services with v ious business models.

Today, at the end of the decade, the music dustry has finally evolved to what its critics w clamoring for at its beginning. All four majors music in an unrestricted MP3 format and they licensed music to many different kinds of dig service providers, which have various busin models, including ones that involve free mus

"[The labels] thought that they would have Web site and codec that would be the place a way to buy music because the market share the two majors would lure consumers to the and its traffic would force the other majors a indie labels to play ball," another executive volved in the early days of building the dig music marketplace says. "I told them, 'You crazy. You can't control the Internet.' "

Instead of controlling the Internet, the jors lost control of music, a former major-la president says. "They always thought they co win back control with a magic formula," he s "In the meantime, a whole generation of pot tial buyers were lost to them when they ali ated that group of young music lovers, v thought taking music off the Internet was same as taking information off the Internet therefore not stealing."





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2 THE MUSIC INDUSTRY CONSOLIDATES

A wave of consolidation during the past decade turned the music industry into a wild frontier. On virtually all fronts—including recorded music, publishing, live entertainment and retailing—companies big and small merged in an effort to gain any kind of competitive advantage in an increasingly fraught marketplace.

Faced with plunging recorded-music sales, the major labels began diversifying into management, merchandising, agencies and promotion, driven by a search for new revenue, not just economies of scale and higher market share. Universal Music Group took its first foray into management with its 2007 acquisition of Sanctuary Group, which also gave it the Bravado merchandise company. Warner Music Group created a joint venture with Violator Management in 2007 and in 2009 unveiled new artist services and touring/merchandise divisions in Central Europe. Labels and publishers also used acquisitions to beef up their core businesses as well, such as when WMG bought Rykodisc in 2006 and Universal Music Publishing Group acquired BMG Music Publishing in 2007.

The decade started with five major labels, ended with four and could soon be down to three. Sony Music and BMG Music merged in 2004 and Bertelsmann sold Sony its 50% stake in the joint venture four years later. As 2009 comes to a close, EMI's precarious financial situation once again sparked speculation that WMG, which tried to acquire EMI earlier in the decade, may try again in the coming years.

The sharp decline in music sales also triggered a shakeout in music retailing, with Tower Records, Virgin Megastore and Circuit City all closing and Trans World Entertainment acquiring Disc Jockey, Wherehouse Entertainment and Musicland. Consolidation also swept through the more buoyant artist management and live promotion sectors. Irving Azoff's Front Line Management, acquired by Ticketmaster in 2008, was a leading investor in smaller management companies during the latter half of the decade. Clear Channel's SFX Entertainment subsidiary, a leading consolidator of promoters, continued its acquisitive ways after being spun off in 2005 as Live Nation, picking up merch firm Signatures and music e-commerce company Musictoday. With merchandising added to its menu of ticketing, promotion and sponsorship services, Live Nation was able to strike multirights contracts with such acts as Madonna, Nickelback, Shakira and Jay-Z.

As the decade closes, regulators are mulling whether to approve the proposed merger of Live Nation and Ticketmaster. With a decision expected in early 2010, the face of the music industry could soon change yet again. —*Glenn Peoples*

3 THE EVOLUTION OF THE TICKET

At the start of the decade, a concert ticket was a piece of paper sold at a store, over the phone, online or at the box office that admitted fans into the venue. Ten years later, no other aspect of the concert business is the focus of so much attention. While tickets are still sold through the same channels, the transaction and all things attached to it have endured a sea change.

Gone are the days of the 10 a.m. Saturday morning on-sale for all tickets to an event. By the time tickets for hot shows go on sale to the general public, there are often few left to buy on the primary market because they're only made available after various presales orchestrated through fan clubs, sponsors or VIP programs. On many tours now, presales are, for all practical purposes, the de facto public on-sale.

The emergence of an online secondary market generated controversy but it's clear it meets a demand in the market. Consumers have shown they want to purchase tickets on their own schedules, and many of them are willing to pay premium prices.

A month before Ticketmaster and Live Nation announced their plans to merge, the latter had launched its own ticketing company. While generating revenue by selling its own tickets played a role, the primary reason Live Nation wanted to control its ticketing was to manage the fan connection and the treasure trove of data it holds. Knowing who buys each ticket, what they're willing to pay and how to contact them is the dream of any promoter or music marketer. This information provides targeted marketing opportunities for future shows and products and directs consumers to promoter, venue or ticketing company Web sites. Indeed, Ticketmaster has evolved to become a full-service marketing company that not only sells tickets but also boosts sales of tickets and other products. During the past decade, the ticket-buying transaction became a sales channel to sell upgrades and bundled packages that can include music, merch, fan club memberships or amenities and an ever-growing menu of products. The ticketing market will continue to evolve, with pricing becoming more strategic and more dynamic. —*Ray Waddell*



Paper chase: Tangible tickets could become a thing of the past.

4 THE DEATH OF RETAIL

BY RUSS SOLOMON, FOUNDER OF TOWER RECORDS AN OWNER OF INDIE STORE R5 IN SACRAMENTO, CALIF.

I think [music retail] died, but maybe it will come back to lif It's really a sad commentary on the overall attitude of the m jors as a group. Some of them are better than others. The have turned their back on [physical] retail and think that di ital will save them. They took away all the resources fro them to concentrate on digital, especially at the top level the music companies.

We drove the kids out of the record stores [at the begi ning of the decade] when we cut out the single—somethin they could afford. If you don't capture the young, you don have any future. Lose the kids, you lost the war. Find the kic and give them something to hold in their hands, and you ha a real future.

Now if they're listening to music, it's digitally, but I don think kids have the enthusiasm for music that they used have. Today music is not important to the kids. The indust has to figure out how to get the kids to [understand] that it more than a sound—it's an object and fashion. Old peop still buy CDs but they are going to die off. The only way grow is to give kids music that they can hold in their hand You need a tangible product for them to buy.

If you really want to look at the future of music retail, lo at Hastings Entertainment. They are a book dealer; they s videos, magazines, electronics, music and used product for categories all under one roof. Also you have to look at the ind stores, which are different in that they go for niche marketi Those guys are concentrating on music and on used produ which I don't think builds new business, but those stores st alive because they are into music and capture collectors. Th exist and flourish for themselves as businesses, but there no foundation to build that sector because there is no supp for them from the industry. —*As told to Ed Christm*



Aisle agony: Physical retail suffered with the advent of digital music.



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#2 Most played song Pan European Radio Year End Chart 1999/2000*

#87 Top Licensed Song in EMI Music Publishing's (multi-million song deep catalog) history**

2005

SANTANA's Grammy® winning
THE GAME OF LOVE

BMI and ASCAP Song Of The Year
– most performed on US radio

#8 (tied) highest charting Hot Adult Top 40 Hit of All Time*** (#1 for thirteen weeks)

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2010

Looking forward to another decade of business, semi-retirement, hits

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BBC Presents The People's Chart: 75 Most Heard Rock'n'Roll Recordings in Britain of the Last 75 Years

BBC Radio counted down the 75 most-heard recordings in Britain over the last 75 years. The list was compiled by the PPL, which licenses recorded music in England, and takes into account not only radio play but also performances of records in public places such as pubs, restaurants, retail shops, jukeboxes, etc.

1 PROCOL HARUM *A WHITER SHADE OF PALE*, 1967
2 QUEEN *BOHEMIAN RHAPSODY* 1975
3 THE EVERLY BROTHERS *ALL I HAVE TO DO IS DREAM*, 1958
4 WET WET WET *LOVE IS ALL AROUND*, 1994
5 BRYAN ADAMS *(EVERYTHING I DO) I DO IT FOR YOU* 1991
6 ROBBIE WILLIAMS *ANGELS* 1997
7 ELVIS PRESLEY *ALL SHOOK UP* 1957
8 ABBA *DANCING QUEEN*, 1976
9 PERRY COMO *MAGIC MOMENTS* 1958
10 BING CROSBY *WHITE CHRISTMAS*, 1942
11 THE BEATLES *HELLO GOODBYE*, 1967
12 ROD STEWART *MAGGIE MAY*, 1971
13 THE BEATLES *GET BACK*, 1969
14 ALL SAINTS *PURE SHORES* 2000
15 CRISTIANO SPILLER FT SOPHIE ELLIS-BEXTOR
16 ROBBIE WILLIAMS *ROCK DJ* 2000
17 WHITNEY HOUSTON *I WILL ALWAYS LOVE YOU*, 1992
18 GEORGE HARRISON *MY SWEET LORD* 1971
19 THE ROLLING STONES *HONKY TONK WOMEN*, 1969
20 SINEAD O'CONNOR *NOTHING COMPARES 2 U*, 1990
21 THE VERVE *BITTER SWEET SYMPHONY*, 1997
22 NATALIE IMBRUGLIA *TORN*, 1997
23 ELTON JOHN & KIKI DEE *DON'T GO BREAKING MY HEART*, 1976
24 T REX *HOT LOVE* 1971
25 MADONNA *VOGUE*, 1990
26 STARDUST *MUSIC ZSOUNDS BETTER WITH YOU*, 1998
27 DORIS DAY *WHATEVER WILL BE WILL BE (QUE SERA, SERA)* 1956
28 AL MARTINO *HERE IN MY HEART* 1952
29 PAUL ANKA *DIANA* 1957
30 BING CROSBY *SANTA CLAUS IS COMING TO TOWN*, 1943
31 FREDA PAYNE *BAND OF GOLD*, 1970
32 JOHN LENNON *IMAGINE*, 1971
33 CANDI STATON *YOUNG HEARTS RUN FREE*, 1976
34 GLENN MILLER *IN THE MOOD*, 1939
35 ELTON JOHN *SACRIFICE HEALING HANDS*, 1990
36 TEXAS *SAY WHAT YOU WANT* 1997
37 FRANKIE GOES TO HOLLYWOOD *TWO TRIBES*, 1984
38 NEW RADICALS *YOU GET WHAT YOU GIVE*, 1998
39 THE EVERLY BROTHERS *CATHY'S CLOWN* 1960
40 JOHN TRAVOLTA & OLIVIA NEWTON JOHN *YOU'RE THE ONE THAT I WANT* 1978
41 DAVID WHITFIELD *CARA MIA*, 1954
42 THE ARCHIES *SUGAR SUGAR*, 1969
43 ELVIS PRESLEY *IT'S NOW OR NEVER*, 1960
44 CLIFF RICHARD *THE YOUNG ONES*, 1962
45 HUMAN LEAGUE *DON'T YOU WANT ME*, 1981
46 JUDY GARLAND *THE TROLLEY SONG*, 1944
47 SLIM WHITMAN *ROSE MARIE*, 1955
48 CELINE DION *THINK TWICE*, 1994
49 MACY GRAY *I TRY* 1999
50 NILSSON *WITHOUT YOU*, 1972
51 THE BEATLES *FROM ME TO YOU* 1963
52 BAND AID *DO THEY KNOW IT'S CHRISTMAS*, 1984
53 LES BROWN AND HIS ORCHESTRA *SENTIMENTAL JOURNEY*,1944
54 HARRY BELAFONTE *MARY'S BOY CHILD* 1957
55 CHER *SHOOP SHOOP SONG (IT'S IN HIS KISS)* 1991
56 ROBBIE WILLIAMS *STRONG* 1999
57 BILLY JOEL *UPTOWN GIRL*, 1983
58 FRANKIE LAINE *I BELIEVE* 1953
59 GERRY & THE PACEMAKERS *YOU'LL NEVER WALK ALONE*, 1963
60 OUTKAST *HEY YA*, 2003
61 TONY CHRISTIE *(IS THIS THE WAY TO) AMARILLO*, 1971
62 SHADOWS *WONDERFUL LAND*, 1962
63 BARRY WHITE *YOU'RE THE FIRST, THE LAST, MY EVERYTHING*, 1974
64 EAST 17 *STAY ANOTHER DAY* 1994
65 NO DOUBT *DON'T SPEAK*, 1997
66 BEE GEES *STAYIN' ALIVE*, 1977
67 SEAN "PUFFY" COMBS *I'LL BE MISSING YOU*, 1997
68 TOM JONES *GREEN GREEN GRASS OF HOME*, 1966
69 THE REAL THING *YOU TO ME ARE EVERYTHING*, 1976
70 JOHN TRAVOLTA & OLIVIA NEWTON JOHN *SUMMER NIGHTS*, 1978
71 ELLA FITZGERALD *IT'S ONLY A PAPER MOON*, 1945
72 WINGS *MULL OF KINTYRE*, 1977
73 EDDIE CALVERT *OH MEIN PAPA*, 1954
74 THE POLICE *EVERY BREATH YOU TAKE*, 1983
75 SNAP *RHYTHM IS A DANCER* 1992









*Fono Magazine year-end issue January 2000 ** now published by stage three music ***Joel Whitburn Presents Billboard Top Adult Songs 1961 – 2006 Gregg's Mom... Thanks for the photos

LIFE IS A ROLLERCOASTER - RONAN KEATING • **THE GAME OF LOVE** - SANTANA FEATURING MICHELLE BRANCH

I LOVE IT WHEN WE DO - RONAN KEATING • **MIXED UP WORLD** - SOPHIE ELLIS BEXTOR • **ON THE HORIZON** '03 - MEL C. • **I WON'T CHANGE YOU** - SOPHIE ELLIS BEXTOR





Small screen, big dreams: SUSAN BOYLE; KELLY CLARKSON; 'American Idol' contestan performing a Black Eyed Peas medley during the 2009 season finale (from lef

5 REALITY MUSIC PROGRAMMING BREAKS OUT

While musical variety shows have a long history on TV—"American Bandstand" debuted in 1952 and "Soul Train" premiered in 1971—the addition of a competitive element to the proceedings attracted a tidal wave of viewers for U.S. versions of U.K. shows like "American Idol" and "Dancing With the Stars." Amid the distractions of hundreds of cable and satellite networks, the Internet and movies on demand, that kind of emotional investment in a got-to-see-it-live TV show means big audiences—and, for the music industry, an outlet to generate sales.

In eight seasons, "American Idol" has churned out eight contestants who have had albums certified platinum by the RIAA: Kelly Clarkson, Ruben Studdard, Clay Aiken, Carrie Underwood, Chris Daughtry, Fantasia, Taylor Hicks and David Cook. After "Idol" teamed with iTunes in its seventh season to offer studio versions of the songs performed during the competition, the singles market took off—and now iTunes sells performance videos as well. But it's not just the "Idol" contestants that benefit from the show's sales boost, it's also the original writers and performers of the works.

Reality music TV programming now stands at a crossroads. Since 2006, average viewership for "American Idol" has fallen from 30 million to 25.1 million, according to Nielse More important, where did most America first see Susan Boyle, the out-of-nowhere art who went on to have the best single sales we of 2009? Sure, it was from a clip of her pe formance on music reality show "Britain Got Talent." But it was disseminated globa by YouTube.

—Ann Donah

6 'SELLING OUT' BECOMES 'BUYING IN'

BY JON COHEN, CO-CEO OF CORNERSTONE

When we started in the '90s, it was still considered sacrilegious for bands to work with brands. There were very few deals and very little licensing.

I think electronic music paved the way for artists and brands to work together in a lot of respects, too. The genre is very friendly toward synchs and brings an energy that works in a lot of advertising. Most electronic artists are producers and DJs and can adapt or create music that fits a specific need. I also think it was a genre in its early days that did not get as much support from radio and MTV and needed an opportunity to expose its music.

Such games as "Grand Theft Auto" in 1997 and big sports franchises like Electronic Arts were also crucial in getting artists comfortable with licensing. The people who were more daring and willing to license tracks started with lifestyle deals. It was revolutionary when Sprite came to us and wanted to build their brand around hip-hop. Unfortunately, they abandoned the direction and have not stuck with music.

A great modern example is Mountain Dew's Green Label Sound, which is now about to enter its third year and has planted the seeds for some amazing careers. Nike has used people's passion for music to encourage more exercise and create new ways to interact with their products while offering artists some great partnerships at the same time.

Overall, there is much more of an openness from artists when it comes to branding. Licensing and brand partnerships have [become] part of the marketing mix alongside radio promotion, press and other things.

—As told to Cortney Harding

7 MUSIC VIDEOS MIGRATE ONLINE

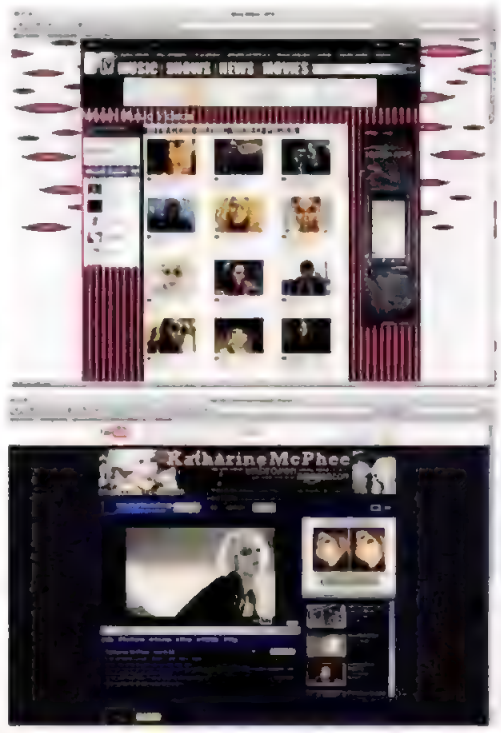
BY TOM FRESTON, PRINCIPAL AT FIREFLY3; FORMER CEO OF MTV NETWORKS AND VIACOM

It seemed sort of a fait accompli from the beginning that music videos would migrate online. Rather than wait for your favorite music video to air, why not go online and get it immediately and watch it repeatedly?

In the late '80s, we came to the realization that for MTV to grow its ratings it had to move beyond music videos, which we feared could become a commodity. We saw the falloff in TV viewing for music videos. No matter how you mixed or matched them or how many countdowns you did, it was hard to build an audience beyond that true, hard music core.

In the early days, music videos were basically made available for free in exchange for the promotional value [the labels] felt they would get from airing them on TV. For a long period of time in the '80s and '90s when there was a mass cable audience, there were countless stories about artists selling just tons of records off the back of videos.

As the returns began to diminish, and as MTV and others began to program less of them, I thi music videos for a while were looked at as some sort of van expense. Gradually, the labels beg to extract licenses for them from t Yahoos of the world. That amount money began to increase to the po where they could actually cover t costs of the music videos and mak profit to boot. So they went from be a promotion medium to being c tent in and of themselves. Now th are sold and monetized. You can b them on iTunes.



Screen savers: As TV moved away from music video programming, the Internet picked up the pace.

It used to be MTV and VH1 an handful of radio stations [were wh really drove [music promotion]. Th had mass audiences of active mu consumers. People would sit ba and have music videos played them. They didn't control what th saw, but they would see things th may not have chosen themselves

The online experience is very ferent. You are looking generally something you know or already he of. There's a lot less surprise involv You're less likely to stumble o something. That put a whole dif ent wrench into the standard mu business promotional machine.

—As told to Antony Br

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INDIE LABELS STRIKE BACK

As the Internet broke down barriers to market entry, the past decade was one of unprecedented opportunities for independent artists and labels.

"The playing field became more level for indie labels during the past decade," Sub Pop co-founder Jonathan Poneman says. "This is mostly because there is not such a stranglehold on promotional outlets like radio and retail space. The dominant retailer now is iTunes, and while they have ways of making things prominent, they don't have the same pay-to-play model that brick-and-mortar retailers had."

iTunes parent Apple also offered select artists a much valued promotional platform through its ads for iPods and iMacs. It was part of the burgeoning market for indie-music synchs in TV ads and primetime shows, many of which sought hip—and low-cost—sounds to hook young viewers. Licensing and social media gave birth to indie stars like Ingrid Michaelson, who landed an Old Navy ad after she was discovered on MySpace. Michaelson went on to sell 286,000 copies of her debut album, "Girls & Boys," according to Nielsen SoundScan.

The indie boom didn't just benefit newcomers. Superstars like Radiohead, the Eagles and Garth Brooks all left major labels and found new ways to release their music. Radiohead posted its "In Rainbows" album online with a "name your own price" concept, before distributing physical copies through ATO and RED. Brooks and the Eagles released music exclusively through Wal-Mart. Even Pearl Jam struck a partnership with Target to put out "Backspacer," its first album in the United States not on a major label.

The numbers reflect these new opportunities. When major-owned indie distributors are factored in, the indie sector's U.S. market share climbed from 16.3% in 2000 to 23.4% in 2009. *—Cortney Harding*



Sweater sweetheart: INGRID MICHAELSON

Decoding the multirights deal: PARAMORE



9 EMERGENCE OF THE MULTIRIGHTS DEAL

BY JOHN JANICK, PRESIDENT OF FUELED BY RAMEN/CO-PRESIDENT OF ELEKTRA

The multirights deal, overall, has been good for the industry. It's been the way I've always run my label. When we started Fueled by Ramen, the only way we could get stuff to fans was by mail order, so it made sense for us to buy a printing press and get into doing merch. It all happened naturally, and when you do it the right way, synergies emerge.

You can get more floor space in a given retail outlet because you can sell a package that combines merch and an album. You can see that a band is playing in Chicago and starting to get radio play, so you can push more albums to stores there and do more marketing. You can keep a band on the road for a long time, like we did with Paramore, and build their career, because you're not only concerned with selling albums.

I always say I'll do pretty much anything for my artists, because I've invested so much—I don't think we're taking money from artists. If anything, this type of deal allows you to keep a closer watch on the money and be incentivized to monetize different things and be creative.

Other companies say things like, "We're not in the ticket business," which I think is shortsighted. That said, some labels are definitely not prepared to do multirights deals. But when you have a strong infrastructure, like we do at Warner, and can be in the ticket business, the merch business, the publishing business, then you are doing a service for your artists. Their concerns aren't all in silos anymore. The label has put more on the line and invested more, and they have a bigger incentive to really work on building a career. Of course, not every multirights deal includes all rights. There are plenty that are just merch or publishing or touring or fan clubs or any combination of those.

For a long time, everyone was so used to just making money from album sales, and now there is no way to just sit back and collect revenue—you have to go out and earn it.

—As told to Cortney Harding

10 INVESTORS DISCOVER PUBLISHING CATALOGS

BY JOHN RUDOLPH, CEO OF BUG MUSIC

This is obviously the decade where Wall Street investo discovered the music publishing business. When Ev Meadow and I were trying to sell Windswept on behalf Fuji TV to EMI in 1999, we talked to a bunch of banks a private equity firms. But no one could understand the pu lishing business, even though the [David] Bowie bon were happening and the rating agencies were starting pay attention to music. No one would loan against mu publishing, unless it was part of a bigger company.

In 2001, the Chrysalis Group did a securitization a that was the first time that an outside third-party ba the Royal Bank of Scotland, came in and set up fina ing on music publishing. It was a pretty big deal, and w that there started to be data that other investors cou look at.

[Songwriters] Lieber & Stoller owned Trio Music a Quartet Music and sold them to Windswept [and Itoc in 2003, and that attracted some interest from private uity. But one of the big catalysts was the 2003 acquisiti of the Warner Music Group, of which music publishi was a major piece, from Time Warner by an investor gro All of the big banks showed up to provide debt financ for the big equity firms who said, "Look at this busine we like it, and this is why." When that happened, the d side of the street and other private equity firms star sniffing around music publishing. The year [2006] clo with BMG Music Publishing up for sale, and althoug was sold to Universal Music Publishing, that deal attrac more interested financial investors to the music publi ing sector due to its size.

Eventually, investment companies began to underst that music publishing income performed on a stable tra tory of income, which they could understand.

—As told to Ed Christm


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THE VERDICTS

Top Decision-Makers In The Music Biz Reflect On A Troubled Decade

EXPERT PANEL

We asked the following executives to share their thoughts on the '00s.



MARTIN BANDIER
Chairman/CEO, Sony/ATV Music Publishing



LYOR COHEN
Chairman/CEO of recorded music for the Americas and the U.K., Warner Music Group



ROGER FAXON
Chairman/CEO, EMI Music Publishing



JULIE GREENWALD
Chairman/COO, Atlantic Records



DAVE HANSEN
GM, Epitaph



DAVID JOHNSON
Chairman/CEO, Warner/Chappell Music



MATHEW KNOWLES
President/CEO, Music World Entertainment



DEBRA LEE
Chairman/CEO, BET



ELIO LEONI-SCETI
CEO, EMI Music



LUKE LEWIS
Chairman, Universal Music Nashville



JESUS LOPEZ
Chairman/CEO, Universal Music Latin America and Iberian Peninsula



KEVIN LYMAN
President, 4fini Productions; founder, Vans Warped tour



MICHAEL NASH
Executive VP of digital strategy and business development, Warner Music Group



ALI PARTOVI
Senior VP of business development, MySpace; former CEO, iLike



BIG JON PLATT
President of West Coast Creative, EMI Music Publishing



MICHAEL RAPINO
President/CEO, Live Nation



DAVID RENZER
Chairman/CEO, Universal Music Publishing Group



IAN ROGERS
CEO, Topspin Media



JOHN RUDOLPH
CEO, Bug Music



ROB STRINGER
Chairman, Epic/Columbia Label Group



JIM URIE
President/CEO, Universal Music Group Distribution



TIM WESTERGREN
Founder/chief strategy officer, Pandora



IÑIGO ZABALA
President, Warner Music Latin America

SIGNS OF TROUBLE

RUDOLPH: I think in the 1990s when the record companies started selling to big-box stores and they started using music as the loss leader, that was the start of the devaluing of music. Indie stores got annihilated. The industry saw what was happening, but got stuck on selling to the big stores. The labels weren't making anymore money with the sale pricing, but they were paying attention to the value of the infrastructure and the long tail that record stores provided. This decade was the further devaluing of music.

FAXON: I did have concerns about the industry back [in 2000], particularly that the recorded-music side of the business was not effectively anticipating or dealing with the changes that were occurring. I have to say that I didn't think there would be as prolonged of a decline in the recorded-music industry as there has been, but equally I wasn't as optimistic as I should have been about the growth of other revenues, particularly as they affect the music publishing business.

STRINGER: The mythology the industry was that it wou never end. And I think the war ing signs were there. CD co sumption had started to pea and digital piracy was startir to rise. It's a gargantuan indu try, the recording industry, a no one wants to be the first pe son to say, "Well actually, gue what? It's going to be five tim smaller in 10-15 years." The were only so many times pe ple would buy the catalog records they already boug and only so many times ki would be told they could download.

'There were only so many times people would buy the catalog of records they already bought and only so many times kids would be told they couldn't download.'

—ROB STRINGER

URIE: I thought that the CD would go down pretty much as it had, but thought it would level in the latter part of the decade. I thought that digital and subscription would be much more brant than it is now. Most of all, I thought that we would be better at marketing and finding ways monetize the product. I have always said that the promise of the Internet and its No. 1 benefit to t music business is marketing, and not distribution. I thought we would be better in using Internet m keting to get people to be willing to pay for music by now.

'I was incredulous that so many were in denial about the future. I caught a lot of shit from my music industry friends for the release of Gnutella, but for me it was simply unlocking the inevitable.'

—IAN ROGERS

ROGERS: It was already clear music was about to undergo "the great unbundling" and the business would move from $17 discs at Best Buy to singles online, but the industry was still denying it and looking for a way to make CD sales last forever. Personally, I was incredulous that so many were in denial about the future. I caught a lot of shit from my music industry friends for the release of Gnutella, but for me it was simply unlocking the inevitable. I was naive—while it was obvious to those of us who could clearly see the technology trajectory, incumbent businesses aren't capable of disrupting themselves.

HANSEN: With file sharing a the early stages of digital musi seemed like something was ab to happen. But we weren't th scratching our heads and hung on piracy. We were thinking ab how to create more word- mouth and awareness for mu and our artists. We didn't have answers then but we saw plenty opportunities.

eaking

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THE ULTIMATE DESTINATION TO BREAK NEW ALBUMS AND PROMOTE YOUR ARTISTS

Get your music heard by millions of consumers!

Photo Courtesy of: Andrew Goetz

The Stats: Post-Launch

1. UNIQUE VISITORS: ⬆17%
2. PAGEVIEWS: ⬆94%
3. TIME ON SITE: ⬆75%

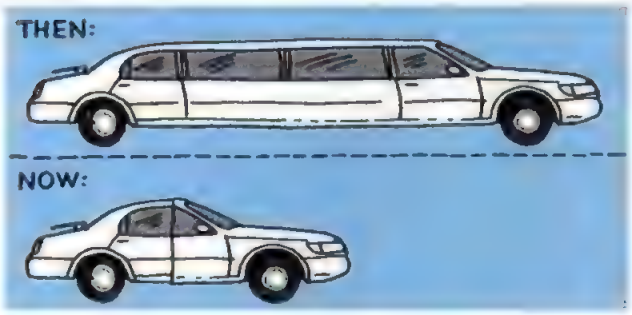
Source: Google Analytics, June '09 - Nov. '09

Exclusives | Grab

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- DEBUT — Three Songs From Carrie Underwood's New Album "Play On"
- VIDEO — Interviews with Jay-Z, Mary J. Blige, Daughtry, Beyoncé, Lady Gaga and MANY MORE

MISSTEPS

ROGERS: Countless dollars were spent as technology companies tried to assist in the inevitable unbundling, building technology platforms (Windows Media/Janus, MusicNet, Intertrust), consumer services (Yahoo, Real, imeem) and devices (iRiver, Samsung, Creative, SanDisk) which couldn't compete due to a disintegrated value chain and restrictions and unfavorable licensing terms by an industry terrified of the inevitable unbundling. These wasted dollars are black marks on music's reputation as an industry, and now investment in the space is more challenged than ever as entrepreneurs and investors alike find other industries to innovate with their time and money.



'It was bad for anyone who can't drive, since I hear that's the next thing to go for major-label presidents—their chauffeurs.'

—KEVIN LYMAN

COHEN: People in charge of the music business were completely out of position and flat-footed, not progressive enough, nor had the relationship with the fans to recognize the opportunities of the digital era. I believe there's a small segment of people who want to dedicate their lives to breaching and tricking the system by stealing. But the majority of consumers want ease, access and an affordable price. I think we focused on too many defensive measures.

LYMAN: It was [a good decade] for those who have realized that there is a way to be in music and make a living by working hard, keeping your overhead low and embracing technology. It was bad for anyone who can't drive, since I hear that's the next thing to go for major-label presidents—their chauffeurs. They have to let them go since they have gotten rid of all the young talent that could help them sell records.

'People in charge of the music business were completely out of position and flat-footed, not progressive enough, nor had the relationship with the fans to recognize the opportunities of the digital era.'

—LYOR COHEN

DEVELOPMENTAL ISSUES

KNOWLES: Change the focus back to artist development, which was missing in this decade. Every album out of the box isn't going to sell 500,000 or a million. We have to adopt the mindset where we embrace and spend appropriately for artists, begin operating like the independents and don't throw something on the wall and hope it sticks. We have to be more selective.

COHEN: The primary thing missing from this decade, which is the Warner signature, is artist development: the incubation, the long-term belief and support of artists over the long term. I think that was a huge void in our industry, when they were trying to defend very heavy infrastructures and thus the invention of quick facts and in-a-hurry results versus incubation and artist development.

PLATT: Artist development has to be a part of our business again in a major way. We have to make new stars. We can't continue to think we're going to find the next guy who's going to give us one or two albums, then go onto the next guy who's going to give us one or two albums. We have to get back into building careers again.

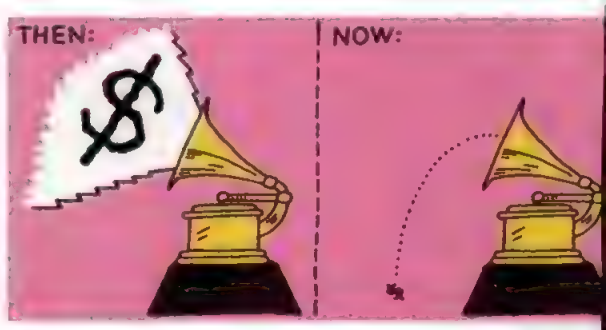
GREENWALD: We have to be able to fight against the pre
sure to turn and produce something quick. Real artists take tim
they need sunlight and water. For me, that's my biggest need:
stay with a project for as long as necessary. Maybe it takes un
the second or third album versus the pressure this industry pu
on baby acts.

RENZER: Are we creating enough superstars that the listene
will have loyalty to? Is it a question of the way that music is market
and broken today? Is "American Idol" and that style of artist pu
ting pressure on the music industry to create a hit out of the bo
Music is more diverse and people are finding it in new ways. Wh
various subgenres are doing OK, it doesn't feel like we are cre
ing as many global superstars today.

BANDIER: Music has not prospered because record labels didn't spend any money on artist development or marketing—and when they did spend money on marketing, it was only for platinum artists. They didn't spend the time and energy to foster a new wave of talent.

LET'S GET SMALL

LEWIS: Everything's become more challenging, no question. But on the other hand, I don't see it going away. Maybe it gets smaller. It's not like the music business wasn't small when I started 35 years ago, much smaller than it is now, particularly in Nashville. There were little outposts here back in the '70s. There were A&R outposts maybe with a promotions staff, and not much more than that. So maybe it all gets small again. I can't say it's particularly rosy but if you keep your head down and you're smart about the business, there is a business. There are opportunities for people who are smart and aggressive and fortunate.



COHEN: In many ways, we're back to the beautiful era where people in our industry are back to the basics and not fixated on all the trappings—the limousines and the private planes and all of that stuff—but on the music and about artists: engaging the artist and having intimate relationships with the artist, and not just waiting for the artist to send their masters in. I think that we tore down the infrastructure and the highfalutin behavior and got back to what was missing.

STRINGER: In a strange sort of way, I think the creativity now, a
the selectivity about how we really do the right things prope
is far more exciting than it was 10 years ago. I honestly beli
that. And if we have to go back to the size the industry wa
1972 or 1962, that's absolutely fine. I don't think it's a coincide
that so much of the creativity came out of when we were sma
It was less people thinking more deeply. Why wouldn't we
back to that model and build back up from that again?

THE IMPACT OF APPLE

LEONI-SCETI: The iPod/iTunes phenomenon transformed the face of the music business. It was so successful because it was a response to a question asked to consumers: "What would you like to do when you are experiencing music?" And the answer was, "I want to have all my music available, I want to have it in a way that doesn't require a big piece of equipment for me to listen to it, I want it to be single tracks and not albums, etc." Apple is very good at that: They ask consumers, "What would you like?," and they go in the back room and develop stuff to answer that request. It's not imposed consumption, and the music business needs to think more like that."

HANSEN: The iPod allows people to have their collection with them. Everyone is listening to music more than they were because they have access to it all the time. It's part of their entire life now.

URIE: iTunes is a big story because they were the only ones to g
right. At the beginning of the decade you would have thought m
people would have come up with a viable alternative. Instead, iTu
has become ubiquitous and the business' most dominant retaile

WESTERGREN: The iPhone will turn out to be another mo
mental pivot point for the industry. It's the first successful mo
computer. That opens up, in the case of radio and the whole
ital delivery of music, to get truly ubiquitous.

PARTOVI: The first half of the decade was all about "I" and "
(iPod, MySpace); the second half has been about making eve
thing more social (Facebook, Twitter and iLike). iPod and iTu
delivered the winning experience for individual music consu
tion, and MySpace delivered the best platform for indivi
self-expression.

'Apple is very good at that: They ask consumers, "What would you like?" . . . The music business needs to think more like that.'

—ELIO LEONI-SCETI

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THE HIGHEST GROSSING CONCERT FILM OF ALL TIME

MICHAEL JACKSON'S

THIS IS IT



INCLUDES
THE PREVIOUSLY
UNRELEASED RECORDING

"THIS IS IT"

WRITTEN BY MICHAEL JACKSON AND PAUL ANKA

CONSUMER IS KING

'If the consumer wants their music delivered a particular way, then the consumer has, in this age, the ability to achieve that . . . Technology has empowered the consumer to make those choices.'

—ROGER FAXON

FAXON: If the consumer wants their music delivered a particular way, then the consumer has, in this age, the ability to achieve that. As an industry and company you have to be focused on what the consumer wants, not just what you want to give them. In the old world there was a limited pathway to the consumers, so therefore the consumer had less choice and less ability to decide how and what they wanted, and how to get what they wanted and what it was that they wanted. Technology has empowered the consumer to make those choices.

RAPINO: This was a great decade for the music consumer, as music was freed from the living room stereo and available everywhere.

PARTOVI: With Facebook, MySpace and Twitter all increasingly opening access to people's social graphs, both on the Web and mobile, having your friends "present" in some form will eventually become the norm for digital content consumption. And this has even bigger ramifications for content "creation," because every consumer has become a content creator—if we're not writing our own blogs or recording our own songs, we're commenting on other people's creations.

LEONI-SCETI: We should engage with consumers on mo fronts—not just from a contractual perspective, but from a re operational perspective. We should work with artists at maximi ing that relationship, because in the long term that's where th value is created. In our industry, there is artistic innovation, ar the artists are doing a great job. But we also need innovation the way that music is delivered to consumers. The product shou be much more in response to consumer needs than it has bee in the past.

WHAT DIGITAL WROUGHT

STRINGER: It was quite a fragmented period for music. I think the digital explosion is partly responsible for that. There are a thousand artists, a thousand pieces of music that people pick up on, but it doesn't necessarily focus on a core. I'm not saying that's a bad thing, by the way; I'm just saying that's how people consume.

'Social networking has changed how everyone is living lives. It's a fundamental way to get connected with people on music.'

—DAVE HANSEN

HANSEN: Social networking has changed how everyone is living lives, from kids to senior citizens. For marketers like me, it creates the biggest opportunity to talk about music. It's a fundamental way to get connected with people on music. It's changed the game in a great way.

LOPEZ: Now with the arrival of the Internet as part of the distribution chain, we're becoming a multiformat industry. Right now we are in the middle of that change. We have to react faster so we don't end up late, as happened to us in the last decade.

CREATIVE TRENDS

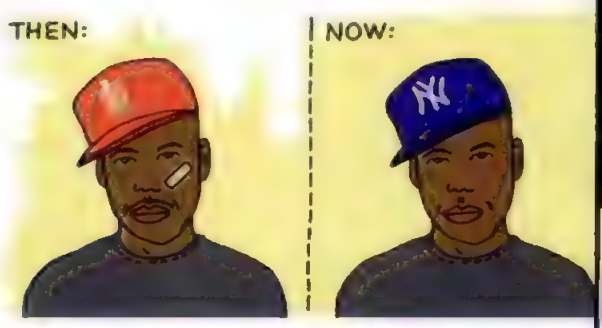
LEWIS: At the tail end of [the decade], all of the sudden there is a youth movement, which is pretty encouraging, and I'm not just talking about Taylor Swift. There's a ton of really young talented people where country isn't stigmatized for them. For the first time in years, I've seen a ton of young singer/songwriters. I think it has a lot to do with the fact that young people have really diverse tastes now.

RENZER: We were surprised by the resilience of hip-hop in the U.S. marketplace, with Eminem still selling millions of records worldwide, 50 Cent still selling a lot of records and Jay-Z back on top. And we are surprised by the resilience of U2.

PLATT: It was a great decade for Southern hip-hop. That was really great to see, because it was probably a good 18-month to two-year period where they carried the culture on their back. You have like a Taylor Swift or Carrie Underwood being embraced in the pop world, where they're not just country artists anymore. And the same for Kanye West, to not just being looked at as a rapper. They're just music stars now.

KNOWLES: We saw and are seeing a transition with music. more eclectic and changing array of pop, hip-hop, R&B and ev country; more cross-pollination of artists collaborating togeth

LEE: We lost two big icons: James Brown and Michael Jackso Both losses are evidence of how important music is to our wor Then there's the fact that hip-hop is still alive. Ten years ago a lot people would have bet, I think, that it wouldn't be around. And it w be around for a long time to come.



'Hip-hop is still alive. Ten years ago a lot of peopl would have bet, I think, that it wouldn't be around And it will be around for a long time to come.'

—DEBRA LEE

EYEING NEW OPPORTUNITIES

JOHNSON: Very broadly speaking, the biggest opportunity for the music industry is to think globally. Take mainland China. Even in the height of the compact disc boom neither record companies nor music publishing companies enjoyed any revenue at all from that country. But now, both businesses make more money from mainland China than they ever did at the height of the CD boom. There is an expanding worldwide customer base and yes, they are consuming music in a different way.

RUDOLPH: The biggest opportunity or need is the right sizing of the cost infrastructure of the business. When things are fat, no one concentrates on fixing the cost side because the overall value chain is working. Now, things are bad so we can fix it and get back to a healthy place again.

ZABALA: New technologies have made it possible for music to reach a bigger audience and how this has changed the ways in which consumers buy music, providing access to different channels. I see this of course as a great challenge as well as a grand opportunity for the music industry.

GREENWALD: I'll be sad if all people want to talk about is the crumbling of the music business and how the industry is dying. There's been so much great music during what's been a crazy state of transformation and change. It's a tough time, but it's not the end, it's not doomsday. It's just change. And with this severe change, we're all learning how to do business differently, for example, like expanded rights deals with artists and growing companies in other ways.

'It's a tough time, but it's not the end, it's not doomsday. It's just change. And with this severe change, we're all learning how to do business differently.'

—JULIE GREENWALD

PARTOVI: For the next few years, there's still enormous opp tunity in making content creation and consumption a truly cial experience, where your friends are "there" for everyth you read, write, hear or watch and where great content spre virally faster than ever. The race is far from over. Facebook, Space and Twitter have shown how great the consumer dem is, but there is a long way to go to fully satisfy it.

NASH: With digital, the biggest area of opportunity is to pr erly capture the creation of value around music content th happening in this connected digital ecosystem. Clearly the pr uct model born of a previous century is not allowing us to capt all the value around our content. So changing our biz model so can connect to the business drivers of our partners that are bu ing out this channel is the greatest area of opportunity.

Interviews by Antony Bruno, Ed Christman, Cortney Hard Louis Hau, Gail Mitchell, Mitchell Peters, Mark Sutherland Ray Waddell.

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BILLBOARD WOMAN OF THE YEAR

BEYONCÉ



What a year!

- X #1 International Hit Singles multiple charts
- Billboard 200 album, **"I am... sha Fierce"**
- Billboard R&B/Hip Hop album
- st Hot 100 Singles of the Decade a Female
- st Cumulative Weeks at #1 he Decade, 36 weeks
- Grossing Tour of 2009, Am..."
- Music Award Winning ist of 2009
- Music Video Award nner of 2009
- Record-Breaking Box ice Film, **"Obsessed"**
- Female Artist of the ade
- 100 Airplay Artist of the ade
- Overall R&B/Hip Hop st
- Female R&B / Hip Hop st
- R&B / Hip Hop Album
- R&B / Hip Hop Songs Artist
- Mainstream R&B Artist
- Hot Dance Club Artist

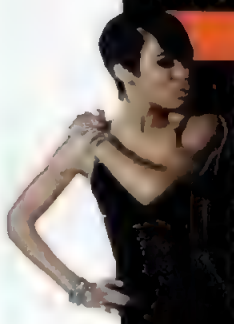
nd the best yet to come.

Just another day at Music World Entertainment



Solange

A critically acclaimed creative force, Solange remains true to herself and loved by her fans. "Sol-Angel & The Hadley St. Dreams" spawned three consecutive #1 dance hit singles. Her style, her music, her artistry were celebrated in 2009, Solange will be the voice of 2010.



Michelle Williams

Making headlines as she crossed-over to the stage in London's West End. The award-winning music artist became the first African American to play Roxie Hart in the theatrical production of "Chicago." Michelle is coming home to Broadway in 2010.



Brian Courtney Wilson

Upon releasing his debut album "Just Love" Brian Courtney Wilson started a movement. The album entered the Billboard Gospel Chart at #2 and remains in the Top 10. Brian is the ONLY new artist that held two Top 20 singles on the Billboard Hot Gospel Chart.

Trin-i-tee 5:7

The Grammy nominated, Stellar Award and Dove Award winning group has become the best selling trio in gospel music's history. This year, Trin-i-tee 5:7 released their premiere collection of holiday classics with "Love * Peace * Joy at Christmas" that will ertainly become an evergreen favorite.

THE NAME GAME

Eminem, Beyoncé Grab Top Spots On Decade-End Charts **By Keith Caulfield**



New millennial stars: EMINEM and BEYONCÉ

Eminem earns Billboard's artist of the decade title, fittingly just slightly more than 10 years after he made his Billboard Hot 100 debut.

The decade-end artist recap ranks the best-performing acts of the past 10 years (from Dec. 4, 1999, to Nov. 28, 2009) based on activity on two charts: the Billboard 200 albums list and the Billboard Hot 100 songs tally.

The hip-hop king first graced the Hot 100 chart Feb. 27, 1999, with "My Name Is," then racked up another 27 entries from 2000 onward. On the Billboard 200, all five of his sets released in the decade reached No. 1. Additionally, his debut album, "The Slim Shady LP," debuted and peaked at No. 2 in the spring of 1999, but continued to chart in 2000.

Eminem is also the top male artist of the decade. The female honor goes to Beyoncé, while the top duo/group is Nickelback.

Beyoncé's solo career began in the '00s, notching 23 Hot 100 singles and five No. 1s. On the Billboard 200, she's racked six entries, including three studio efforts that all went to No. 1.

As for Nickelback, its entire Hot 100 history is contained in the '00s and it started off well with its first No. 1, "How You Remind Me." The rock act has since earned five more top 10 singles. The group's last four albums reached the top 10 on the Billboard 200, including the No. 1 set "All the Right Reasons," which spent 156 weeks on the list.

While Eminem is the decade's top artist, he was never the top performer for any single year as reported in Billboard's annual Year in Music issue. In 2000 and 2001, Destiny's Child netted the prize, followed by Nelly in '02, 50 Cent in '03 and '05, Usher in '04, Chris Brown in '06 and '08, Akon in '07 and Taylor Swift in '09.

Eminem helped kick off the decade with a bang, as his second set, "The Marshall Mathers LP," was one of five albums in 2000 to sell at least 1 million copies in one week. On the Billboard 200 dated June 10, 2000, it opened at No. 1 with 1.8 million, just a week after Britney Spears' "Oops! . . . I Did It Again" debuted at No. 1 with 1.3 million and two months after 'N Sync set the one-week Nielsen SoundScan sales high of 2.4 million with "No Strings Attached." "Strings," the pop quintet's second album, tops the decade-end Billboard 200 albums tally, ahead of Usher's "Confessions" (No. 2) and Eminem's "The Eminem Show" (No. 3).

All told, of the 20 biggest one-week sales frames for an album in SoundScan's 18-and-a-half-year history, 14 of them were in the 2000s. On the flip side, of those 14 weeks, only three of them came in the last half of the decade, thanks to the debut weeks of 50 Cent's "The Massacre" (2005, 1.1 million), Kanye West's "Graduation" (2007, 957,000) and Lil Wayne's "Tha Carter III" (2008, 1 million).

So what happened in the late '00s? The collision of supernova-bright pop stars in the early 2000s with the limited availability of commercial singles yielded tremendous album sales achievements and Billboard 200 triumphs. However, by the middle of the decade, those wild and crazy days were mostly a thing of the past, thanks to the single biggest thing to change the music industry and Billboard's charts in 2000s: the Internet.

Once consumers popularized file-sharing services and utilized digital retailers like Apple's iTunes store, the Billboard 200 started to reflect many music buyers' desire for single-song purchases instead of a full album (or even more worrisome, no purchase at all).

In the first half of the 2000s, the No. 1 album on the Billboard 200, on average, sold 399,947 copies in a week. On the Hot 100 Singles Sales chart—which tracked physical singles—the average at No. 1 was just 43,895. Move forward to the second half of the decade, and the No. 1 on the Billboard 200 averaged 286,540, while the No. 1 on Hot Digital Songs averaged 154,445.

Digital retailers provided a jolt of energy to the charts after SoundScan began including download sales in its tallies in 2003. By that point, physical singles were essentially absent from the market, so the availability of individual song downloads juiced the sales/airplay hybrid Hot 100 chart. In turn, the 51-year-old list transformed from a ranking of officially promoted singles to an all-encompassing, anything-goes tally where numerous songs from one act could all chart concurrently.

Case in point: The young, digitally oriented fans of 15-year-old sing
Justin Bieber recently drove all sev
of the songs on his debut CD, "M
World," onto the Hot 100, even thou
not all of them were being officia
promoted to radio stations or retaile
as "singles."

Speaking of dizzying digitally driv
feats, the reigning best-selling digi
song of all time, Flo Rida's "Low" (5
million and counting), is anything b
"low" on the decade-end Hot 100 son
recap, as it's ranked No. 3.

Ahead of it at No. 2 is Usher's i
escapable 2004 single "Yeah!," wh
Mariah Carey's "We Belong Togethe
tops the decade-end list.

Usher takes the title of the Top H
100 Artist of the Decade, which ca
be much of a surprise considerin
his stranglehold on the tally fro
2001 through 2008. In that time,
racked up 13 consecutive top 20 si
gles, with seven of them reaching N
1. And, those seven chart-toppers c
lectively spent 41 weeks at No. 1
the most weeks atop the list for a
act in the decade.

With Carey's crowning of t
decade-end Hot 100 songs list wi
"We Belong Together," she now ow
the most popular songs of the '90s a
the '00s, as her duet with Boyz II Me
"One Sweet Day," was No. 1 on t
'90s-end recap.

"We Belong Together" spent
weeks at No. 1 on the Hot 100 ch
during the decade, tying the Black E
Peas' "I Gotta Feeling" for the m
weeks atop the list in that span. T
Peas' anthem is at No. 5 on the deca
end Hot 100 Songs retrospective, o
step below the duo/group of t
decade, Nickelback, with "How Y
Remind Me."

Collectively, the top nine finish
on the Hot 100 Songs recap spent
cumulative weeks at No. 1, thanks
part to the one-two punch of "
gether" and "Feeling." The highe
ranked non-No. 1 song on the H
100 songs review is at No. 10: "Ap
ogize" by Timbaland featuri
OneRepublic. The song peaked at
2 for a month, but due in part to
lengthy 47-week chart run, it ra
higher on the Hot 100 Songs re
than many No. 1 hits. "Apologize"
only lingered for nearly a year on
Hot 100, but it spent 25 weeks in
top 10—the most of any single in
past decade.

On the Hot 100 Songwrit
decade-end tally, Timbaland finis
atop the list, courtesy of the perfo
ance of the 63 charted hits he w
or co-wrote in the decade. Dire
below Timbaland at No. 2 on the
(viewable in full at Billboard.biz
Pharrell Williams, one-half of the
duction duo the Neptunes. On
Hot 100 Producers recap, the N
tunes come out on top while Tim
land is at No. 2.

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MARY J. BLIGE

ALICIA ASCENDANT

Hop Songs and four consecutive chart-toppers on Top R&B/Hip-Hop Albums, Alicia Keys walks off as Billboard's Top R&B/Hip-Hop Artist of the decade.

The singer's 2001 debut album, "Songs in A Minor," reigned over Top R&B/Hip-Hop Albums for six weeks and launched a pair of top 10 singles, including the multiformat smash "Fallin'." Keys' A Minor" with "The Diary of Alicia Keys" (2003), "Unplugged" (2005) and "As I Am" (2007). With the exception of her third offering, each set ranks in the top 40 of the decade's Top R&B/Hip-Hop Albums. On Hot R&B/Hip-Hop Songs, Keys' No. 1 singles have led for 41 chart weeks, more than any other artist. Among them, "No One" and "Like You'll Never See Me Again" combined for 17 consecutive weeks at No. 1.



KEYS

Keys' dominance reflects the broader picture of the era's top-ranked acts. Straight-ahead R&B artists like Keys, Beyoncé and Ne-Yo fare better than rap acts on the all-encompassing top artist ranking, despite being responsible for

50 R&B/hip-hop albums. R&B acts account for 31 of the decade's top 50 artists, while rap acts, led by Jay-Z at No. 2, round out the remaining slots. R&B's grip of the Top Artists list is buoyed by its greater appeal at adult R&B and mainstream R&B/hip-hop radio stations. Due to broader airplay across multiple formats of radio, R&B songs generally enjoy a longer life span and are more successful on the chart.

Since 2000, no rap song has spent more than nine weeks at No. 1 or more than 56 chart weeks on the Hot R&B/Hip-Hop Songs chart. Meanwhile, R&B singles have tallied nine leaders with at least 10 weeks at No. 1 and eight songs that spent at least 60 weeks on the chart. During the decade, "Be Without You" by Mary J. Blige established the record for the most weeks at No. 1 since 1958 (15).

All is not lost for rap. Of the aforementioned Top R&B/Hip-Hop Albums, rap holds seven of the top 10 positions. Jay-Z is the genre's Top Album Artist of the decade with 10 No. 1s, the most for any artist. —*Raphael George*

op R&B/Hip-Hop rtists

nk	Artist
	ALICIA KEYS
	JAY-Z
	USHER
	R. KELLY
	MARY J. BLIGE
	BEYONCE
	LUDACRIS
	T.I.
	KEYSHIA COLE
	LIL WAYNE

op R&B/Hip-Hop lbums

TITLE *Artist*, Imprint/Label

DR. DRE — 2001 *Dr. Dre*-Aftermath/Interscope
THE MARSHALL MATHERS LP *Eminem*-Web/Aftermath/Interscope
...AND THEN THERE WAS X *DMX*-Ruff Ryders/Def Jam/-IDJMG
COUNTRY GRAMMAR *Nelly*-Fo Reel/Universal/UMRG
TP-2.COM *R. Kelly*-Jive/Zomba
THE EMANCIPATION OF MIMI *Mariah Carey*-Island/IDJMG
THE EMINEM SHOW *Eminem*-Web/Aftermath/Interscope
CONFESSIONS *Usher*-LaFace/Zomba
GET RICH OR DIE TRYIN' *50 Cent*-Shady/Aftermath/Interscope
THE MASSACRE *50 Cent*-Shady/Aftermath/Interscope/IGA
UNLEASH THE DRAGON *Sisqo*-Dragon/Def Soul/IDJMG
SONGS IN A MINOR *Alicia Keys*-J/RMG
THE BREAKTHROUGH *Mary J. Blige*-Matriarch/Geffen/IGA
VOL. 3... LIFE AND TIMES OF S. CARTER *Jay-Z*-Roc-A-Fella/Def

15 **STANKONIA**
16 **WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1**
17 **RULE 3:36** *Ja Rule*-The Inc./
18 **B'DAY**
19 **HOTSHOT** *Shaggy*-MCA
20 **THE DYNASTY ROC LA FAMILIA (2000 —)** *Jay-Z*-Roc-A-Fella/Def Jam/IDJMG

Hot R&B/Hip-Hop Songs

Pos. TITLE *Artist*, Imprint/Label

1 **BE WITHOUT YOU** *Mary J. Blige*-Geffen/Interscope
2 **WE BELONG TOGETHER** *Mariah Carey*-Island/IDJMG
3 **PRETTY WINGS** *Maxwell*-Columbia
4 **LOST WITHOUT U** *Robin Thicke*-Star Trak/Interscope
5 **BLAME IT** *Jamie Foxx Featuring*

6 **LET ME LOVE YOU** *Mario*-3rd Street/J/RMG
7 **HEAVEN SENT**
8 **WHEN I SEE U** *Fantasia*-J/RMG
9 **IF I AIN'T GOT YOU** *Alicia Keys*-
10 **LIKE YOU'LL NEVER SEE ME AGAIN** *Alicia Keys*-MBK/J/RMG
11 **NO ONE** *Alicia Keys*-MBK/J/RMG
12 **LET'S GET MARRIED** *Jagged Edge*-So So Def/Columbia
13 **DROP IT LIKE IT'S HOT** *Snoop Dogg Featuring Pharrell*-Doggystyle/Geffen/Interscope
14 **I REMEMBER** *Keyshia Cole*-Imani/Geffen/Interscope
15 **FOOLISH** *Ashanti*-The Inc /Def Jam/IDJMG
16 **SINGLE LADIES (PUT A RING ON IT)** *Beyonce*-Music World/Columbia
17 **TEACHME** *Musiq Soulchild*-Atlantic
18 **YEAH!** *Usher Featuring Lil Jon & Ludacris*-LaFace/Zomba
19 **U GOT IT BAD** *Usher*-Arista
20 **UNTIL THE END OF TIME** *Justin Timberlake Duet With Beyonce*-Jive/Zomba

Top County Artists

Rank	Artist
1	TOBY KEITH
2	KENNY CHESNEY
3	TIM MCGRAW
4	RASCAL FLATTS
5	GEORGE STRAIT
6	ALAN JACKSON
7	KEITH URBAN
8	BRAD PAISLEY
9	DIXIE CHICKS
10	CARRIE UNDERWOOD

Top Country Albums

Pos. TITLE *Artist*, Imprint/Label

1 **SOME HEARTS** *Carrie Underwood*-19/Arista/Arista Nashville/RMG
2 **O BROTHER, WHERE ART THOU?** *Soundtrack*-Lost Highway/Mercury/UMGN
3 **FLY** *Dixie Chicks*-Monument/Sony Music
4 **HOME** *Dixie Chicks*-Monument/Columbia/Sony Music
5 **BREATHE** *Faith Hill*-

HOW WE TALLY THE DECADE-END MUSIC CHARTS

Most of the decade-end music charts in this section represent aggregated sales or radio airplay (audience impressions or total plays) for each artist and title from the weekly charts on which they appeared from the start of the 2000 chart year (Dec. 4, 1999) through the end of the 2009 chart year (Nov. 28, 2009).

The sales totals are based on data compiled by Nielsen SoundScan, with radio airplay measured by Nielsen BDS. Sales or airplay registered before or after a title's chart run aren't considered in the Billboard decade-end standings. That detail accounts for some of the differences between these lists and the decade-end recaps that are compiled independently by either SoundScan or BDS. The SoundScan ranking of the best-selling albums of the decade appears on page 174.

Because of changes in Billboard chart methodology during the decade, some rankings are based on a point system, instead of aggregated sales or airplay compiled during a chart run. All recaps for the Billboard Hot 100, R&B Songs and Country Songs utilize an inverse point system, with weeks at No. 1 earning the greatest value and weeks at the lower end of the chart earning the least. This explains why some songs might be ranked in a different order from how they appear in their corresponding year-end rankings.

The top artists of the decade category is based on a formula blending sales point totals from the Billboard 200 recap and recap points from the Hot 100. The top artists category for Latin, country and R&B were determined by employing an inverse point system based on an artist's weekly ranking on each format's respective albums and songs charts. —*Keith Caulfield*

.biz .com Deeper versions of all decade-end charts appear on billboard.com and billboard.biz.

MEN AT WORK

commercial history, the decade in country music largely revolved around male artists, led by Toby Keith, who finishes the 2000s at Billboard's top country artist and ranks as the genre's top songwriter of the past 10 years.

Keith is also No. 1 on the Top Country Albums Artists tally and is the runner-up on the Hot Country Songs Artists list, both viewable at Billboard.biz. He has three songs inside the top 20 of the Country Songs roundup and three titles on the Top Country Albums tally.



Keith Urban registers the decade's top song with "Somebody Like You," which ruled Hot Country Songs for six weeks in 2002. Kenny Chesney finishes as the Top Country Songs Artist, with 46 charting titles in the past 10 years.

Although female artists gained a tremendous amount of ground at country radio during the '90s, the ladies didn't sustain that presence during the '00s. Had it not been for the influence of "American Idol" victor Carrie Underwood, female artists (and female groups) on Billboard's decade-end lists would mostly be confined to the nine female sets that populate the top 20 on Top Country Albums. Jewel, Lonestar, Faith Hill, Martina McBride, Sara Evans, Gretchen Wilson, Jo Dee Messina and Terri Clark all have "Some Hearts" leads.

And within the top 20 of the Hot Country Songs recap, Underwood's "Before He Cheats" (No. 14) is the only track by a female artist.

However, by 2007, the arrival of Taylor Swift significantly elevated the female category on the country charts, where she places two titles inside the top 20 on the Country Albums list.

The Country Albums scorecard for the 10-year period underlines the artist turnover during the decade. The top 10 of the Top Country Albums list is dominated by acts that are currently inactive on the weekly Country Songs chart, including Dixie Chicks, who were the target of a country radio boycott early in the decade after lead singer Natalie Maines publicly criticized President George W. Bush.

Country radio also has a well-documented struggle with attempts to harness the runaway popularity of the "O Brother, Where Art Thou?" soundtrack, which finishes at No. 2 on the Top Country Albums list. Country radio programmers hesitantly—and ultimately awkwardly—took 25 weeks to drag the album's radio single, "I Am a Man of Constant Sorrow," to a No. 35 peak on Hot Country Songs. Yet during its 104 weeks on Top Country Albums, the soundtrack moved more than 6 million copies and has amassed total sales exceeding 7.5 million, according to Nielsen SoundScan. —*Wade Jessen*

Warner Bros./WRN
6 **UP!** *Shania Twain*-Mercury/UMGN
7 **ME AND MY GANG** *Rascal Flatts*-Lyric Street/Hollywood
8 **FEELS LIKE TODAY** *Rascal Flatts*-Lyric Street/Hollywood
9 **TAYLOR SWIFT** *Taylor Swift*-Big Machine
10 **FEARLESS** *Taylor Swift*-Big Machine
11 **HERE FOR THE PARTY** *Gretchen Wilson*-Epic/SMN
12 **SHOCK'N Y'ALL** *Toby Keith*-DreamWorks/UMGN
13 **UNLEASHED** *Toby Keith*-DreamWorks/Interscope
14 **WHEN THE SUN GOES DOWN** *Kenny Chesney*-BNA/SMN
15 **LIVE LIKE YOU WERE DYING** *Tim McGraw*-Curb
16 **GREATEST HITS** *Shania Twain*-Mercury/UMGN
17 **ELVIS: 30 #1 HITS** *Elvis Presley*-RCA/RMG
18 **DRIVE** *Alan Jackson*-Arista Nashville/SMN
19 **GREATEST HITS** *Tim McGraw*-Curb
20 **GREATEST HITS 2** *Toby Keith*-DreamWorks/UMGN

Hot Country Songs

Pos. TITLE Artist, Imprint/Label

1 **SOMEBODY LIKE YOU** *Keith Urban*-Capitol Nashville
2 **19 SOMETHIN'** *Mark Wills*-Mercury
3 **IT'S FIVE O'CLOCK SOMEWHERE** *Alan Jackson & Jimmy Buffett*-Arista Nashville
4 **HOW DO YOU LIKE ME NOW?!** *Toby Keith*-DreamWorks
5 **THE GOOD STUFF** *Kenny Chesney*-BNA
6 **AIN'T NOTHING 'BOUT YOU** *Brooks & Dunn*-Arista Nashville
7 **LIVE LIKE YOU WERE DYING** *Tim McGraw*-Curb
8 **THAT'S WHAT I LOVE ABOUT SUNDAY** *Craig Morgan*-Broken Bow
9 **AS GOOD AS I ONCE WAS** *Toby Keith*-DreamWorks
10 **GOOD MORNING BEAUTIFUL** *Steve Holy*-Curb
11 **IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)** *Rodney Atkins*-Curb
12 **BEER FOR MY HORSES** *Toby Keith Duet With Willie Nelson*-DreamWorks
13 **THESE DAYS** *Rascal Flatts*-Lyric Street
14 **BEFORE HE CHEATS** *Carrie Underwood*-Arista/Arista Nashville
15 **THE BEST DAY** *George Strait*-MCA Nashville
16 **MY BEST FRIEND** *Tim McGraw*-Curb
17 **WATCHING YOU** *Rodney Atkins*-Curb
18 **WHAT ABOUT NOW** *Lonestar*-BNA
19 **I'M ALREADY THERE** *Lonestar*-BNA
20 **MY NEXT THIRTY YEARS** *Tim McGraw*-Curb

Hot 100 Artists

Rank Artist

1 **USHER**
2 **BEYONCE**
3 **ALICIA KEYS**
4 **RIHANNA**
5 **NELLY**
6 **50 CENT**
7 **THE BLACK EYED PEAS**
8 **DESTINY'S CHILD**
9 **KELLY CLARKSON**
10 **KANYE WEST**

Hot 100 Songs

Pos. TITLE Artist, Imprint/Label

1 **WE BELONG TOGETHER** *Mariah Carey*-Island/IDJMG
2 **YEAH!** *Usher Featuring Lil Jon & Ludacris*-LaFace/Zomba
3 **LOW** *Flo Rida Featuring T-Pain*-Poe Boy/Atlantic
4 **HOW YOU REMIND ME** *Nickelback*-Roadrunner/IDJMG
5 **I GOTTA FEELING** *The Black Eyed Peas*-Interscope
6 **NO ONE** *Alicia Keys*-MBK/J/RMG
7 **BOOM BOOM POW** *The Black Eyed Peas*-will.i.am/Interscope
8 **LET ME LOVE YOU** *Mario*-3rd Street/J/RMG
9 **GOLD DIGGER** *Kanye West Featuring Jamie Foxx*-Roc-A-Fella/Def Jam/IDJMG
10 **APOLOGIZE** *Timbaland Featuring OneRepublic*-Mosley/Blackground/Interscope
11 **DILEMMA** *Nelly Featuring Kelly Rowland*-Fo' Reel/Universal/UMRG
12 **FAMILY AFFAIR** *Mary J. Blige*-MCA
13 **BIG GIRLS DON'T CRY** *Fergie*-will.i.am/A&M/Interscope
14 **MARIA MARIA** *Santana Featuring The Product G&B*-Arista
15 **U GOT IT BAD** *Usher*-Arista
16 **WHATEVER YOU LIKE** *T.I.*-Grand Hustle/Atlantic
17 **BLEEDING LOVE** *Leona Lewis*-SYCO/J/RMG
18 **INDEPENDENT WOMEN PART I** *Destiny's Child*-Columbia
19 **FOOLISH** *Ashanti*-The Inc./Def Jam/IDJMG
20 **HEY YA!** *OutKast*-LaFace/Zomba
21 **BURN** *Usher*-LaFace/Zomba
22 **THE WAY YOU MOVE** *OutKast Featuring Sleepy Brown*-LaFace/Zomba
23 **CRANK THAT (SOULJA BOY)** *Soulja Boy Tell'em*-ColliPark/Interscope
24 **IN DA CLUB** *50 Cent*-Shady/Aftermath/Interscope
25 **IRREPLACEABLE** *Beyonce*-Columbia
26 **HANGING BY A MOMENT** *Lifehouse*-DreamWorks
27 **BREATHE** *Faith Hill*-Warner Bros. (Nashville)/Warner Bros./WRN
27 **LOSE YOURSELF** *Eminem*-Shady/Interscope
29 **FALLIN'** *Alicia Keys*-J
30 **I'M REAL** *Jennifer Lopez Featuring Ja Rule*-Epic
31 **GOODIES** *Ciara Featuring Petey Pablo*-Sho'Nuff/Music Line/LaFace/Zomba
32 **HOT IN HERRE** *Nelly*-Fo' Reel/Universal/UMRG
33 **SMOOTH** *Santana Featuring Rob Thomas*-Arista
34 **RUN IT!** *Chris Brown*-Jive/Zomba
35 **JUST DANCE** *Lady Gaga Featuring Colby O'Donis*-Streamline/KonLive/Cherrytree/Interscope
36 **MY BOO** *Usher And Alicia Keys*-LaFace/Zomba
37 **LIVE YOUR LIFE** *T.I. Featuring Rihanna*-Def Jam/Grand Hustle/IDJMG/Atlantic
38 **BABY BOY** *Beyonce Featuring Sean Paul*-Columbia
39 **LOLLIPOP** *Lil Wayne Featuring Static Major*-Cash Money/Universal Motown
40 **CRAZY IN LOVE** *Beyonce Featuring Jay-Z*-Columbia
41 **HOLLABACK GIRL** *Gwen Stefani*-Interscope
42 **POKER FACE** *Lady Gaga*-Streamline/KonLive/Cherrytree/Interscope



MARIAH CAREY

CARRIE UNDERWOOD



YEAR-END DOUBLE IS



KRYPTONITE *3 Doors Down*-Republic/Universal
PROMISCUOUS *Nelly Furtado Featuring Timbaland*-Mosley/Geffen
LEAN BACK *Terror Squad Featuring Fat Joe & Remy Ma*-Universal/MCA
WITH ARMS WIDE OPEN *Creed*-Wind-up
SINCE U BEEN GONE *Kelly Clarkson*-RCA/RMG
DROP IT LIKE IT'S HOT *Snoop Dogg Featuring Pharrell*-Doggystyle/Geffen
VIVA LA VIDA *Coldplay*-Capitol
GET BUSY *Sean Paul*-VP/Atlantic
IF I AIN'T GOT YOU *Alicia Keys*-J/RMG
CANDY SHOP *50 Cent Featuring Olivia*-Shady/Aftermath/Interscope
THE WAY I ARE *Timbaland Featuring Keri Hilson & Missy*-Mosley/Blackground/Interscope
I KNEW I LOVED YOU *Savage Garden*-Columbia
EVERYTHING YOU WANT *Vertical Horizon*-RCA
BAD DAY *Daniel Powter*-Warner Bros.
UMBRELLA *Rihanna Featuring Jay-Z*-SRP/Def Jam/IDJMG
HOW TO SAVE A LIFE *The Fray*-Epic
1, 2 STEP *Ciara Featuring Missy Elliott*-Sho Nuff/Mosley/Line/LaFace/Zomba
SEXYBACK *Justin Timberlake*-Jive/Zomba
I'M YOURS *Jason Mraz*-Atlantic/RRP
AIN'T IT FUNNY *Jennifer Lopez Featuring Ja Rule*-Epic
TEMPERATURE *Sean Paul*-VP/Atlantic

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64 **DISTURBIA** *Rihanna*-SRP/Def Jam/IDJMG
65 **ALL FOR YOU** *Janet*-Virgin/Capitol
66 **I KISSED A GIRL** *Katy Perry*-Capitol
67 **UNWELL** *matchbox twenty*-Atlantic
68 **HERE WITHOUT YOU** *3 Doors Down*-Republic/Universal/UMRG
69 **HOT N COLD** *Katy Perry*-Capitol
70 **GET LOW** *Lil Jon & The East Side Boyz Featuring Ying Yang Twins*-BME/TVT
71 **BUY U A DRANK (SHAWTY SNAPPIN')** *T-Pain Featuring Yung Joc*-Konvict/Nappy Boy/Jive/Zomba
72 **RIGHT THURR** *Chingy*-DTP/Capitol
73 **LOVE STORY** *Taylor Swift*-Big Machine/Universal Republic
74 **IGNITION** *R. Kelly*-Jive
75 **I WANNA KNOW** *Joe*-Jive
76 **SMACK THAT** *Akon Featuring Eminem*-Konvict/Upfront/SRC/Universal Motown
77 **LOVE SONG** *Sara Bareilles*-Epic
78 **BENT** *matchbox twenty*-Lava/Atlantic
79 **BUBBLY** *Colbie Caillat*-Universal Republic
80 **RIGHT ROUND** *Flo Rida*-Poe Boy/Atlantic
81 **IT WASN'T ME** *Shaggy Featuring Ricardo "RikRok" Ducent*-MCA
82 **ALWAYS ON TIME** *Ja Rule Featuring Ashanti*-The Inc./Def Jam/IDJMG
83 **COMPLICATED** *Avril Lavigne*-Arista
84 **MY HUMPS** *The Black Eyed Peas*-A&M/Interscope
85 **LOVE IN THIS CLUB** *Usher Featuring Young Jeezy*-LaFace/Zomba
86 **YOU'RE BEAUTIFUL** *James Blunt*-Custard/Atlantic
87 **STAND UP** *Ludacris Featuring Shawnna*-DTP/Def Jam South/IDJMG
88 **CHECK ON IT** *Beyonce Featuring Slim Thug*-Columbia
89 **PHOTOGRAPH** *Nickelback*-Roadrunner/IDJMG
90 **U REMIND ME** *Usher*-Arista
91 **STRONGER** *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
92 **SO WHAT** *Pink*-LaFace/JLG
93 **KISS KISS** *Chris Brown Featuring T-Pain*-Jive/Zomba
94 **GIRLFRIEND** *Avril Lavigne*-RCA/RMG
95 **LET ME BLOW YA MIND** *Eve Featuring Gwen Stefani*-Ruff Ryders/Interscope
96 **WORK IT** *Missy "Misdemeanor" Elliott*-The Gold Mind/Elektra/EEG
97 **HEY THERE DELILAH** *Plain White T's*-Fearless/Hollywood
98 **TRY AGAIN** *Aaliyah*-Blackground/Virgin/Capitol
99 **SINGLE LADIES (PUT A RING ON IT)** *Beyonce*-Music World/Columbia



Top Artists Of The Decade

Rank	Artist
1	EMINEM
2	USHER
3	NELLY
4	BEYONCE
5	ALICIA KEYS
6	50 CENT
7	NICKELBACK
8	BRITNEY SPEARS
9	DESTINY'S CHILD
10	JAY-Z
11	MARIAH CAREY
12	THE BLACK EYED PEAS
13	PINK
14	KELLY CLARKSON
15	KANYE WEST
16	LUDACRIS
17	RIHANNA
18	CREED
19	LINKIN PARK
20	CHRISTINA AGUILERA

Top Artists Of The Decade — Female

Rank	Artist
1	BEYONCE
2	ALICIA KEYS
3	BRITNEY SPEARS
4	MARIAH CAREY
5	PINK

Top Artists Of The Decade — Duo/Group

Rank	Artist
1	NICKELBACK
2	DESTINY'S CHILD
3	THE BLACK EYED PEAS
4	CREED
5	LINKIN PARK

Top Artists Of The Decade — Male

Rank	Artist
1	EMINEM
2	USHER
3	NELLY
4	50 CENT
5	JAY-Z

Top Latin Artists

Rank	Artist
1	MARCO ANTONIO SOLIS
2	JUANES
3	VICENTE FERNANDEZ
4	CONJUNTO PRIMAVERA
5	DADDY YANKEE
6	WISIN & YANDEL
7	ENRIQUE IGLESIAS
8	SHAKIRA
9	INTOCABLE
10	MANA

Hot Latin Songs

Pos. TITLE *Artist*-Imprint/Label

1 **A PURO DOLOR** *Son By Four*-Sony Discos
2 **TE QUIERO** *Flex*-EMI Televisa
3 **LA TORTURA** *Shakira Featuring Alejandro Sanz*-Epic/Sony Music Latin
4 **NO ME DOY POR VENCIDO** *Luis Fonsi*-Universal Music Latino
5 **ME ENAMORA** *Juanes*-Universal Music Latino
6 **MI CORAZONCITO** *Aventura*-Premium Latin
7 **ALIADO DEL TIEMPO** *Mariano Barba*-Three Sound
8 **ELLA Y YO** *Aventura Featuring Don Omar*-Premium Latin
9 **SI NO TE HUBIERAS IDO** *Mana*-Warner Latina
10 **ABRAZAME MUY FUERTE** *Juan Gabriel*-Ariola/BMG Latin
11 **MAYOR QUE YO** *Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector*-Mas Flow/Machete
12 **PAM PAM** *Wisin & Yandel*-Machet
13 **LLORO POR TI** *Enrique Iglesias*-Universal Music Latino
14 **Y TU TE VAS** *Chayanne*-Sony Discos
15 **SUERTE [WHENEVER, WHEREVER]** *Shakira*-Epic/Sony Discos
16 **LA CAMISA NEGRA** *Juanes*-Surco/Universal Music Latino
17 **RAKATA** *Wisin & Yandel*-Mas Flow/Machete
18 **ROMPE** *Daddy Yankee*-El Cartel/Interscope
19 **DOWN** *RKM & Ken-Y*-Pina/Universal Music Latino
20 **TU RECUERDO** *Ricky Martin Featuring La Mari De Chambac Y Tommy Torres*-Norte/Sony Music Latin

Top Latin Albums

Pos. TITLE *Artist*-Imprint/Label

1 **BARRIO FINO** *Daddy Yankee*-El Cartel/VI/Machete
2 **FIJACION ORAL: VOL. 1** *Shakira*-Epic/Sony Music
3 **BARRIO FINO: EN DIRECTO** *Daddy Yankee*-El Cartel/Interscope/IGA
4 **MI SANGRE** *Juanes*-Surco/Universal Music Latino
5 **AMAR ES COMBATIR** *Mana*-Warner Latina
6 **UN DIA NORMAL** *Juanes*-Surco/Universal Music Latino
7 **PA'L MUNDO** *Wisin & Yandel*-Machete
8 **KING OF KINGS** *Don Omar*-VI, Machete/UMLE
9 **CELESTIAL** *RBD*-EMI Televisa, Capitol
10 **PARA SIEMPRE** *Vicente Fernandez*-Sony Music Latin
11 **REBELDE** *RBD*-EMI Televisa
12 **WISIN VS. YANDEL: LOS EXTRATERRESTRES** *Wisin & Yandel*-Machete/UMLE
13 **MI REFLEJO** *Christina Aguilera*-RCA/BMG Latin
14 **NUESTRO AMOR** *RBD*-EMI Televisa
15 **DESDE UN PRINCIPIO — FRO THE BEGINNING** *Marc Anthor*-RMM/Sony Discos
16 **LIBRE** *Marc Anthony*-Columb-Sony Discos
17 **SON BY FOUR** *Son By Four*-Sony Discos
18 **REVOLUCION DE AMOR** *Man*-Warner Latina
19 **PAULINA** *Paulina Rubio*-Universal Music Latino

ALBUMS BOOST SOLÍS

Veteran singer/songwriter Marco Antonio Solís rounds out the decade as Billboard's top Latin artist, an achievement earned by his combined performance on the Top Latin Albums and Hot Latin Songs charts during the past 10 years.

While his 20 hit singles on the Latin Songs chart during the decade were impressive, Solís' steady success on the Latin Albums chart really pushed him to the top. Since 2000, he's earned eight No. 1 albums, tying Los Temerarios for the most leaders in that span.



Strangely enough, while Solís was a mainstay on the weekly Latin Albums chart with numerous releases, none of them rank within the top 10 on the decade-end Latin Albums recap. That region of the tally paints a different, much younger picture.

Latin pop songstress Shakira, for example, began her ascent to superstardom at the turn of the decade and is the only female to rank in the top 10 on the top artists recap (No. 8). Her smash single "La Tortura" with Alejandro Sanz spent a record 25 weeks at the summit of Hot Latin Songs in 2005, good enough to garner the No. 3 position on the Hot Latin Songs decade-end rankings.

The youth explosion was also felt thanks to the emergence of the reggaetón movement in the early 2000s. Billboard created the Latin Rhythm chart in 2005 and it became home to such now-household names as Daddy Yankee, Wisin & Yandel and Don Omar.

Four of the top 10 Latin Albums of the decade are credited to rhythmic artists, most notably Daddy Yankee's "Barrio Fino" and "Barrio Fino: En Directo," which finish at Nos. 1 and 3, respectively. Additionally, Daddy Yankee tops the decade's Latin Albums Artists list, viewable at Billboard.biz.

Regardless of age, love still prevails on the Latin charts. This is evidenced by the surprising top two titles on the Hot Latin Songs decade-end tally. No. 2 on the list is rapper Flex's breakout single from 2008, "Te Quiero," which spent 20 weeks at the summit. And the No. 1 title on the Hot Latin Songs decade recap belongs to pop group Son by Four, with its crossover hit "A Puro Dolor." The song spent 20 weeks at the top of Hot Latin Songs in 2000. *—Rauly Ramirez*



20 LA MEJOR... COLECCION *Marco Antonio Solis* -Fonovisa/UMLE

Hot Alternative Artists

Rank	Artist
1	LINKIN PARK
2	INCUBUS
3	FOO FIGHTERS
4	STAIND
5	RED HOT CHILI PEPPERS

Hot Alternative Songs

Pos. TITLE *Artist/Imprint/Label*

Rank	Title
1	HEADSTRONG *[illegible]* Warner Bros
2	IN THE END *Linkin Park*-Warner Bros
3	SEVEN NATION ARMY *The White Stripes*-Third Man/V2
4	HOW YOU REMIND ME *Nickelback*-Roadrunner
5	LIKE A STONE *Audioslave*-Interscope/Epic
6	ALL MY LIFE *Foo Fighters*-Roswell/RCA/RMG
7	BLURRY *Puddle Of Mudd*-Flawless/Geffen/Interscope
8	FAINT *Linkin Park*-Warner Bros
9	(I HATE) EVERYTHING ABOUT YOU *Three Days Grace*-Jive/Zomba
10	NO ONE KNOWS *Queens Of The Stone Age*-Interscope
11	WISH YOU WERE HERE *Incubus*-Immortal/Epic
12	SEND THE PAIN BELOW *Chevelle*-Epic
13	THE PRETENDER *Foo Fighters*-Roswell/RCA/RMG
14	SO FAR AWAY *Staind*-Flip/Elektra/EEG
15	NUMB *Linkin Park*-Warner Bros
16	DRIVE *Incubus*-Immortal/Epic
17	HEMORRHAGE (IN MY HANDS) *Fuel*-550/Monster/Epic
18	FEEL GOOD INC *Gorillaz*-Parlophone/Capitol
19	THE RED *Chevelle*-Epic
20	THE MIDDLE *Jimmy Eat World*-DreamWorks

Hot Rock Artists

Rank	Artist
1	LINKIN PARK
2	STAIND
3	FOO FIGHTERS
4	INCUBUS
5	NICKELBACK

Hot Rock Songs

Pos. TITLE *Artist/Imprint/Label*

Rank	Title
1	HOW YOU REMIND ME *Nickelback*-Roadrunner/IDJMG
2	IN THE END *Linkin Park*-Warner Bros
3	KRYPTONITE *3 Doors Down*-

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4 **BLURRY** *Puddle Of Mudd-*

5 **HEMORRHAGE (IN MY HANDS)**

6 **IT'S BEEN AWHILE**

7 **HEADSTRONG** *Trapt-*Warner Bros

8 **LIKE A STONE** *Audioslave-*

9 **LOSER** *3 Doors Down-*

10 **ALL MY LIFE** *Foo Fighters-*

11 **WHEN I'M GONE**

12 **SO FAR AWAY** *Staind-*Flip/

13 **FAINT**

14 **BOULEVARD OF BROKEN DREAMS**

15 **BY THE WAY**

16 **WISH YOU WERE HERE**

17 **LAST RESORT** *Papa Roach-*

18 **WASTING MY TIME** *Default-*TVT

19 **THE RED**

20 **DRIVE** *Incubus-*Immortal/Epic

Top Billboard 200 Artists

Rank	Artist
1	EMINEM
2	BRITNEY SPEARS
3	TOBY KEITH
4	NELLY
5	LINKIN PARK
6	TIM MCGRAW
7	JAY-Z
8	KENNY CHESNEY
9	NICKELBACK
10	CREED

Top Billboard 200 Albums

Pos.	TITLE
1	NO STRINGS ATTACHED *'N*
2	CONFESSIONS *Usher-*LaFace/Zomba
3	THE EMINEM SHOW *Eminem-*
4	COME AWAY WITH ME *Norah*
5	HUMAN CLAY *Creed-*Wind-up
6	OOPS!...I DID IT AGAIN *Britney*
7	THE MARSHALL MATHERS LP
8	1
9	SUPERNATURAL
10	COUNTRY GRAMMAR
11	[HYBRID THEORY]
12	GET RICH OR DIE TRYIN'
13	ALL THE RIGHT REASONS
14	SOME HEARTS
15	HOTSHOT
16	A DAY WITHOUT RAIN
17	DR. DRE — 2001
18	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER
19	FALLEN
20	O BROTHER, WHERE ART THOU?
21	LET GO *Avril Lavigne-*
22	WEATHERED *Creed-*Wind-up
23	CHRISTINA AGUILERA
24	NELLYVILLE *Nelly-*Fo' Reel/
25	FLY
26	ALL THE WAY...A DECADE OF SONG
27	THE EMANCIPATION OF MIMI
28	HOME
29	BREAKAWAY *Kelly Clarkson-*
30	AMERICAN IDIOT *Green Day-*Reprise/Warner Bros
31	BREATHE
32	SONGS IN A MINOR
33	SPEAKERBOXXX/THE LOVE BELOW
34	BLACK & BLUE
35	UP!
36	METEORA
37	THE MASSACRE *50 Cent-*
38	M!SSUNDAZTOOD *Pink-*Arista
39	THE WRITING'S ON THE WAL
40	ENCORE
41	BREAK THE CYCLE *Staind-*Fli
42	CELEBRITY *'N Sync-*
43	CLOSER *Josh Groban-*143/
44	HIGH SCHOOL MUSICAL
45	MILLENNIUM *Backstreet*
46	THE BETTER LIFE *3 Doors Dow*

Republic Universal-UMRG
SILVER SIDE UP *Nickelback*-Roadrunner/ID JMG
DAUGHTRY *Daughtry*-19/RCA/RMG
8 MILE *Soundtrack*-Shady/Interscope
ME AND MY GANG *Rascal Flatts*-Lyric Street/Hollywood
NOW 5 *Various Artist*-Sony Music/Zomba/Universal/EMI Sony Music
FEELS LIKE TODAY *Rascal Flatts*-Lyric Street/Hollywood
TAYLOR SWIFT *Taylor Swift*-Big Machine
...AND THEN THERE WAS X *DMX*-Ruff Ryders/Def Jam/ID JMG
THE DIARY OF ALICIA KEYS *Alicia Keys*-J/RMG
FEARLESS *Taylor Swift*-Big Machine
HERE FOR THE PARTY *Gretchen Wilson*-Epic (Nashville)/SMN
FEELS LIKE HOME *Norah Jones*-Blue Note
DANGEROUSLY IN LOVE *Beyonce*-Columbia/Sony Music
FUTURESEX/LOVESOUNDS *Justin Timberlake*-Jive/Zomba
UNLEASHED *Toby Keith*-DreamWorks (Nashville)/Interscope



62 UNLEASH THE DRAGON *Sean Paul*-Dragon/Def Soul/ID JMG
63 8701 *Usher*-Arista
64 BRITNEY *Britney Spears*-Jive/Zomba
65 COCKY *Kid Rock*-Lava/AG
66 SHOCK'N Y'ALL *Toby Keith*-DreamWorks (Nashville)/UMG
67 MONKEY BUSINESS *The Black Eyed Peas*-A&M/Interscope/IGA
68 ALL THAT YOU CAN'T LEAVE BEHIND *U2*-Interscope
69 SONGS ABOUT JANE *Maroon 5*-Octone/J/RMG
70 SURVIVOR *Destiny's Child*-Columbia/Sony Music
71 WHEN THE SUN GOES DOWN *Kenny Chesney*-BNA/SMN
72 LOVE. ANGEL. MUSIC. BABY. *Gwen Stefani*-Interscope/IGA
73 NOEL *Josh Groban*-143/Reprise/Warner Bros.
74 LIVE LIKE YOU WERE DYING *Tim McGraw*-Curb
75 STANKONIA *OutKast*-LaFace/Zomba
76 AS I AM *Alicia Keys*-MBK/J/RMG
77 STRIPPED *Christina Aguilera*-RCA/RMG
78 THE DUTCHESS *Fergie*-A&M/A&M/Interscope/IGA
79 DEVIL WITHOUT A CAUSE *Kid Rock*-Top Dog/Lava/Atlantic/AG
80 METAMORPHOSIS *Hilary Duff*-Buena Vista/Hollywood
81 ...BABY ONE MORE TIME *Britney Spears*-Jive/Zomba
82 GREATEST HITS *Lenny Kravitz*-Virgin/Capitol
83 JOSH GROBAN *Josh Groban*-143/Reprise/Warner Bros.
84 HANNAH MONTANA *Soundtrack*-Walt Disney
85 MAD SEASON *matchbox twenty*-Lava/Atlantic/AG
86 PAIN IS LOVE *Ja Rule*-The Inc./Def Jam/ID JMG
87 J.LO *Jennifer Lopez*-Epic/Sony Music
88 A RUSH OF BLOOD TO THE HEAD *Coldplay*-Capitol
89 JUSTIFIED *Justin Timberlake*-Jive/Zomba
90 THE VERY BEST OF SHERYL CROW *Sheryl Crow*-A&M/Interscope/IGA
91 COME CLEAN *Puddle Of Mudd*-Flawless/Geffen/Interscope
92 GREATEST HITS *Shania Twain*-Mercury/UMGN
93 ELV1S: 30 #1 HITS *Elvis Presley*-RCA/RMG
94 TP-2.COM *R. Kelly*-Jive/Zomba
95 GREATEST HITS *Tim McGraw*-Curb
96 EVERYDAY *Dave Matthews Band*-RCA
97 NO ANGEL *Dido*-Arista
98 GREATEST HITS 2 *Toby Keith*-DreamWorks (Nashville)/UMG
99 NO SHOES, NO SHIRT, NO PROBLEMS *Kenny Chesney*-BNA/SMN
100 DRIVE *Alan Jackson*-Arista Nashville/SMN

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COLDPLAY

101 ASHANTI *Ashanti*-The Inc./Def Jam/IDJMG
102 HIGH SCHOOL MUSICAL 2 *Soundtrack*-Walt Disney
103 THA CARTER III *Lil Wayne*-Cash Money/Universal Motown/UMRG
104 COYOTE UGLY *Soundtrack*-Curb
105 GREATEST HITS *Guns N' Roses*-Geffen/Interscope
106 LONG ROAD OUT OF EDEN *Eagles*-ERC
107 BE HERE *Keith Urban*-Capitol Nashville
108 ESCAPE *Enrique Iglesias*-Interscope
109 LOVERS ROCK *Sade*-Epic
110 AWAY FROM THE SUN *3 Doors Down*-Republic/Universal/UMRG
111 NOW 8 *Various Artists*-EMI/Universal/Sony Music/Zomba/Capitol
112 HANNAH MONTANA 2 (SOUNDTRACK)/MEET MILEY CYRUS *Miley Cyrus*-Hollywood/Walt Disney
113 NOW 6 *Various Artists*-Sony Music/Zomba/Universal/EMI/Epic
114 LAUNDRY SERVICE *Shakira*-Epic/Sony Music
115 WORD OF MOUF *Ludacris*-DTP/Def Jam South/IDJMG
116 B'DAY *Beyonce*-Columbia/Sony Music
117 NOW 7 *Various Artists*-EMI/Universal/Sony Music/Zomba/Capitol
118 SIGNIFICANT OTHER *Limp Bizkit*-Flip/Interscope
119 GENIUS LOVES COMPANY *Ray Charles*-Hear/Concord
120 RULE 3:36 *Ja Rule*-The Inc./Def Jam/IDJMG
121 ROOM FOR SQUARES *John Mayer*-Aware/Columbia/Sony Music
122 INFEST *Papa Roach*-DreamWorks/Interscope
123 TOXICITY *System Of A Down*-American/Columbia/Sony Music
124 HOW TO DISMANTLE AN ATOMIC BOMB *U2*-Interscope
125 ROCK N ROLL JESUS *Kid Rock*-Top Dog/Atlantic/AG
126 THE YOUNG AND THE HOPELESS *Good Charlotte*-Daylight/Epic/Sony Music
127 TIM MCGRAW AND THE DANCEHALL DOCTORS *Tim McGraw*-Curb
128 NOW 17 *Various Artists*-EMI/Universal/Sony Music/Zomba/Capitol
129 ON HOW LIFE IS *Macy Gray*-Epic
130 X&Y *Coldplay*-Capitol
131 HOT FUSS *The Killers*-Island/IDJMG
132 CARNIVAL RIDE *Carrie Underwood*-19/Arista Nashville/SMN
133 DESTINY FULFILLED *Destiny's Child*-Columbia/Sony Music
134 SUIT *Nelly*-Derrty/Fo' Reel/UMRG
135 THE BREAKTHROUGH *Mary J Blige*-Matriarch/Geffen/IGA
136 THE BLACK ALBUM *Jay-Z*-Roc-A-Fella/Def Jam/IDJMG
137 SATELLITE *P.O.D.*-Atlantic/AG
138 CALIFORNICATION *Red Hot Chili Peppers*-Warner Bros
139 THE ROAD AND THE RADIO *Kenny Chesney*-BNA/SMN
140 WHO LET THE DOGS OUT *Baha Men*-S-Curve/Artemis
141 ALL FOR YOU *Janet*-Virgin/Capitol
142 BRAND NEW DAY *Sting*-A&M/Interscope
143 IN THE ZONE *Britney Spears*-Jive/Zomba
144 KONVICTED *Akon*-Konvict/Uptfront/SRC/Universal Motown/UMRG
145 A NEW DAY HAS COME *Celine Dion*-Epic/Sony Music
146 NOW 14 *Various Artists*-Columbia/Universal/EMI/Zomba/Sony Music
147 ISSUES *Korn*-Immortal/Epic
148 AUTOBIOGRAPHY *Ashlee Simpson*-Geffen/Interscope
149 UNDER MY SKIN *Avril Lavigne*-RCA/RMG
150 PCD *The Pussycat Dolls*-A&M/Interscope/IGA
151 JACKPOT *Chingy*-DTP/Capitol
152 SCARECROW *Garth Brooks*-Capitol Nashville
153 IN THIS SKIN *Jessica Simpson*-Columbia/Sony Music
154 MINUTES TO MIDNIGHT *Linkin Park*-Machine Shop/Warner Bros
155 THE COLLEGE DROPOUT *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
156 LATE REGISTRATION *Kanye West*-Roc-A-Fella/Def Jam/IDJMG
157 THE LONG ROAD *Nickelback*-Roadrunner/IDJMG
158 COME ON OVER *Shania Twain*-Mercury Nashville/UMGN
159 MUSIC *Madonna*-Maverick/Warner Bros.
160 ELEPHUNK *The Black Eyed Peas*-A&M/Interscope
161 CURTAIN CALL: THE HITS *Eminem*-Shady/Aftermath/Interscope/IGA
162 HORSE OF A DIFFERENT COLOR *Big & Rich*-Warner Bros (Nashville)/WRN
163 50 NUMBER ONES *George Strait*-MCA Nashville/UMGN
164 NOW 16 *Various Artists*-Universal/EMI/Sony Music/Zomba/UMe
165 VOL. 3... LIFE AND TIMES OF S. CARTER *Jay-Z*-Roc-A-Fella/Def Jam/IDJMG
166 ROCK STEADY *No Doubt*-Interscope
167 BACK FOR THE FIRST TIME *Ludacris*-DTP/Def Jam South/IDJMG
168 VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS *Coldplay*-Capitol
169 CHOCOLATE FACTORY *R Kelly*-Jive/Zomba
170 MEASURE OF A MAN *Clay Aiken*-RCA/RMG
171 AUDIOSLAVE *Audioslave*-Interscope/Epic/Sony Music
172 NOW 4 *Various Artists*-EMI/Sony Music/Zomba/UMRG
173 BACK TO BEDLAM *James Blunt*-Custard/Atlantic/AG
174 EXTREME BEHAVIOR *Hinder*-Universal Republic/UMRG
175 IT HAD TO BE YOU ... THE GREAT AMERICAN SONGBOOK *Rod Stewart*-J/RMG
176 GOODIES *Ciara*-Sho'Nuff/Music Line/LaFace/Zomba
177 HEAVIER THINGS *John Mayer*-Aware/Columbia/Sony Music
178 I AM...SASHA FIERCE *Beyonce*-Music World/Columbia/Sony Music
179 CRY *Faith Hill*-Warner Bros. (Nashville)/WRN
180 NOW 20 *Various Artists*-Sony Music/Zomba, EMI/UMe
181 AALIYAH *Aaliyah*-Blackgroun
182 GOOD GIRL GONE BAD *Rihanna*-SRP/Def Jam/IDJMG
183 DUTTY ROCK *Sean Paul*-VP/Atlantic/AG
184 AARON'S PARTY (COME GET IT) *Aaron Carter*-Jive/Zomba
185 ENJOY THE RIDE *Sugarland*-Mercury Nashville/UMGN
186 CHICKEN*N*BEER *Ludacris*-DTP/Def Jam South/IDJMG
187 FROM UNDER THE CORK TR *Fall Out Boy*-Fueled By Ramen/Island/IDJMG
188 IN BETWEEN DREAMS *Jack Johnson*- Jack Johnson/

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TOP SINGLES SALES ARTIST,
HOT DANCE SINGLES SALES ARTIST,
HOT DANCE CLUB PLAY ARTIST,
HOT DANCE AIRPLAY ARTIST,
HOT DANCE SINGLES ARTIST,
HOT DANCE CLUB PLAY SONG "*HUNG UP*"
of THE DECADE

MADONNA



TOP POP GROUP,
TOP MAINSTREAM ROCK SONGS ARTIST,
TOP ADULT TOP 40 ARTIST
of THE DECADE

TOP ROCK ALBUM ARTIST,
TOP ROCK ALBUM - "*DARK HORSE*",
TOP ALTERNATIVE ARTIST,
TOP ALTERNATIVE ALBUM ARTIST
of THE YEAR

NICKELBACK

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TOP R&B HIP HOP SONGWRITER
of THE YEAR

THE DREAM



TOP POP CATALOG ARTIST
of THE DECADE

TOP CATALOG ARTIST,
TOP R&B CATALOG ALBUM "#1's",
TOP CATALOG ALBUM "#1's"
of THE YEAR

MICHAEL JACKSON

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189 **THIS IS ME...THEN** *Jennifer*
190 **BEG FOR MERCY** *G Unit-G*
191 **DARK HORSE**
192 **NOW 9** *Various Artists-*
193 **THE LEGEND OF JOHNNY CASH**
194 **MY NAME IS JOE** *Joe-Jive/Zomba*
195 **THE BEAUTIFUL LETDOWN**
196 **AFFIRMATION** *Savage Garden-*
197 **THE SICKNESS** *Disturbed-*
198 **BEWARE OF DOG** *Lil Bow Wow-So So*
199 **AS TIME GOES BY ... THE GREAT AMERICAN SONGBOOK VOL. II** *Rod Stewart-J/RMG*
200 **GREATEST HITS VOLUME II AND SOME OTHER STUFF** *Alan*

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Country Producers
DANN HUFF

Country Songwriters
TOBY KEITH

Hot 100 Producer
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Latin Songwriters
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Latin Producers
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DECADE-END TOP 25

RANKED BY GROSS
COMPILED FROM BOXSCORE
REPORTED DEC. 11, 1999
THROUGH NOV. 21, 2009

	TOTAL GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$869,471,325	**THE ROLLING STONES** 8,236,586	8,441,850	264	190
2	$844,157,925	**U2** 9,869,953	9,869,953	288	[illegible]
3	$801,299,671	**MADONNA** 6,387,124	6,407,071	248	244
4	$688,136,476	**BRUCE SPRINGSTEEN** 8,605,238	9,092,507	403	[illegible]
5	$603,804,670	**ELTON JOHN** 5,789,833	5,872,508	541	470
6	$536,593,262	**CELINE DION** 4,099,963	4,206,893	792	597
7	$505,447,901	**DAVE MATTHEWS BAND** 11,230,696	11,986,800	547	[illegible]
8	$477,931,760	**KENNY CHESNEY** [illegible]	9,903,894	622	409
9	$419,481,741	**BON JOVI** 5,384,747	5,439,262	[illegible]	224
10	$418,421,266	**BILLY JOEL** 4,141,287	4,171,982	241	213
11	$361,851,102	**THE POLICE** 3,327,161	3,357,428	144	134
12	$347,640,186	**EAGLES** 3,107,832	3,229,764	[illegible]	174
13	$303,950,209	**TIM McGRAW** 5,203,501	6,023,753	388	175
14	$292,201,481	**AEROSMITH** 4,646,827	5,599,522	320	61
15	$271,904,093	**TOBY KEITH** 6,355,046	7,496,072	542	200
16	$264,810,659	**NEIL DIAMOND** 3,845,603	3,875,238	288	244
17	$257,319,809	**CHER** 3,402,569	3,728,520	383	171
18	$238,755,522	**PAUL McCARTNEY** 1,870,274	1,903,963	106	85
19	$233,773,789	**ROD STEWART** 3,022,292	3,548,275	281	148
20	$227,568,718	**METALLICA** 3,581,445	4,156,853	187	[illegible]
21	$222,256,153	**RASCAL FLATTS** 4,514,282	4,832,935	401	274
22	$216,229,560	**BRITNEY SPEARS** 3,704,826	3,829,001	255	158
23	$215,367,754	**JIMMY BUFFETT** 3,927,053	3,983,061	196	131
24	$212,012,527	**TINA TURNER** 3,205,895	3,345,219	[illegible]	106
25	$203,605,519	**TRANS-SIBERIAN ORCHESTRA** 5,045,297	5,687,179	728	[illegible]

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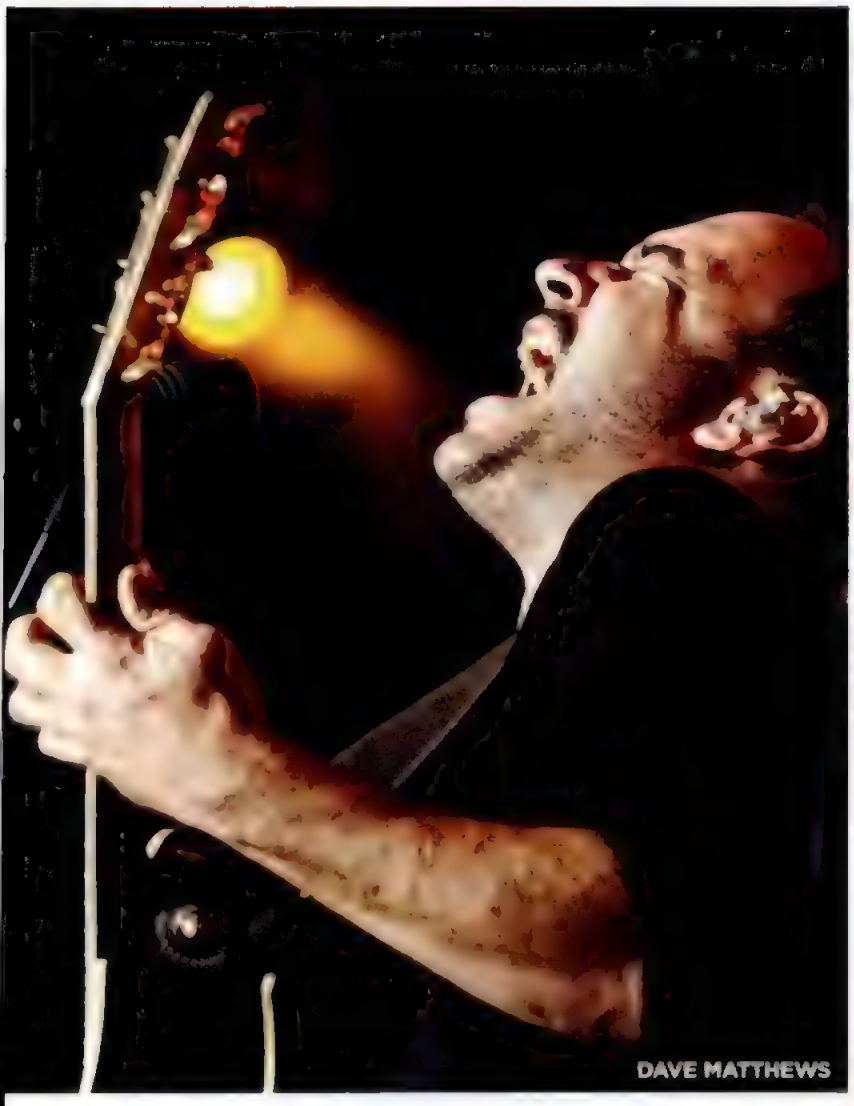
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MOVE THE CROWD

Rolling Stones, U2, Dave Matthews Band Are Touring Titans Of The 2000s

By Ray Waddell

A LOOK AT THE TOP TOURS, concerts and venues of the past decade may yield few surprises, but it does herald what could be perceived as a gradual passing of the torch.

When it comes to the highest-grossing touring acts since 2000, it should surprise no one that the Rolling Stones top the list, as they have any list related to box-office success since Michael Cohl began producing their tours in 1989.

But the title of the biggest ticket seller on the planet for the decade goes to Dave Matthews Band, which moved 11,230,696 tickets to 547 shows, according to Billboard Boxscore. No other band topped 10 million in attendance, though U2 came close. What makes DMB's ticket-selling prowess even more remarkable is that it grew without the benefit of international touring, tapping almost exclusively into North American ticket buyers. Save for country acts, nearly all the top-selling artists of the past decade toured overseas markets, many of them playing stadiums across Europe and elsewhere.

For the first decade of the new millennium, the Stones reported grosses totaling $870 continued on >>p170

DECADE-END TOP 25 BOXSCORES

RANKED BY GROS
COMPILED FROM BOXSCORE
REPORTED DEC. 11 19
THROUGH NOV. 21, 200

	GROSS SALES/	ARTIST(S) Venue, Location, Date(s)	Attendance,	Promoter(s)
1	$38,684,050	**BRUCE SPRINGSTEEN & THE E STREET BAND**		
		Giants Stadium, East Rutherford, N.J., July 15-Aug. 31, 2003	566,560 10 sellouts	New Jersey Sports & Exposition Authority, Meadowlands Sports Complex
2	$33,829,250	**SPICE GIRLS**		
		O2 Arena, London Dec. 15-Jan. 22, 2007	256,647	AEG Live, S.J.M. Concerts
3	$28,815,352	**U2, GLASVEGAS, DAMIEN DEMPSEY, KAISER CHIEFS & OTHERS**		
		Croke Park, Dublin July 24-27, 2009	243,198	Live Nation Global Touring, MCD
4	$23,135,338	**CELINE DION**		
		Bell Centre, Montreal Aug. 15-Sept. 1, 2008	167,957 eight sellouts	Concerts West/AEG Live
5	$22,723,108	**OXEGEN**		
		Punchestown Racecourse, Naas, Ireland, July 10-12, 2009	211,182	MCD
6	$22,570,336	**BRUCE SPRINGSTEEN & THE E STREET BAND**		
		Giants Stadium, East Rutherford, N.J., Sept. 30-Oct. 9, 2009	260,668	Live Nation
7	$22,090,582	**MADONNA**		
		Wembley Arena, London Aug. 1-16, 2006	86,061	The Next Adventure
8	$22,052,026	**PRINCE**		
		O2 Arena, London Aug. 1-Sept. 21, 2007	351,527	Concerts West, Marshall Arts, AEG Live/Lond
9	$21,163,695	**U2, THE RADIATORS, THE THRILLS, THE BRAVERY & OTHERS**		
		Croke Park, Dublin June 24-27, 2005	246,743	The Next Adventure, Solo Entertainment, MC
10	$20,902,760	**U2, KAISER CHIEFS**		
		Stade De France, Paris July 11-12, 2009	186,544	Live Nation Global Touring, Gerard Drouot Productions, Live Nation France
11	$20,680,860	**U2, ELBOW, GLASVEGAS, THE HOURS**		
		Wembley Stadium, London Aug. 14-15, 2009	164,244	Live Nation Global Touring
12	$20,179,520	**DOWNLOAD FESTIVAL**		
		Donington Park, Castle Donington, England June 8-10, 2007	70,000	Live Nation-U.K.
13	$19,825,497	**U2, SNOW PATROL**		
		Camp Nou, Barcelona June 30-July 2, 2009	182,055 two sellout	Live Nation Global Touring, Doctor Music, Liv Nation Spain
14	$19,286,000	**LUIS MIGUEL**		
		Auditorio Nacional, Mexico City Jan. 18-Feb. 27, 2006	267,528	Showtime de Mexico
15	$19,215,942	**BILLY JOEL**		
		Madison Square Garden, New York Jan. 23-April 24, 2006	226,038	Live Nation
16	$18,538,724	**U2, KANYE WEST**		
		Telstra Stadium, Sydney Nov. 10-13, 2006	206,568	The Next Adventure, Michael Coppel Present
17	$18,274,292	**MADONNA, PAUL OAKENFOLD**		
		Estadio River Plate, Buenos Aires Dec. 4-8, 2008	263,693	Live Nation Global Touring, T4F-Time For Fu
18	$18,231,213	**BARBRA STREISAND**		
		MGM Grand Garden, Las Vegas Dec. 31, 1999-Jan. 1, 2000	15,842 two sellouts	In-house
19	$17,583,211	**MADONNA, BOB SINCLAR**		
		Stade De France, Paris Sept. 20-21, 2008	138,163	Live Nation Global Touring
20	$17,234,669	**PINK, FAKER, EVERMORE**		
		Rod Laver Arena, Melbourne, Australia May 30-Aug. 20, 2009	214,956 17 shows	Michael Coppel Presents
21	$17,187,324	**RED HOT CHILI PEPPERS, JAMES BROWN**		
		Hyde Park, London June 19-25, 2004	258,000	Clear Channel Entertainment-U.K.
22	$17,059,900	**BONNAROO MUSIC FESTIVAL**		
		Festival Site, Manchester, Tenn. June 12-15, 2008	80,000 four days	Superfly Productions, A.C. Entertainment
23	$16,767,987	**BONNAROO MUSIC FESTIVAL**		
		Festival Site, Manchester, Tenn. June 14-17, 2007	80,000	Superfly Productions, A.C. Entertainment
24	$16,633,870	**BON JOVI, MY CHEMICAL ROMANCE, BIG & RICH & OTHERS**		
		Prudential Center, Newark, N.J. Oct. 25-Nov. 10, 2007	138,322 10 sellouts	AEG Live
25	$16,507,855	**MADONNA**		
		Madison Square Garden, New York June 28-July 19, 2006	91,841	The Next Adventure

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from >>p168 million to Billboard Boxscore, from 264 shows that moved 8.2 million tickets. The bulk of this touring came from the band's 2005-07 Bigger Bang tour, which remains the top-grossing tour of all time.

But narrowing the gap, and poised to one day take over the mantle of biggest band in the world, is U2, which reported more than $844 million from 288 shows (all sellouts) and nearly 10 million in attendance. And, if all goes to plan, U2's current 360° tour will also assume supremacy as the highest-grossing tour ever.

Madonna is the third and final member of the decade's $800 million club with $801 million in grosses, as well as 6.4 million in attendance from 248 shows. More than half of this dollar total came from Madonna's 2008-09 Sticky & Sweet tour, the biggest ever from a solo artist.

The top 25 list contains familiar veterans who emerged decades ago, including Bruce Springsteen ($688 million), Elton John ($603.8 million), Bon Jovi ($419 million), Billy Joel ($418 million), the Eagles ($348 million), Aerosmith ($347 million), Neil Diamond ($265 million), Cher ($257 million), Paul McCartney ($238 million), Rod Stewart ($234 million), Metallica ($227 million), Jimmy Buffett ($215 million) and Tina Turner ($212 million).

Country has been developing arena-level acts more consistently in recent years, and it shows in the top touring earners of the decade: Kenny Chesney ($478 million and the most shows of any act at 622), Tim McGraw ($304 million), Toby Keith ($272 million) and Rascal Flatts ($222 million) all make the list, and all offer conservative ticket prices.

Youth isn't well-served in the top 25, with Rascal Flatts and Britney Spears the only relative newcomers on the list. Two acts made it on the strength of one tour: the Police for its 2007-08 reunion tour ($362 million) and Celine Dion ($537 million), who toured only once but raked in nearly $400 million from her residency at the Colosseum at Caesars Palace in Las Vegas. The Stones owned the highest per-show average at $3,293,451, followed closely by Madonna at $3,231,047.

Nearly all the top-selling artists of the past decade toured overseas markets.

SUPER GIGS

The highest-grossing engagement of the decade will never be topped at the venue at which it happened. Bruce Springsteen & the E Street Band's record-shattering 10 sellouts at Giants Stadium in East Rutherford, N.J., in the summer of 2003 was an unqualified monster and remains the highest-grossing Boxscore of all time at $38.7 million (even with a top ticket of $75). Springsteen shows up again at Giants Stadium in the top 25 Boxscores of the decade with this year's venue-closing run that took in $22.6 million from five shows.

Extended runs rule the day and were a trend of the past 10 years. Among them are 21 sellouts by Prince at the O2 in London in 2007 ($22 million), 17 sellouts by the Spice Girls at the continued on >>p172


SPICE GIRLS

DECADE-END VENUES TOP 10

CAPACITIES 15,001 OR MORE

RANKED BY GROSS
COMPILED FROM BOXSCORES REPORTED DEC. 11, 1999 THROUGH NOV. 21, 2009.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$776,865,086	MADISON SQUARE GARDEN, NEW YORK 20,697	11,297,409	13,641,824	880	349
2	$376,456,556	AIR CANADA CENTRE, TORONTO 19,800	6,086,092	6,948,353	562	272
3	$357,932,898	WACHOVIA CENTER, PHILADELPHIA 21,000	7,028,598	9,751,015	682	252
4	$332,476,112	BELL CENTRE, MONTREAL 21,242	6,230,545	7,090,820	894	167
5	$312,148,248	STAPLES CENTER, LOS ANGELES 20,000	4,324,729	4,895,481	338	145
6	$303,276,866	IZOD CENTER, EAST RUTHERFORD, N.J. 21,000	7,057,029	10,482,390	802	136
7	$287,677,780	TD GARDEN, BOSTON 19,600	4,594,459	5,726,035	403	179
8	$274,184,398	PALACE OF AUBURN HILLS, AUBURN HILLS, MICH. 20,654	7,721,032	10,577,924	544	164
9	$260,356,393	VERIZON CENTER, WASHINGTON, D.C. 20,000	4,155,773	5,756,827	442	137
10	$259,628,395	PHILIPS ARENA, ATLANTA 20,919	6,177,601	8,629,589	695	152

DECADE-END VENUES TOP 10

CAPACITIES 5,001-10,000

RANKED BY GROSS
COMPILED FROM BOXSCORES REPORTED DEC. 11, 1999 THROUGH NOV. 21, 2009.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$804,224,170	RADIO CITY MUSIC HALL, NEW YORK 5,901	13,483,031	15,252,408	2,601	454
2	$334,461,748	AUDITORIO NACIONAL, MEXICO CITY 9,683	10,425,996	15,846,650	1,699	83
3	$229,576,336	GIBSON AMPHITHEATRE, UNIVERSAL CITY, CALIF. 5,095	4,163,581	4,787,255	922	253
4	$188,850,538	THE WAMU THEATER AT MADISON SQUARE GARDEN, NEW YORK 5,610	3,598,304	4,949,864	979	148
5	$109,596,984	MOHEGAN SUN ARENA, UNCASVILLE, CONN. 10,000	1,931,004	2,175,880	292	88
6	$74,168,011	SCOTTISH EXHIBITION & CONFERENCE CENTRE, GLASGOW, SCOTLAN 9,600	1,201,468	1,238,739	155	75
7	$73,337,244	NOKIA THEATRE, GRAND PRAIRIE, TEXAS 6,333	1,606,748	2,008,443	544	63
8	$63,552,070	NOKIA THEATRE L.A. LIVE, LOS ANGELES 7,100	885,519	1,042,635	188	72
9	$61,011,160	ODYSSEY ARENA, BELFAST, NORTHERN IRELAND 10,000	965,919	992,674	138	91
10	$49,349,288	SOVEREIGN BANK ARENA, TRENTON, N.J. 8,500	1,997,365	3,569,952	596	56

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DECADE-END TOP 10 VENUES

PACITIES 001-15,000

RANKED BY GROSS
COMPILED FROM BOXSCORE
REPORTED THROUGH NOV 21, 2009

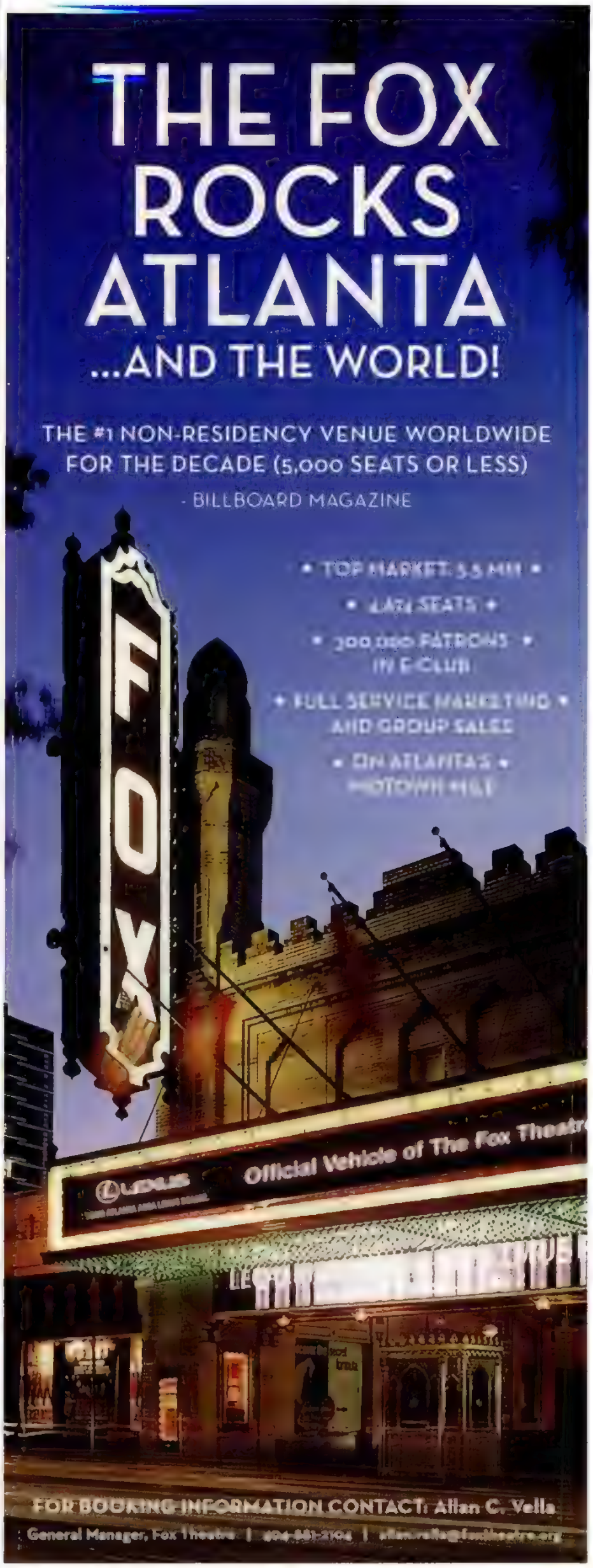
TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
$149,876,617	**ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J.** 13,800	1,890,033	2,680,911	284	60
$126,524,794	**VAN ANDEL ARENA, GRAND RAPIDS, MICH.** 12,864	3,462,621	5,234,591	618	81
$125,319,330	**BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA** 13,500	1,631,082	1,817,310	219	28
$119,982,487	**SAN DIEGO SPORTS ARENA, SAN DIEGO** 15,000	3,494,388	5,825,863	640	68
$119,595,668	**WEMBLEY ARENA, LONDON** 12,530	1,436,646	1,488,872	151	73
$100,390,634	**DCU CENTER, WORCESTER, MASS.** 15,000	2,888,995	4,978,740	549	71
$90,597,661	**MANDALAY BAY EVENTS CENTER, LAS VEGAS** 12,200	1,085,171	1,207,241	160	50
$89,259,758	**MGM GRAND GARDEN, LAS VEGAS** 14,500	699,970	719,648	59	43
$84,256,640	**JOHN LABATT CENTRE, LONDON, ONTARIO** 10,500	2,053,602	2,770,469	482	93
$81,578,017	**LG ARENA, BIRMINGHAM, ENGLAND** 12,500	1,354,514	1,403,896	142	66

DECADE-END TOP 10 VENUES

ACITIES 0 OR LESS

RANKED BY GROSS
COMPILED FROM BOXSCORE
REPORTED THROUGH NOV 21, 2009

TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
$669,772,093	**THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS** 4,000	4,740,111	4,955,442	1,237	882
$275,189,718	**FOX THEATRE, ATLANTA** 4,600	6,196,966	11,702,874	2,593	77
$163,492,718	**TAMPA BAY PERFORMING ARTS CENTER, TAMPA, FLA.** 2,610	3,164,501	4,116,706	1,676	150
$136,429,922	**TEMPLE HOYNE BUELL THEATRE, DENVER** 2,830	2,839,307	3,979,821	1,396	38
$130,235,283	**FOX THEATRE, DETROIT** 4,800	3,315,703	5,213,375	1,179	126
$100,751,750	**BEACON THEATRE, NEW YORK** 2,900	1,803,281	2,050,946	717	312
$84,322,206	**CAPITAL ONE BANK THEATRE AT WESTBURY, WESTBURY, N.Y.** 2,742	2,148,927	2,986,325	1,219	163
$84,004,732	**RUTH ECKERD HALL, CLEARWATER, FLA.** 2,174	1,919,710	2,525,479	1,291	320
$74,994,453	**ROSEMONT THEATRE, ROSEMONT, ILL.** 4,300	1,814,682	2,638,372	699	76
$71,093,150	**MURAT THEATRE, INDIANAPOLIS** 2,476	1,810,212	2,892,200	1,153	44



from >>p170 O2 in 2007 ($34 million), 12 sellouts by Joel at Madison Square Garden in New York in 2006 ($19.2 million), eight sellouts by Madonna at Wembley Arena in London in 2006 ($22 million), eight sellouts by Dion at the Bell Centre in Montreal in 2008 ($23 million) and 30 shows by Luis Miguel at Auditorio Nacional in Mexico City in 2006 ($19.3 million).

The Bonnaroo Music & Arts Festival cracked the top 25 twice for its 2007 ($16.8 million) and 2008 ($17 million) events. Bonnaroo would've made it a third time had organizers reported their estimated $17 million-$18 million gross for 2009.

Seventeen of the top 25 Boxscores are from markets outside the United States, which speaks to exchange rates, the growing international appeal of superstar artists and the maturation of the international touring market.

Madison Square Garden is the highest-grossing arena in the world for the decade, with $777 million in box office from 880 shows. All of the top 10 arenas are in North America. For midsize arenas in the 10,000- to 15,000-capacity range, the Atlantic City (N.J.) Boardwalk Hall was tops, with $150 million in box office. Nine of the top 10 amphitheaters are Live Nation sheds (the exception being the DTE Energy Center near Detroit), with the Comcast Center in Mansfield, Mass., coming out on top with $207 million in gross. DTE, however, known for its price promotions and full schedule of events, had the top attendance of any shed at more than 10 million, as well as the most shows at 691.

Thanks in part to Springsteen, Giants Stadium was the top-grossing stadium for concerts in the decade. But six of the top 10 stadiums are international, reflecting a '00s trend of artists playing arenas in North America and stadiums abroad.

On the strength of residencies from the likes of Dion and John, the Colosseum at Caesars Palace is far and away the decade's highest-grossing venue among those with capacities of 5,000 or less. Not taking residencies in account, Atlanta's Fox Theatre did best, with $275 million in the past 10 years. Radio City Music Hall in New York rode its Christmas Spectacular to the top of the pile for 5,000- to 10,000-seat venues at $804 million, even more than sister venue the Garden. ••••



DECADE-END TOP 10 STADIUMS

RANKED BY GROSS
COMPILED FROM BOXSCORE
BASED ON DATA FROM JAN. 1, 1999,
THROUGH NOV. 21, 2009.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$291,773,929	GIANTS STADIUM, EAST RUTHERFORD, N.J. 79,646	5,185,271	6,498,802	136	51
2	$109,074,935	FORO SOL, MEXICO CITY 55,000	2,785,464	3,008,795	64	25
3	$95,984,493	AMSTERDAM ARENA, AMSTERDAM 55,000	966,987	971,211	20	12
4	$89,579,540	STADE DE FRANCE, PARIS 77,000	960,357	979,198	13	10
5	$82,810,466	CROKE PARK, DUBLIN 82,300	782,081	782,081	10	10
6	$82,711,266	HERSHEYPARK STADIUM, HERSHEY, PA. 30,000	1,725,535	2,254,065	143	22
7	$79,692,870	TWICKENHAM STADIUM, LONDON 50,200	647,461	666,210	13	8
8	$73,851,299	GILLETTE STADIUM, FOXBORO, MASS. 68,000	894,114	924,720	18	10
9	$68,054,011	RELIANT STADIUM, HOUSTON 69,500	2,711,163	3,172,212	53	[illegible]
10	$67,721,501	TOKYO DOME, TOKYO 55,700	590,498	[illegible]	16	11

DECADE-END TOP 10 AMPHITHEATERS

RANKED BY GROSS
COMPILED FROM BOXSCORE
BASED ON DATA FROM JAN. 1, 1999,
THROUGH NOV. 21, 2009.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$207,547,167	COMCAST CENTER, MANSFIELD, MASS. 19,900	4,665,421	6,219,671	326	[illegible]
2	$180,363,907	SUSQUEHANNA BANK CENTER, CAMDEN, N.J. 25,000	4,842,942	7,269,101	456	78
3	$177,817,886	NIKON AT JONES BEACH THEATER, WANTAGH, N.Y. 14,000	3,671,984	4,896,144	363	43
4	$171,002,123	DTE ENERGY MUSIC CENTER, CLARKSTON, MICH. 15,274	8,080,990	10,436,030	[illegible]	190
5	$140,698,582	PNC BANK ARTS CENTER, HOLMDEL, N.J. 17,000	3,516,225	5,802,070	350	29
6	$124,717,068	VERIZON WIRELESS MUSIC CENTER, NOBLESVILLE, IND. 18,000	3,977,197	6,142,038	[illegible]	47
7	$121,377,916	NISSAN PAVILION AT STONE RIDGE, BRISTOW, VA. 22,500	3,421,219	5,017,218	229	34
8	$120,965,375	GREEK THEATRE, LOS ANGELES 6,162	2,309,629	2,780,287	[illegible]	149
9	$119,703,971	CYNTHIA WOODS MITCHELL PAVILION, THE WOODLANDS, TEXAS 15,802	3,580,524	5,051,692	338	67
10	$111,185,069	FIRST MIDWEST BANK AMPHITHEATRE, TINLEY PARK, ILL. 28,000	3,166,237	5,080,408	195	24

RELIANT STADIUM | RELIANT ARENA | RELIANT CENTER | **HOUSTON, TEXAS**

RELIANTPARK.COM/LIVE

Incubus ★ Pixies ★ **Green Day** ★ Scorpions ★ Gerald & Eddie Levert

Slipknot ★ Frankie Beverly & Maze ★ Kanye West ★ Fall Out Boy

Patti LaBelle ★ Slayer ★ **The Rolling Stones** ★ Taking Back Sunday

Metallica ★ **The Cheetah Girls/Hannah Montana**

Don Omar ★ The All-American Rejects ★ Keith Sweat ★ My Chemical Romance

Pretty Ricky ★ Hinder ★ **The Killers** ★ Marilyn Manson ★ Katt Williams

Avril Lavigne ★ **Foo Fighters** ★ Backstreet Boys ★ **Pussycat Dolls**

Alejandro Sanz ★ Christian Castro ★ Warped Tour ★ Joan Sebastian

Chayanne ★ No Doubt ★ *NSYNC ★ **Linkin Park** ★ Limp Bizkit

New Found Glory ★ Good Charlotte ★ Marco Antonio Solís ★ The Wiggles

Pepe Aguilar ★ **American Idol**

Yeah, we've sold a ticket or two. Actually more like 25 million.

Twenty-five million. That's right. That's how many people have come to Reliant Park in five short years. Here, your band has two fine options: Reliant Stadium with **125,000 square feet** and room for **71,500 concert goers.** Or Reliant Arena with **25,000 square feet** and a seating **capacity for up to 8,500.** Both venues can be configured to fit your event's needs, our marshalling area is the largest in Houston, we have **26,000 parking spaces**, with a seasoned staff that gets rave reviews and plenty of encores. If you want **big ticket sales** and a worry-free gig, play Reliant Park.

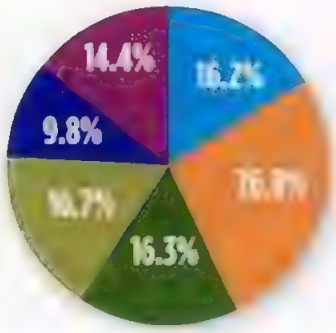
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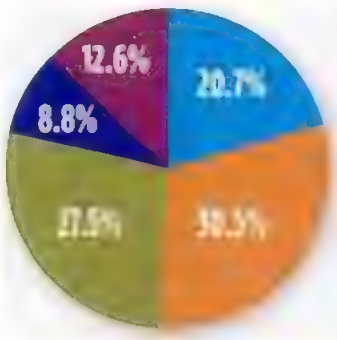
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THE FINAL COUNTDOWN

After a decade of unprecedented sales growth in the '90s, the recording industry entered the new millennium with the wind at its back, only to flounder as new digital technologies disrupted traditional business models. **By Ed Christman**

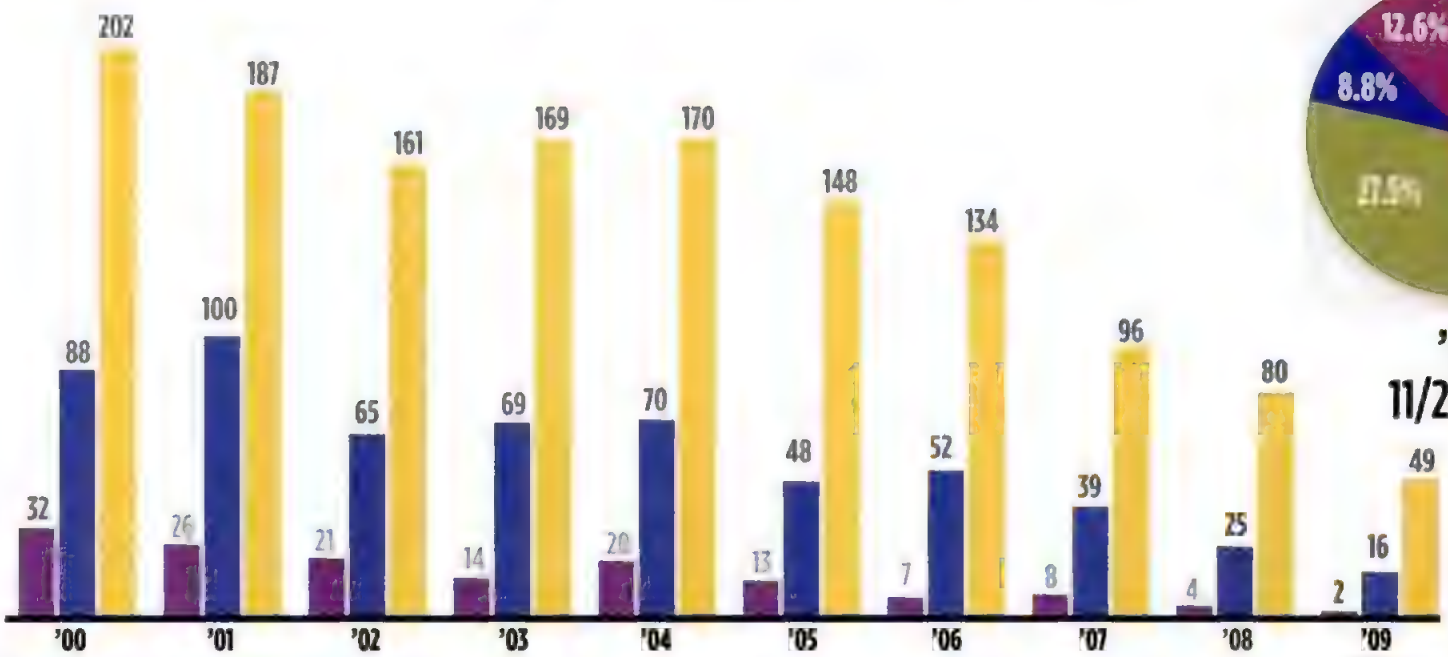




Warner Music Group
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Indies

DISTRIBUTOR MARKET SHARE

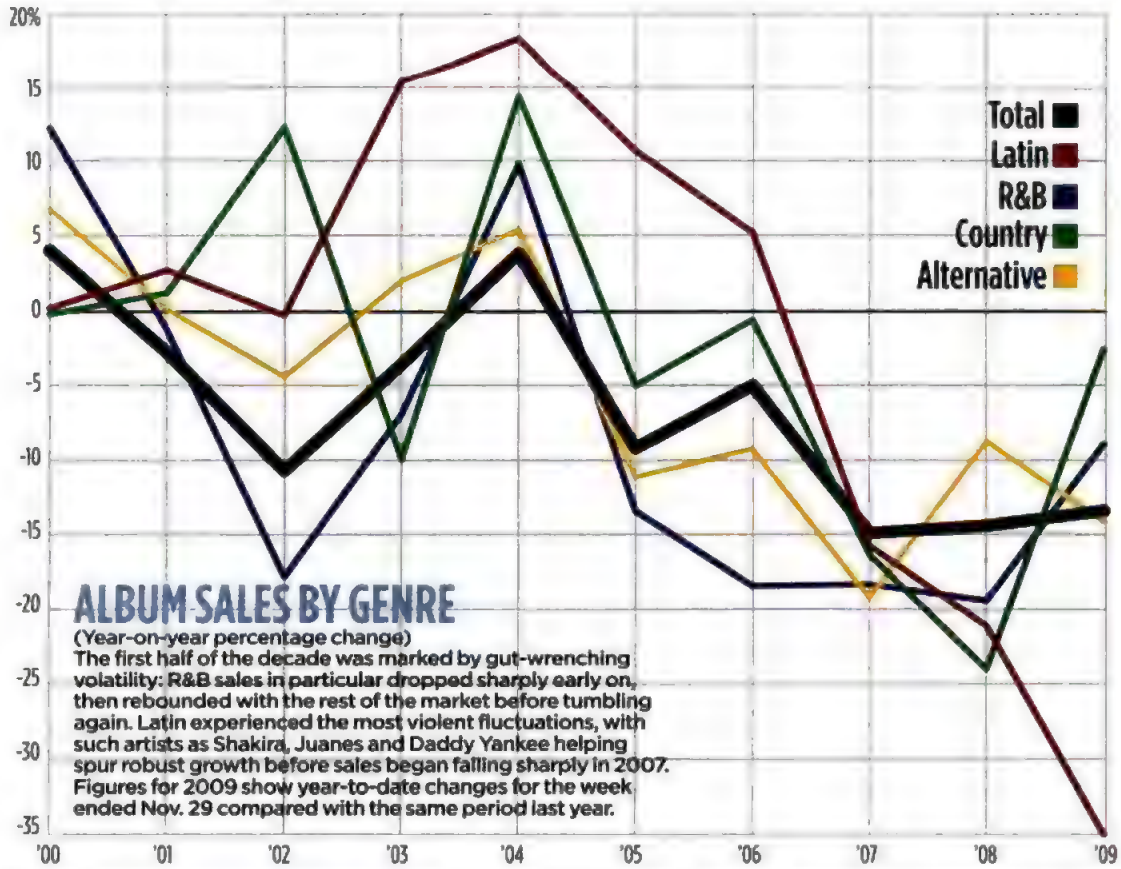
Sony merged with (and eventually took over) BMG, but that didn't stop Universal Music Group from a dominant U.S. market position. Althoug this chart shows a decline for the indies, that sector would have grown from 16.3% in 2000 to 23.4% today if major-affiliated indies were included. The 2000 chart shows U.S. album sales, while the chart for 2009 includes track-equivalent album sales, where 10 digital tracks equal an album.



HIT TITLES BECOME SCARCER

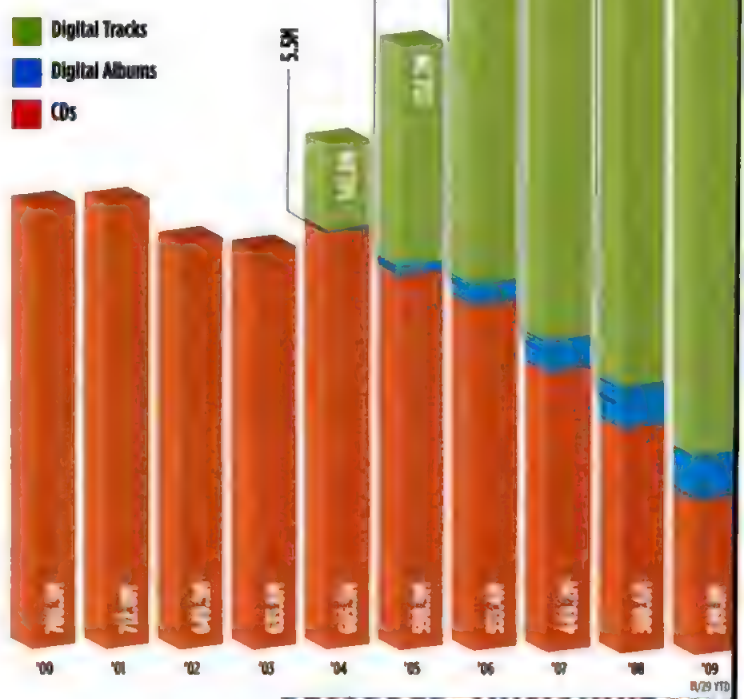
As overall album sales plunged during the decade, the number of titles that could generate blockbuster unit sales of 2 million fell sharply from 32 in 2000 to just four in 2008, with only two titles reaching that sales milestone through the first 11 months of 2009. Tellingly, the number of albums to generate sales of 500,000 in 2008 was far short of the number of titles that sold 1 million in 2001.

NO. OF ALBUMS REACHING 500,000
NO. OF ALBUMS REACHING 1M
NO. OF ALBUMS REACHING 2M



ALBUM SALES BY GENRE

(Year-on-year percentage change)
The first half of the decade was marked by gut-wrenching volatility: R&B sales in particular dropped sharply early on, then rebounded with the rest of the market before tumbling again. Latin experienced the most violent fluctuations, with such artists as Shakira, Juanes and Daddy Yankee helping spur robust growth before sales began falling sharply in 2007. Figures for 2009 show year-to-date changes for the week ended Nov. 29 compared with the same period last year.



RECORDED-MUSIC UNIT SAL BY CONFIGURATI

The sales story of the decade centered on the accelerating plun in CD sales and the rapid growth in sales of digital tracks, w most of the latter dominated by just one retailer—Apple's iTu store. The much slower growth in sales of digital albu demonstrated that the digital market's primary appeal consumers is the ability to cherry-pick trac

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UM SALES BY RE TYPE

stores and independent rs were under attack nass merchants led by lart. Nontraditional rs saw their share of sales thanks mostly to digital nline CD vendors.

SOUNDSCAN TOP ARTIST BY ALBUM SALES OF THE DECADE

RANK	ARTIST	ALBUM SALES
1	Eminem	32,241,000
2	The Beatles	30,182,000
3	Tim McGraw	24,769,000
4	Toby Keith	24,469,000
5	Britney Spears	22,969,000
6	Kenny Chesney	22,034,000
7	Linkin Park	21,421,000
8	Nelly	21,232,000
9	Creed	20,594,000
10	Jay-Z	20,424,000
11	Nickelback	19,817,000
12	Rascal Flatts	19,408,000
13	Josh Groban	19,348,000
14	Alan Jackson	18,857,000
15	'N Sync	18,303,000
16	Dixie Chicks	18,178,000
17	Johnny Cash	18,143,000
18	Kid Rock	17,614,000
19	Metallica	17,403,000
20	Celine Dion	17,363,000
21	George Strait	17,275,000
22	Michael Jackson	17,261,000
23	Norah Jones	17,087,000
24	U2	16,817,000
25	Elvis Presley	16,486,000
26	Usher	16,329,000
27	Dave Matthews Band	16,025,000
28	AC/DC	15,935,000
29	50 Cent	15,868,000
30	Alicia Keys	15,561,000
31	Rod Stewart	15,511,000
32	Santana	14,975,000
33	Destiny's Child	14,878,000
34	Coldplay	14,604,000
35	Mariah Carey	14,341,000
36	Pink Floyd	14,164,000
37	Shania Twain	13,850,000
38	Ludacris	13,442,000
39	Enya	13,422,000
40	Green Day	13,363,000
41	Andrea Bocelli	13,353,000
42	OutKast	13,277,000
43	R. Kelly	13,234,000
44	Faith Hill	12,899,000
45	Mary J. Blige	12,614,000
46	3 Doors Down	12,551,000
47	Christina Aguilera	12,380,000
48	Limp Bizkit	12,378,000
49	Bon Jovi	12,378,000
50	Frank Sinatra	12,221,000

SOURCE: Nielsen SoundScan for the period of January 2000 through the week ending Nov. 29, 2009.



SOUNDSCAN TOP ALBUMS OF DECADE

RANK	ARTIST	TITLE	LABEL	SALES
1	THE BEATLES	"1"	Apple/Capitol	11,515,000
2	'N SYNC	"No Strings Attached"	Jive/Zomba	11,112,000
3	NORAH JONES	"Come Away With Me"	Blue Note	10,557,000
4	EMINEM	"The Marshall Mathers LP"	Web/Aftermath/Interscope	10,208,000
5	EMINEM	"The Eminem Show"	Web/Aftermath/Interscope	9,806,000
6	USHER	"Confessions"	LaFace/Zomba	9,719,000
7	LINKIN PARK	"Hybrid Theory"	Warner Bros.	9,676,000
8	CREED	"Human Clay"	Wind-up	9,492,000
9	BRITNEY SPEARS	"Oops! . . . I Did It Again"	Jive/Zomba	9,185,000
10	NELLY	"Country Grammar"	Fo' Reel/Universal/UMRG	8,462,000
11	50 CENT	"Get Rich or Die Tryin' "	Shady/Aftermath/Interscope	7,906,000
12	SOUNDTRACK	"O Brother, Where Art Thou?"	Lost Highway/Mercury/IDJMG	7,517,000
13	EVANESCENCE	"Fallen"	Wind-up	7,318,000
14	NICKELBACK	"All the Right Reasons"	Roadrunner	7,264,000
15	SANTANA	"Supernatural"	Arista	6,953,000
16	ENYA	"A Day Without Rain"	Reprise/Warner Bros.	6,926,000
17	CARRIE UNDERWOOD	"Some Hearts"	19/Arista/Arista Nashville/RMG	6,876,000
18	SHAGGY	"Hotshot"	MCA	6,800,000
19	AVRIL LAVIGNE	"Let Go"	Arista/RMG	6,732,000
20	LIMP BIZKIT	"Chocolate Starfish and the Hot Dog Flavored Water"	Flip/Interscope	6,703,000
21	NELLY	"Nellyville"	Fo' Reel/Universal/UMRG	6,458,000
22	CREED	"Weathered"	Wind-up	6,380,000
23	ALICIA KEYS	"Songs in A Minor"	J/RMG	6,210,000
24	KELLY CLARKSON	"Breakaway"	S/19/RCA/RMG	6,109,000
25	TIM McGRAW	"Greatest Hits"	Curb	6,020,000
26	DIXIE CHICKS	"Home"	Monument/Columbia/Sony Music	6,007,000
27	MARIAH CAREY	"The Emancipation of Mimi"	Island/IDJMG	5,922,000
28	GREEN DAY	"American Idiot"	Reprise/Warner Bros.	5,911,000
29	JOSH GROBAN	"Closer"	143/Reprise/Warner Bros.	5,792,000
30	LINKIN PARK	"Meteora"	Warner Bros.	5,732,000
31	OUTKAST	"Speakerboxxx/The Love Below"	LaFace/Zomba	5,674,000
32	DIXIE CHICKS	"Fly"	Monument/Sony Music	5,640,000
33	STAIND	"Break the Cycle"	Flip/Elektra/EEG	5,593,000
34	3 DOORS DOWN	"The Better Life"	Republic/Universal/UMRG	5,563,000
35	NICKELBACK	"Silver Side Up"	Roadrunner/IDJMG	5,446,000
36	PINK	"M!ssundazstood"	Arista	5,441,000
37	BACKSTREET BOYS	"Black & Blue"	Jive/Zomba	5,414,000
38	DR. DRE	"Dr. Dre—2001"	Aftermath/Interscope	5,404,000
39	SHANIA TWAIN	"Up!"	Mercury/UMGN	5,396,000
40	50 CENT	"The Massacre"	Shady/Aftermath/Interscope/IGA	5,217,000
41	EMINEM	"Encore"	Shady/Aftermath/Interscope	5,156,000
42	RASCAL FLATTS	"Feels Like Today"	Lyric Street/Hollywood	5,152,000
43	FAITH HILL	"Breathe"	Warner Bros. (Nashville)/WRN	5,083,000
44	KID ROCK	"Cocky"	Lava/AG	5,072,000
45	JOSH GROBAN	"Josh Groban"	143/Reprise/Warner Bros.	5,047,000
46	CELINE DION	"All the Way . . . A Decade of Song"	550 Music/Epic	4,997,000
47	'N SYNC	"Celebrity"	Jive/Zomba	4,903,000
48	SOUNDTRACK	"High School Musical"	Walt Disney	4,849,000
49	RASCAL FLATTS	"Me and My Gang"	Lyric Street/Hollywood	4,802,000
50	VARIOUS ARTISTS	"Now 5"	Sony Music/Zomba/Universal/EMI/Sony Music	4,789,000

SOURCE: Nielsen SoundScan for the period of January 2000 through the week ending Nov. 29, 2009.

LIVE
FROM NEW YORK
AND LAS VEGAS..
ROCK OUT THE YEAR ON FOX







WITH PERFORMANCES BY
AMERICAN IDOL WINNER KRIS ALLEN
AMERICAN IDOL FINALIST ALLISON IRAHETA
SEAN KINGSTON AND MORE!

HOSTED BY CARMEN ELECTRA



Billboard's
NEW YEAR'S EVE
LIVE!
DEC 31 THU 11PM FOX

Boyle Sets Swift Course In Year-End Charge

Susan Boyle and **Andrea Bocelli** team up for a second week to rule the top two slots, respectively, on the Billboard 200 as the former's "I Dreamed a Dream" retains the top slot with 527,000 sold (down only 25%), while the latter's "My Christmas" shifts 428,000 (up 97%).

Since Nielsen SoundScan began tracking sales in 1991, "Dream" becomes only the 16th album to sell more than 500,000 in each of its first two weeks, and the first to do so since **50 Cent's** "The Massacre" in 2005 (1.1 million in its debut frame, followed by 771,000 in week No. 2).



And, with only a 25% decline in sales in its second week, "Dream" has the smallest sophomore-frame erosion for a No. 1-debuting album (released on a Monday or Tuesday) since **Barry Manilow's** "Greatest Songs of the Fifties" dropped just 9% in its second week after bowing at No. 1 with 157,000. "Fifties" was helped in its second stanza, as that was the week ending Feb. 12, so it included Valentine's Day shopping.

So, now after just two weeks of release, "Dream" is the 10th-biggest-selling album of the year with 1.2 million copies sold.

For Boyle, her "Dream" is chasing after **Taylor Swift's** "Fearless" (2.5 million sold this year) for the title of 2009's best-selling album.

With four sales weeks left in the SoundScan tracking year, and with industry sources suggesting "Dream" will sell another 600,000 copies next week, Boyle may overtake Swift's sales figure by year's end.

This wouldn't be the first time a surprise fourth-quarter release rallies to overtake the assumed top seller of the year.

In 2007, **Josh Groban's** "Noel" was released 12 weeks before the end of the year and blew through 3.7 million in that span of time. Two weeks before the year was over, it had overtaken the soundtrack to "High School Musical 2" (3 million) to become the year's best seller.



Two years ago this week, in the frame that ended Dec. 9, 2007, "Noel" moved 582,000 copies and then scored 669,000 and 757,000 stanzas in the two successive weeks, respectively. All told, "Noel" earned four weeks of at least a half-million in sales.

"Noel" is still selling strongly, more than two years after its release. This week, it's No. 14 on the Billboard 200 with 63,000 (up 43%).

MIDDLE AGES: Andrea Bocelli's "My Christmas" album surpasses 1 million in total sales in its fifth week (1.1 million) and becomes his best-selling set since the release of "Amore" in 2006 (1.7 million).

Conventional wisdom indicates that with Christmas approaching, sales for "My Christmas" should increase as we inch closer to Dec. 25. Thus, "My Christmas" has a chance of approaching the total sales racked up by Bocelli's two best-selling sets: 1997's "Romanza" (4.2 million) and 1999's "Sogno" (2.5 million).

Seeing Bocelli and **Susan Boyle** at the top of the Billboard 200 with such big sales figures perhaps points to how the charts illustrate a divide among young and older consumers.

Boyle, 48, and Bocelli, 51, both likely attract much of their core audience from older fans—those who are still fond of the album configuration.

Conversely, the biggest-selling digital song from Boyle this week is the set's title track (17,000), and Bocelli's best is "What Child Is This" (No. 63 on Hot Digital Songs, with 20,000).

But I'm not quite sure it's as clear cut as saying older people buy albums and young people don't.

With Boyle, there's something that is resonating with consumers on a pure emotional level. They see a part of themselves in the rags-to-riches story of a middle-aged woman that stared down **Simon Cowell** in front of millions, surprising the world with her unexpected singing ability. Her fans are invested in Boyle's story, and they want a tangible piece of this cultural moment.

AND TO ALL . . . While this is the final printed issue of Billboard for 2009, don't fret—the charts department never sleeps. Our entire menu of charts will continue to be available weekly on Billboard.com and Billboard.biz.

Until we see you again in 2010, happy holidays!

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	10,144,000	1,554,000	18,753,000
Last Week	10,727,000	1,754,000	19,791,000
Change	-5.4%	-11.4%	-5.2%
This Week Last Year	11,318,000	1,526,000	18,718,000
Change	-10.4%	1.8%	0.2%

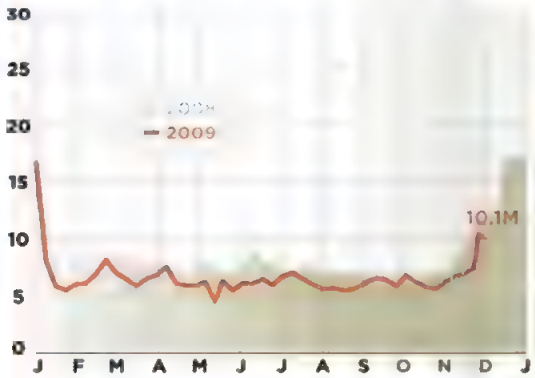
*Digital album sales are also counted in the album totals.

Year-To-Date

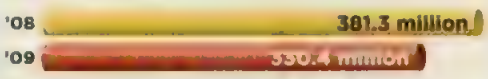
	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	381,286,000	330,361,000	-13.4%
Digital Tracks	981,701,000	1,075,379,000	9.5%
Store Singles	1,552,000	1,667,000	7.4%
Total	1,364,539,000	1,407,407,000	3.1%
Albums w/TEA*	479,456,100	437,898,900	-8.7%

*Includes "track equivalent" album sales. TEA will [illegible] 10 tracks equivalent to one album sale.

Weekly Album Sales (Million Units)



ALBUM SALES

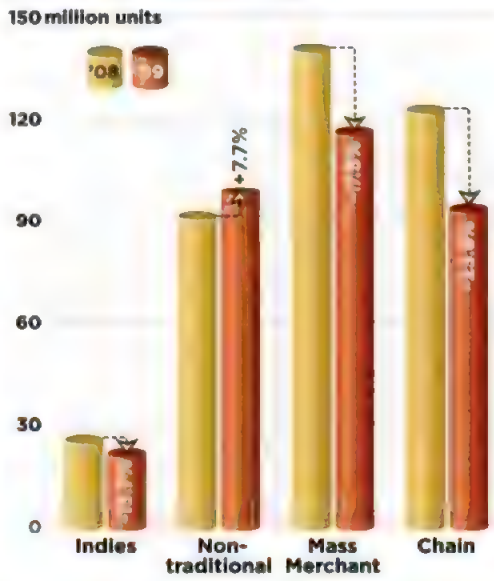


SALES BY ALBUM FORMAT

CD	319,036,000	257,631,000	-19.2%
Digital	60,453,000	70,437,000	16.5%
Vinyl	1,674,000	2,240,000	33.8%
Other	123,000	53,000	-56.9%

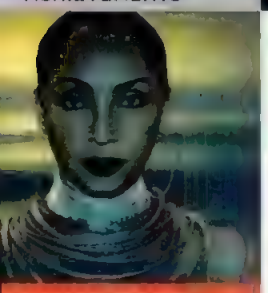
For week ending Dec. 6, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by nielsen SoundScan

Year-To-Date Album Sales By Store Type



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



[illegible]COME BACK

[illegible]ter only one day of [illegible]ay, Sade's "Soldier of [illegible]" debuts at No. 49 on Hot [illegible]/Hip-Hop Songs. The [illegible]e was serviced to radio [illegible]ons Dec. 8 and is the title [illegible]rom the group's first [illegible]o album in nine years, due [illegible].

[illegible] HEAR THIS

[illegible]dy Antebellum's "Need [illegible]Now" becomes just the [illegible]nd title this year to lead Country Songs for four [illegible]s, following Jason [illegible]an's "Big Green Tractor" [illegible]ptember. "Need" is only [illegible]fth song by a group this [illegible]de to command the list for [illegible]st four frames.



[illegible]TUNED

Dec. 16, head to [illegible]oard.com, where we'll [illegible] next week's Billboard [illegible]t's likely Susan Boyle will [illegible] the lead with more than [illegible]000 sold while the second [illegible]" soundtrack and Chris [illegible]n's "Graffiti" will be the [illegible]ighest bows.

CHART BEAT

[illegible]pite its status as a modern-[illegible]liday standard, "Last [illegible]mas," originally released by [illegible] in 1984, had not appeared [illegible] Billboard Hot 100 until this [illegible]. Thanks to a cover by the [illegible]" cast, the song marks its [illegible]nniversary with a bow at [illegible]. Two years ago, Taylor [illegible]s version reached No. 28 on [illegible]ountry Songs.

[illegible]istian crossover artist [illegible] posts her first No. 1 on Hot [illegible] Club Songs, as "Hang On" [illegible]-1. The singer says, " 'Hang [illegible]s written about finding [illegible]when you feel hopeless. [illegible]o be No. 1 is not just a [illegible]tic feeling, it's incredibly [illegible]ing knowing I gave my [illegible]hat they wanted."

Read Chart Beat every week at billboard.com/chartbeat

THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / Title	CERT	PEAK POSITION
1	1	-	2	#1 2 WEEKS SUSAN BOYLE — I Dreamed A Dream		1
2	2	2	5	GREATEST GAINER ANDREA BOCELLI — My Christmas	3	2
3	8	10		TAYLOR SWIFT — Fearless	■	1
4	HOT SHOT DEBUT		1	R. KELLY — Untitled		4
5	6	34		LADY GAGA — The Fame	■	4
6	9	9		CARRIE UNDERWOOD — Play On		1
7	10	3		NORAH JONES — The Fall		1
8	11	7		MICHAEL JACKSON — Michael Jackson s This Is It (Soundtrack)	2	1
9	12	8		SOUNDTRACK — The Twilight Saga: New Moon	■	1
10	18	17		MICHAEL BUBLE — Crazy Love		1
11	16	14		VARIOUS ARTISTS — NOW 32		1
12	14	6		JUSTIN BIEBER — My World (EP)		5
13	5	-		LADY GAGA — The Fame Monster (EP)		1
14	26	24		JOSH GROBAN — Noel	5	1
15	17	15		CASTING CROWNS — Peace On Earth	●	15
16	4			RIHANNA — Rated R		4
17	13	1		JOHN MAYER — Battle Studies		1
18	7	29		MILEY CYRUS — The Time Of Our Lives (EP)		2
19	29	25		STING — If On A Winter s Night	●	4
20	19	18	5	SOUNDTRACK — Glee: Season One: The Music Volume 1	●	4
21	21	20		TAYLOR SWIFT — Sounds Of The Season The Taylor Swift Holiday Collection (EP)		20
22	3	–	2	ADAM LAMBERT — For Your Entertainment		3
23	23	28		THE BLACK EYED PEAS — The E N D	■	1
24	14	36		SUGARLAND — Gold And Green		24
25	27	23		LADY ANTEBELLUM — Lady Antebellum	■	4
26	38	26		TRANS-SIBERIAN ORCHESTRA — Night Castle		5
27	25	35		OWL CITY — Ocean Eyes	●	4
28	NEW			SOUNDTRACK — Alvin And The Chipmunks. The Squeakquel		28
29	42	31		MANNHEIM STEAMROLLER — Christmas 25th Anniversary Collection		29
30	24	4		CASTING CROWNS — Until The Whole World Hears		4
31	15	–	2	SHAKIRA — She Wolf		15
32	50	53		MICHAEL BUBLE — Let It Snow! (EP)		32
33	28	27		TIM MCGRAW — Southern Voice		1
34	32	44		DAVID ARCHULETA — Christmas From The Heart		34
35	NEW			ALLISON IRAHETA — Just Like You		35
36	22	19		BON JOVI — The Circle		1
37	30	37		MICHAEL JACKSON — Number Ones	11	1
38	86	64	5	PACE SETTER STRAIGHT NO CHASER — Christmas Cheers		38
39	46	39		ROD STEWART — Soulbook		1
40	20	5		50 CENT — Before I Self-Destruct		5
41	36	30	35	ZAC BROWN BAND — The Foundation	■	17
42	31	16		PAUL MCCARTNEY — Good Evening New York City		18
43	32	33		JAY-Z — The Blueprint 3	■	1
44	39	47	183	TAYLOR SWIFT — Taylor Swift	4	5
45	55	59	15	TRANS-SIBERIAN ORCHESTRA — The Lost Christmas Eve	■	24
46	40	41	35	JASON ALDEAN — Wide Open	●	4
47	44	56		CHRIS TOMLIN — Glory In The Highest Christmas Songs Of Worship		44
48	48	38		DARIUS RUCKER — Learn To Live	■	5
49	NEW		1	JUVENILE — Cocky & Confident		49
50	43	46		SOUNDTRACK — Hannah Montana The Movie	■	1

3

Only seven albums released since SoundScan began powering the chart in May 1991 have notched at least 47 weeks in the top 10, and "Fearless" becomes one of them this week.



While other albums freefall in their second and third charting week, Bieber's debut is showing remarkable strength. In its second frame, it was down only 34%, and this week it falls 26%. To date, sales stand at 295,000.



His PBS special of the same name, which premiered during Thanksgiving week but continues to air, boosts the companion album (up 43%). The DVD of the TV special moves 25-22 on Top Music Video Sales.



This year's fourth-place finisher on "American Idol" bows with 32,000. With winner Kris Allen and runner-up Adam Lambert already on the chart, we await the arrival of third-placer Danny Gokey's debut on RCA Nashville in 2010.



Sale-priced at Target last week for $11.98, the set is up bull's-eye retailer also aids titles at Nos. 57 (up 94%) and 34 (up 57%).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / Title	CERT	PEAK POSITION
51	31	50		BEYONCE — I Am Sasha Fierce	2	1
52	35	11		KRIS ALLEN — Kris Allen		2
53	74	86	6	TRANS-SIBERIAN ORCHESTRA — Christmas Eve And Other Stories	2	2
54	90	74		FAITH HILL — Joy To The World	●	1
55	NEW			ENYA — The Very Best Of Enya		55
56	81	103	11	VARIOUS ARTISTS — NOW That's What I Call Christmas! 3	■	1
57	122	114		ENYA — And Winter Came..	●	57
58	58	49		KINGS OF LEON — Only By The Night	■	1
59	95	84		BOB DYLAN — Christmas In The Heart		59
60	107	60		NEIL DIAMOND — A Cherry Cherry Christmas		60
61	69	65	6	VARIOUS ARTISTS — NOW That's What I Call A Country Christmas		61
62	60	45		VARIOUS ARTISTS — Making Merry		1
63	53	51	9	VARIOUS ARTISTS — WOW Hits 2010		1
64	79	73	5	THE CHIPMUNKS WITH DAVID SEVILLE — Christmas With The Chipmunks		64
65	105	82	13	CELTIC WOMAN — A Christmas Celebration	●	1
66	33	-		BIRDMAN — PriceleSS		1
67	61	48	10	MIRANDA LAMBERT — Revolution		1
68	62	68		DAUGHTRY — Leave This Town		1
69	66	76		SELENA GOMEZ & THE SCENE — Kiss And Tell		1
70	71	43		FOO FIGHTERS — Greatest Hits		1
71	156	162		STRAIGHT NO CHASER — Holiday Spirits		71
72	47	12		THEM CROOKED VULTURES — Them Crooked Vultures		2
73	72	42		CREED — Full Circle		1
74	91	69	20	NICKELBACK — Dark Horse	2	1
75	49	13		LEONA LEWIS — Echo		1
76	76	145		VARIOUS ARTISTS — Letters To Santa A Holiday Musical Collection		76
77	136	80	10	ALICE IN CHAINS — Black Gives Way To Blue		1
78	77	57		SOUNDTRACK — Twilight	2	1
79	144	184		VINCE GUARALDI TRIO — A Charlie Brown Christmas (Soundtrack)	1	79
80	123	125		ELVIS PRESLEY — It s Christmas Time	1	80
81	98	64		TREY SONGZ — Ready		1
82	68	61		TOBY KEITH — American Ride		1
83	140	139		TRANS-SIBERIAN ORCHESTRA — The Christmas Attic	■	83
84	119	128		VARIOUS ARTISTS — The Essential NOW That s What I Call Christmas		84
85	94	90		REBA — Keep On Loving You		1
86	128	139		IL DIVO — The Christmas Collection	■	86
87	37	-		JAY SEAN — All Or Nothing		1
88	117	122		ELVIS PRESLEY — Elvis Christmas		1
89	197	151		THE BEATLES — The Beatles In Stereo		1
90	82	75		MELANIE FIONA — The Bridge		1
91	87	70		MICHAEL JACKSON — The Essential Michael Jackson	2	1
92	89	85		MICHAEL JACKSON — Thriller	◆	1
93	104	71		SUGARLAND — Love On The Inside	2	1
94	85	54		BREAKING BENJAMIN — Dear Agony		1
95	67	40		FLYLEAF — Memento Mori		1
96	51	-		TOM PETTY & THE HEARTBREAKERS — The Live Anthology		1
97	64	87	11	HARRY CONNICK, JR. — Your Songs		1
98	143	135		AMY GRANT — The Christmas Collection		1
99	59	62	14	WHITNEY HOUSTON — I Look To You	■	1
100	100	66	10	BARBRA STREISAND — Love Is The Answer	●	1

THE BILLBOARD 200 ARTIST INDEX

A: 50 Cent 20; Adam Lambert 3; Alison Iraheta 35; Allison Iraheta 35; Amy Grant 98; Andrea Bocelli 2; Ariana Grande 163; Arrested Development 165; Avril Lavigne 12; B: Barbra Streisand 100; Beyonce 51; Bob Dylan 59; Bon Jovi 36; Boyz II Men 185; Brandy 133; Breaking Benjamin 94; C: Carrie Underwood 6; Casting Crowns 15 30; Celtic Woman 65; Chipmunks With David Seville, The 64; Chris Tomlin 47; Christina Aguilera 186; Creed 73; Crosby, Stills & Nash 154; D: Daughtry 68; Deana Kraus Featuring 175; Diana Ross 144; Drake 124; Duran Duran 169; E: Elvis Presley 80 88; Enya 55 57 154; F: Faith Hill 54; Flyleaf 95; Foo Fighters 70; Fray, The 187; G: Gaither Vocal Band 81; Gaither, Bill & Gloria 175; Gaither, Bill 175; Gaither, Gloria 175; Gaither, Homecoming Friends 175; Gaither, Kenny 175; Gaither, Mary 175; Gaither, Suzie 175; Gaither, Wendy 175; Gaither, William J. 175; Gaither, William J. & Gloria 175; Gaither, William J. & Homecoming Friends 175; Gaither, William J. & Mary 175; Gaither, William J. & Suzie 175; Gaither, William J. & Wendy 175; Gaither, William J. Jr. 175; Gaither, William J. Sr. 175; Gaither, William J. Sr. & Mary 175; Gaither, William J. Sr. & Suzie 175; Gaither, William J. Sr. & Wendy 175; Gaither, William J. Sr. & Gloria 175; Gaither, William J. Sr. & Homecoming Friends 175; Gaither, William J. Sr. & Kenny 175; Gaither, William J. Sr. & Bill 175; Gaither, William J. Sr. & William J. 175; Gaither, William J. Sr. & William J. Jr.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
01	56	52	3	WEEZER	Raditude		7
02	168	183	2	SOUNDTRACK	Elf		183
03	148	129	3	ROSANNE CASH	The List		4
04	108	118	12	THE BEATLES	Abbey Road	◆	1
05	93	81	10	PARAMORE	Brand New Eyes		2
06	161	166	11	HARRY CONNICK, JR.	What A Night! A Christmas Album		25
07	127	110	9	KEITH URBAN	Defying Gravity	●	1
08	155	132	3	JACKSON 5	Ultimate Christmas Collection		188
09	110	83	10	PINK	Funhouse	■	2
10	176	–	2	BLAKROC	BlakRoc		154
11	188	185	4	ELVIS PRESLEY	Christmas Duets		11
12	172	178	5	MARTINA MCBRIDE	White Christmas	■	63
13	54	58	5	SWITCHFOOT	Hello Hurricane		10
14	109	106	11	MAXWELL	BLACKsummers'night	●	1
15	113	98	12	GEORGE STRAIT	Twang	●	1
16	184	–	2	VARIOUS ARTISTS	A Very Special Christmas 7		116
17	145	117	5	KENNY CHESNEY	Greatest Hits II		1
18	142	95	11	MARIAH CAREY	Memoirs Of An Imperfect Angel		1
19	125	115	12	VARIOUS ARTISTS	NOW 31	●	1
20	177	172	3	KIDZ BOP KIDS	Kidz Bop Christmas		126
21	63	–	2	TOM WAITS	Glitter And Doom: Live		44
22	70	22	3	JANET	Number Ones		22
23	65	127	107	MICHAEL BUBLE	It's Time	3	2
24	102	78	11	DRAKE	So Far Gone (EP)		5
25	161	167	27	DAVE MATTHEWS BAND	Big Whiskey And The GrooGrux King	■	1
26	101	104	11	SKILLET	Awake		2
27	RE-ENTRY		2	BARRY MANILOW	In The Swing Of Christmas		171
28	129	116	11	SHINEDOWN	The Sound Of Madness	●	2
29	124	93	6	LUKE BRYAN	Doin' My Thing		6
30	57	134	4	MICHAEL BUBLE	Call Me Irresponsible	■	1
31	103	79	4	BRITNEY SPEARS	The Singles Collection		22
32	171	182	8	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	Christmas With The Rat Pack	■	122
33	RE-ENTRY		11	MARIAH CAREY	Merry Christmas	5	1
34	45	91	11	PEARL JAM	Backspacer		1
35	NEW		1	THE BRAVERY	Stir The Blood		125
36	180	164	3	KENNY G	Holiday Collection		83
37	146	153	3	YO-YO MA	Yo-Yo Ma & Friends: Songs Of Joy & Peace		19
38	164	152	3	THE BEATLES	The Beatles	◆	1
39	111	124	3	RASCAL FLATTS	Unstoppable	■	1
40	152	111	3	BROOKS & DUNN	#1s ... And Then Some		5
41	134	144	12	SOUNDTRACK	Hannah Montana 3		3
42	RE-ENTRY		2	DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA	Christmas Songs	●	17
43	121	171	2	KELLY CLARKSON	All I Ever Wanted		1
44	141	92	3	MUSE	The Resistance		3
45	120	112	11	THREE DAYS GRACE	Life Starts Now		3
46	RE-ENTRY		2	JAMES TAYLOR	James Taylor At Christmas	●	10
47	151	89	28	JAMEY JOHNSON	That Lonesome Song	●	29
48	75	21	3	ONEREPUBLIC	Waking Up		21
49	RE-ENTRY		2	CELINE DION	These Are Special Times	5	1
50	118	113	3	EMINEM	Relapse		1
51	149	105	3	JACK JOHNSON	En Concert		11
52	RE-ENTRY		2	CARPENTERS	Christmas Portrait	■	141
53	175	136	11	VARIOUS ARTISTS	NOW That's What I Call Country Vol. 2		10
54	165	130	3	BRAD PAISLEY	American Saturday Night		2
55	165	108	5	ALAN JACKSON	Songs Of Love And Heartache		51
56	138	88	3	BEBE & CECE WINANS	Still		13
57	RE-ENTRY		2	MANNHEIM STEAMROLLER	Christmas Song	■	5
58	135	109	3	COLBIE CAILLAT	Breakthrough		1
59	NEW		1	BING CROSBY	Christmas Classics		154
60	179	150	3	VARIOUS ARTISTS	'Tis The Season: Kids Christmas Sing-Along		104
61	154	120	3	CHICKENFOOT	Chickenfoot	●	4
62	80	121	3	SOUNDTRACK	The Twilight Saga: New Moon: The Score		80
63	190	–	2	JONAS BROTHERS	Lines, Vines And Trying Times		1
64	NEW		1	NAT KING COLE	The Christmas Song	4	164
65	RE-ENTRY		2	CHRISETTE MICHELE	Epiphany		1
66	NEW		1	BING CROSBY	White Christmas	4	166
67	162	149	3	VARIOUS ARTISTS	Disney: Holiday Magic 2009		64
68	185	133	3	CHRIS YOUNG	The Man I Want To Be		19
69	NEW		1	THALIA	Primera Fila		169
70	187	154	3	BILLY CURRINGTON	Little Bit Of Everything		11
71	196	189	10	THE BEATLES	Sgt. Pepper's Lonely Hearts Club Band	◆	141
72	RE-ENTRY		2	PHOENIX	Wolfgang Amadeus Phoenix		37
73	NEW		1	DEAN MARTIN	My Kind Of Christmas		114
74	153	175	20	DEMI LOVATO	Here We Go Again		1
75	73	99	5	STEVEN CURTIS CHAPMAN	Beauty Will Rise		21
76	RE-ENTRY		2	SOUNDTRACK	Disney: Phineas And Ferb		190
77	NEW		1	BURL IVES	Rudolph The Red-Nosed Reindeer	●	177
78	RE-ENTRY		2	VARIOUS ARTISTS	NOW That's What I Call Christmas!	5	3
79	200	157	17	RASCAL FLATTS	Greatest Hits Volume 1		1
80	RE-ENTRY		2	THE BEATLES	1	◆	1
81	NEW		1	ANDREA BOCELLI	Mi Navidad		181
82	194	147	3	KISS	Sonic Boom		2
83	NEW		1	JENNI RIVERA	La Gran Senora		183
84	NEW		1	ENYA	The Very Best Of Enya		184
85	114	–	2	BOYZ II MEN	Love		114
86	NEW		1	COSCULLUELA	El Principe		186
87	RE-ENTRY		2	THE FRAY	The Fray	●	1
88	186	188	3	KIDZ BOP KIDS	Kidz Bop 16		3
89	99	159	35	JOURNEY	Journey's Greatest Hits	◆	10
90	133	–	2	ANGIE STONE	Unexpected		133
91	68	181	30	MICHAEL JACKSON	Bad	5	1
92	96	191	3	MICHAEL BUBLE	Michael Buble	■	47
93	RE-ENTRY		2	TRAIN	Save Me, San Francisco		21
94	RE-ENTRY		2	VARIOUS ARTISTS	A Very Special Christmas	4	88
95	83	–	2	DAUGHTRY	Daughtry	4	1
96	RE-ENTRY		2	MICHAEL MCDONALD	This Christmas		93
97	RE-ENTRY		2	CARRIE UNDERWOOD	Carnival Ride	2	1
98	RE-ENTRY		2	KIDZ BOP KIDS	The Coolest Kidz Bop Christmas Ever!		57
99	RE-ENTRY		2	SARAH MCLACHLAN	Wintersong	■	7
200	199	–	2	BOYS LIKE GIRLS	Love Drunk		2



125 The set's surprise Grammy Award nomination for album of the year, in addition to a $9.99 sale tag at Best Buy, help power its 36% increase to 10,000 copies and its best sales week since September.



163 The Grammy nominations TV special may prompt the increase for the Jonas Brothers' set (up 7%) as Nick Jonas (pictured) performed on the show, debuting the first single from his upcoming solo album.

177 The singer/actor, who would have turned 100 in June, returns to the chart for the first time since 1965. The set's "A Holly Jolly Christmas" falls from No. 1 to No. 2 on Holiday Songs this week (see page 180).

181 This isn't quite the Spanish-language equivalent of "My Christmas" (No. 2), but it's fairly close. On Top Latin Albums, it rises 3-2 with a 33% jump.



184 The singer's new hits compilation comes in two flavors: a nuts-and-bolts offering at No. 55 (22,000) and a double-length version here, with a much different tracklist (6,000).

MCCARTNEY 42
MCDONALD 196
MCGRAW 33
MCLACHLAN 199
MICHELE 165
144

O
ONEREPUBLIC 48
OWL CITY 27

P
PANIC! AT THE DISCO 151
PARAMORE 105
PEARL JAM 134
TOM PETTY AND THE HEARTBREAKERS 96
PHOENIX 172
PINK 109
ELVIS PRESLEY 80 86
R
RASCAL FLATTS 109
RIHANNA 46
JENNI RIVERA 183
DARIUS RUCKER 46

S
JAY SEAN 87
SHAKIRA 31
SHINEDOWN 128
FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR. 132
SKILLET 126
BRITNEY SPEARS 131
ROD STEWART 39
STING 19
ANGIE STONE 190
GEORGE STRAIT 115
STEVEN CURTIS CHAPMAN 73
BARBRA STREISAND 138
SUGAR RAY 96
TAYLOR SWIFT 3 27 44
SWITCHFOOT 13

SOUNDTRACK
ALVIN AND THE CHIPMUNKS
THE BLACK EYED PEAS 28
DISNEY: PHINEAS AND FERB 176
ELF 102
GLEE: THE SEASON ONE THE MUSIC, VOLUME 1 20
HANNAH MONTANA 3 141
HANNAH MONTANA THE MOVIE 50
TWILIGHT 78
THE TWILIGHT SAGA NEW MOON
THE TWILIGHT SAGA NEW MOON THE SCORE 102

T
JAMES TAYLOR 148
THALIA 169
THEM CROOKED VULTURES 72
THREE DAYS GRACE 145
CHRIS TOMLIN 47
TRAIN 193
TRANS-SIBERIAN ORCHESTRA 26 45 53 83
TREY SONGZ 81

U
CARRIE UNDERWOOD 6 197

V
VAN HALEN 79

VARIOUS ARTISTS
DISNEY HOLIDAY MAGIC 2009 167
THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS 84
KEITH URBAN 107
LETTERS TO SANTA A HOLIDAY MUSICAL 76
MAKING MERRY 62
NOW 31 119
NOW 32 11
NOW THAT'S WHAT I CALL A COUNTRY CHRISTMAS 61
NOW THAT'S WHAT I CALL CHRISTMAS! 178
NOW THAT'S WHAT I CALL CHRISTMAS 56
NOW THAT'S WHAT I CALL COUNTRY VOL. 2 153
'TIS THE SEASON: KIDS CHRISTMAS SING-ALONG 160
A VERY SPECIAL CHRISTMAS 194
A VERY SPECIAL CHRISTMAS 7 116
WOW HITS 2010 63

W
TOM WAITS 121
WEEZER 101
BEBE & CECE WINANS 156

Y
CHRIS YOUNG 188

ALBUMS Billboard

SALES DATA COMPILED BY nielsen SoundScan

TOP HOLIDAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	1	5	#1 5 WKS GREATEST GAINER ANDREA BOCELLI SUGAR 013437 DECCA (18.98) ✦	My Christmas	
2	4	40	JOSH GROBAN 143 REPRISE 517434 WARNER BROS. (18.98) ✦	Noel	●
3	2	34	CASTING CROWNS BEACH STREET REUNION 10129 SONY MUSIC (13.98)	Peace On Earth	
4	5	6	STING HERRYTREE DG 013329* UNIVERSAL CLASSICS GROUP (18.98) ✦	If On A Winter's Night	
5	3	34	TAYLOR SWIFT BIG MACHINE 0715 EX (16.98)	The Taylor Swift Holiday Collection (EP)	
6	6	8	SUGARLAND MERCURY NASHVILLE 013326 UMGN (13.98)	Gold And Green	
7	7	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 2525 (18.98)	Christmas 25th Anniversary Collection	
8	9	45	MICHAEL BUBLE 143 REPRISE 517014 WARNER BROS. (17.98)	Let It Snow! (EP)	
9	10	5	DAVID ARCHULETA JIVE 52493 JLG (11.98)	Christmas From The Heart	
10	19	5	STRAIGHT NO CHASER ATLANTIC 520740 AG (18.98)	Christmas Cheers	
11	11	21	TRANS-SIBERIAN ORCHESTRA ATLANTIC 519148 AG (18.98)	The Lost Christmas Eve	■
12	8	8	CHRIS TOMLIN SIXSTEPS 93041 SPARROW (12.98)	Glory In The Highest: Christmas Songs Of Worship	
13	14	12	TRANS-SIBERIAN ORCHESTRA ATLANTIC 520740 AG (15.98)	Christmas Eve And Other Stories	■
14	20	23	FAITH HILL WARNER BROS. (NASHVILLE) 511500 WRN (18.98) ✦	Joy To The World	●
15	17	4	VARIOUS ARTISTS MONUMENTAL ZUMBA SONY STRATEGIC MARKETING GROUP 89482 SONY MUSIC (13.98)	NOW That's What I Call Christmas! 3	■
16	27	18	ENYA REPRISE 512383 WARNER BROS. (18.98)	And Winter Came	●
17	21	4	BOB DYLAN COLUMBIA 97312 SONY MUSIC (13.98)	Christmas In The Heart	
18	23	8	NEIL DIAMOND COLUMBIA SONY MUSIC (11.98)	A Cherry Cherry Christmas	
19	13	4	VARIOUS ARTISTS MONUMENTAL SONY MUSIC (19.98)	NOW That's What I Call A Country Christmas	
20	12	3	VARIOUS ARTISTS MILLENNIUM MARKETS 88808 EX STARBUCKS (12.98)	Making Merry	
21	16	2	THE CHIPMUNKS WITH DAVID SEVILLE ARISTA 01481	Christmas With The Chipmunks	
22	22	50	CELTIC WOMAN MANHATTAN 78124 HLG (18.98)	A Christmas Celebration	
23	35	5	STRAIGHT NO CHASER ATLANTIC 517165 AG (18.98)	Holiday Spirits	
24	15	4	VARIOUS ARTISTS CAPITOL 72746 EX (9.98)	Letters To Santa: A Holiday Musical Collection	
25	32	144	VINCE GUARALDI TRIO FANTASY 3246 CONCORD (15.98)	A Charlie Brown Christmas (Soundtrack)	■
26	28	70	ELVIS PRESLEY RCA SONY STRATEGIC MARKETING GROUP 41951 SONY MUSIC (8.98)	It's Christmas Time	■
27	30	18	TRANS-SIBERIAN ORCHESTRA ATLANTIC 519148 AG (15.98)	The Christmas Attic	■
28	26	28	VARIOUS ARTISTS MONUMENTAL EMI SONY Music 011941 UME (18.98)	The Essential NOW That's What I Call Christmas	
29	29	6	IL DIVO COLUMBIA 97715 SONY MUSIC (18.98)	The Christmas Collection	■
30	25	42	ELVIS PRESLEY RCA SONY STRATEGIC MARKETING GROUP 88908 SONY MUSIC (15.98)	Elvis Christmas	
31	31	21	AMY GRANT PRODUCTIONS 13781 SPARROW (17.98)	The Christmas Collection	
32	38	43	SOUNDTRACK NEW LINE 9 29 (12.98)	Elf	
33	36	20	HARRY CONNICK, JR. COLUMBIA 87006 SONY MUSIC (18.98)	What A Night! A Christmas Album	
34	34	8	JACKSON 5 MOTOWN 14[illegible] UME (13.98)	Ultimate Christmas Collection	
35	45	21	ELVIS PRESLEY RCA NASHVILLE 15469 SMN (17.98)	Christmas Duets	
36	40	148	MARTINA MCBRIDE RCA NASHVILLE 15469 SMN (18.98)	White Christmas	■
37	44	5	VARIOUS ARTISTS A&M 013527 UME (11.98)	A Very Special Christmas 7	
38	41	8	KIDZ BOP KIDS RAZOR & TIE 69206 (11.98)	Kidz Bop Christmas	
39	RE-ENTRY		BARRY MANILOW ARISTA 51[illegible] RMG (11.98)	In The Swing Of Christmas	
40	39	83	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR CAPITOL 4221 (18.98)	Christmas With The Rat Pack	■
41	47	148	MARIAH CAREY COLUMBIA 64222 SONY MUSIC (13.98) ●	Merry Christmas	■
42	43	20	KENNY G ARISTA SONY BMG CUSTOM MARKETING GROUP 86734 SONY MUSIC (8.98)	Holiday Collection	
43	33	23	YO-YO MA SONY CLASSICAL 24414 SONY MASTERWORKS (18.98) ✦	Yo-Yo Ma & Friends: Songs Of Joy & Peace	
44	RE-ENTRY		DIANA KRALL FEAT. THE CLAYTON/HAMILTON JAZZ ORCHESTRA [illegible] (18.98)	Christmas Songs	●
45	48	39	JAMES TAYLOR COLUMBIA 29[illegible] SONY MUSIC (18.98)	James Taylor At Christmas	●
46	50	160	CELINE DION [illegible] 9523 SONY MUSIC (13.98)	These Are Special Times	■
47	46	154	CARPENTERS A&M [illegible] UME (14.98)	Christmas Portrait	■
48	49	29	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE [illegible] (18.98) ✦	Christmas Song	■
49	HOT SHOT DEBUT		BING CROSBY CAPITOL 63928 (18.98)	Christmas Classics	
50	42	8	VARIOUS ARTISTS [illegible]	'Tis The Season: Kids Christmas Sing-Along	

What's the most popular Christmas song of all time? This week, "Silent Night" makes a case for itself as it appears on six of the top 10 sets on **Top Holiday Albums** (Nos. 1-3, 5, 6 and 9). However, the song doesn't have a definitive version, as it has appeared for only one week on the **Hot Holiday Songs** chart, in 2001, thanks to a rendition by Christina Aguilera.



TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / DISTRIBUTING LABEL	Title	HOT 200 RANKING	CERT.
1	13	3	#1 1 WK ANDREA BOCELLI SUGAR / DECCA ✦	My Christmas	2	■
2	3	44	LADY GAGA STREAMLINE / KONLIVE / CHERRYTREE / INTERSCOPE / IGA	The Fame	5	■
3	4	3	SUSAN BOYLE SYCO / COLUMBIA / SONY MUSIC	I Dreamed A Dream	1	
4	1	2	LADY GAGA STREAMLINE / KONLIVE / CHERRYTREE / INTERSCOPE / IGA	The Fame Monster (EP)	13	
5	NEW		R. KELLY JIVE / JLG	Untitled	4	
6	6	9	JOHN MAYER COLUMBIA / SONY MUSIC	Battle Studies	17	
7	19	2	TAYLOR SWIFT BIG MACHINE	The Taylor Swift Holiday Collection (EP)	21	
8	RE-ENTRY		MICHAEL BUBLE 143 / REPRISE / WARNER BROS.	Let It Snow! (EP)	32	
9	2	2	RIHANNA SRP / DEF JAM / IDJMG	Rated R	16	
10	7	8	SOUNDTRACK SUMMIT ENTERTAINMENT / ATLANTIC / AG	The Twilight Saga: New Moon	9	■
11	9	3	THE BLACK EYED PEAS INTERSCOPE / IGA	The E.N.D.	23	■
12	10	21	OWL CITY UNIVERSAL REPUBLIC / UMRG	Ocean Eyes	27	●
13	NEW		BING CROSBY CAPITOL	Christmas Classics	159	
14	NEW		ALLISON IRAHETA JIVE / JLG	Just Like You	35	
15	NEW		STRAIGHT NO CHASER [illegible] / ATLANTIC / AG	Christmas Cheers	38	
16	RE-ENTRY		VINCE GUARALDI TRIO FANTASY / CONCORD	A Charlie Brown Christmas (Soundtrack)	79	■
17	RE-ENTRY		KINGS OF LEON RCA / RMG	Only By The Night	58	■
18	RE-ENTRY		JOSH GROBAN 143 / REPRISE / WARNER BROS. ✦	Noel	14	■
19	12	3	SOUNDTRACK 20TH CENTURY FOX TV / COLUMBIA / SONY MUSIC	Glee: Season One: The Music Volume 1	20	●
20	NEW		BLAKROC [illegible] / ANTIC	BlakRoc	110	
21	RE-ENTRY		TRANS-SIBERIAN ORCHESTRA ATLANTIC / AG	Night Castle	26	
22	NEW		VARIOUS ARTISTS WARNER BROS.	Gift Wrapped: 20 Songs That Keep On Giving!	—	
23	11	16	JAY-Z ROC NATION / AG ✦	The Blueprint 3	43	■
24	NEW		VARIOUS ARTISTS MONUMENTAL / UMRG	NOW That's What I Call Christmas!	178	■
25	RE-ENTRY		DAVID ARCHULETA [illegible]	Christmas From The Heart	34	

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT / DISTRIBUTING LABEL	Title	HOT 200 RANKING	CERT.
1	1	2	#1 2 WKS SUSAN BOYLE SYCO / COLUMBIA 59829 / SONY MUSIC	I Dreamed A Dream	1	
2	2	5	ANDREA BOCELLI SUGAR 013437 / DECCA ✦	My Christmas	2	
3	9	40	TAYLOR SWIFT BIG MACHINE [illegible] ✦	Fearless	3	■
4	11	5	SOUNDTRACK 20TH CENTURY FOX TV / COLUMBIA 54090 / SONY MUSIC	Glee: Season One: The Music Volume 1	20	
5	4	3	NORAH JONES BLUE NOTE 94[illegible] / BLG	The Fall	7	
6	6	9	MICHAEL BUBLE 143 / REPRISE 520[illegible] / WARNER BROS. ✦	Crazy Love	10	
7	5	2	CARRIE UNDERWOOD 19 / ARISTA NASHVILLE 49923 / SMN	Play On	6	
8	17	8	SOUNDTRACK SUMMIT / CHOP SHOP / ATLANTIC 519421 / AG	The Twilight Saga: New Moon	9	■
9	24	3	THE BEATLES APPLE / [illegible] / CAPITOL ✦	The Beatles In Stereo	89	
10	18	8	MICHAEL JACKSON MJJ / EPIC / SONY MUSIC	Michael Jackson's This Is It (Soundtrack)	8	
11	2	2	ADAM LAMBERT 19 / RCA 14871 / RMG	For Your Entertainment	22	
12	7	8	LADY GAGA STREAMLINE / KONLIVE / CHERRYTREE / INTERSCOPE 011805* / IGA	The Fame	5	■
13	16	2	STING HERRYTREE / DG 013329* / UNIVERSAL CLASSICS GROUP ✦	If On A Winter's Night...	19	
14	10	3	JOHN MAYER COLUMBIA 53807 / SONY MUSIC	Battle Studies	17	
15	RE-ENTRY		ROSANNE CASH MANHATTAN 785[illegible] / BMG	The List	103	
16	15	5	PAUL MCCARTNEY MPL / HEAR / [illegible] / CONCORD ✦	Good Evening New York City	42	
17	14	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE	Christmas 25th Anniversary Collection	29	
18	RE-ENTRY		STRAIGHT NO CHASER ATLANTIC / ATLANTIC 515785 / AG	Holiday Spirits	71	
19	13	4	BON JOVI [illegible] / ISLAND / [illegible] / IDJMG ✦	The Circle	36	
20	RE-ENTRY		JUSTIN BIEBER SCHOOL BOY / RAYMOND BRAUN / ISLAND 013719 / IDJMG	My World (EP)	12	
21	RE-ENTRY		LADY ANTEBELLUM CAPITOL NASHVILLE [illegible]	Lady Antebellum	25	■
22	19	6	TRANS-SIBERIAN ORCHESTRA ATLANTIC / [illegible] / AG	Night Castle	26	
23	21	5	ROD STEWART [illegible] / RMG	Soulbook	39	
24	RE-ENTRY		BOB DYLAN COLUMBIA / [illegible] / SONY MUSIC	Christmas In The Heart	59	
25	12	2	TOM WAITS ANTI- / [illegible]	Glitter And Doom: Live	121	

EXCLUSIVE CHARTS FROM BILLBOARD ONLINE

For more charts and chart details, go to billboard.biz and billboard.com, refreshed every Thursday.

HOT 100 AIRPLAY .com

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	1	11	#1 4 WKS EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)
2	4	14	SWEET DREAMS BEYONCE (MUSIC WORLD / COLUMBIA)
3	3	16	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS / WARNER BROS.)
4	2	14	PAPARAZZI LADY GAGA (STREAMLINE / KONLIVE / CHERRYTREE / INTERSCOPE)
5	5	10	SEXY CHICK DAVID GUETTA FEAT. AKON (GUM / ASTRALWERKS / CAPITOL)
6	7	9	REPLAY IYAZ (TIME IS MONEY / BELUGA HEIGHTS / REPRISE)
7	6	20	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY / UNIVERSAL REPUBLIC)
8	8	13	ALREADY GONE KELLY CLARKSON (19 / RCA / RMG)
9	9	9	3 BRITNEY SPEARS (JIVE / JLG)
10	12	9	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
11	RE	RE	FOREVER DRAKE (MARVEY MASON / ZONE 4 / STREAMLINE / INTERSCOPE)
12	16	6	TIK TOK KESHA (KASZ MONEY / RCA / RMG)
13	RE	6	BAD ROMANCE LADY GAGA (STREAMLINE / KONLIVE / CHERRYTREE / INTERSCOPE)
14	11	32	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE / UNIVERSAL REPUBLIC)
15	13	12	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)

HOT DIGITAL SONGS .com

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT/LABEL)
1	1	6	#1 3 WKS BAD ROMANCE LADY GAGA (STREAMLINE, KONLIVE, CHERRYTREE, INTERSCOPE)
2	3	9	TIK TOK KESHA (KASZ MONEY / RCA / RMG)
3	2	13	EMPIRE STATE OF MIND JAY-Z + ALICIA KEYS (ROC NATION)
4	4	16	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
5	5	10	REPLAY IYAZ (TIME IS MONEY / BELUGA HEIGHTS / REPRISE)
6	6	11	MEET ME HALFWAY THE BLACK EYED PEAS (INTERSCOPE)
7	8	19	SEXY BITCH DAVID GUETTA FEATURING AKON (GUM / ASTRALWERKS / CAPITOL)
8	7	17	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS / WARNER BROS.)
9	RE	9	3 BRITNEY SPEARS (JIVE / JLG)
10	13	16	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
11	10	17	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
12	14	26	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
13	11	RE	DOWN JAY SEAN FEATURING LIL WAYNE (CASH MONEY / UNIVERSAL REPUBLIC)
14	18	RE	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY (COLUMBIA)
15	32	2	BEDROCK YOUNG MONEY FEAT. LLOYD (YOUNG MONEY / CASH MONEY / UNIVERSAL MOTOWN)

HOT HOLIDAY SONGS .biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	53	#1 22 WKS ROCKIN' AROUND THE CHRISTMAS TREE BRENDA LEE (MCA/UME)
2	1	55	A HOLLY JOLLY CHRISTMAS BURL IVES (MCA SPECIAL PRODUCTS/UME)
3	6	55	IT'S THE MOST WONDERFUL TIME OF THE YEAR ANDY WILLIAMS (COLUMBIA/LEGACY)
4	4	RE	JINGLE BELL ROCK BOBBY HELMS (DECCA/MCA/UME)
5	3	52	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YO
6	5	52	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY (COLUMBIA/LEGACY)
7	8	52	HAPPY XMAS (WAR IS OVER) JOHN LENNON & YOKO ONO (CAPITOL)
8	7	52	WHITE CHRISTMAS BING CROSBY (MCA/UME)
9	10	49	FELIZ NAVIDAD JOSE FELICIANO (RCA/LEGACY)
10	9	44	JINGLE BELL ROCK DARYL HALL JOHN OATES (RCA/LEGACY)
11	11	52	DO THEY KNOW IT'S CHRISTMAS? BAND-AID (COLUMBIA)
12	14	RE	WONDERFUL CHRISTMAS TIME PAUL MCCARTNEY (MPL/CAPITOL)
13	16	55	LAST CHRISTMAS WHAM! (COLUMBIA)
14	12	53	RUDOLPH THE RED-NOSED REINDEER GENE AUTRY (COLUMBIA/LEGACY)
15	RE	46	PLEASE COME HOME FOR CHRISTMAS EAGLES (ASYLUM/ELEKTRA)

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	1	13	#1 4 WKS — **EMPIRE STATE OF MIND**	Jay-Z + Alicia Keys		1
2	2	2	6	GREATEST GAINER/AIRPLAY — **BAD ROMANCE** (RedOne, Lady Gaga, N Khayat, S G Germanotta)	Lady Gaga — STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		2
3	3	5		**TIK TOK** (Dr. Luke, B Blanco, K Sebert, L Gottwald, B Levin)	Ke$ha — KASZ MONEY/RCA/RMG		3
4	5	6		**REPLAY** (Rotem, K Jones, A Anderson, J Desrouleaux, T Theron, T Thomas)	Iyaz — TIME IS MONEY/BEVERLY HILLS/INTERSCOPE		4
5	4	3		**FIREFLIES** (A Young, M Thiessen, A Young)	Owl City — UNIVERSAL REPUBLIC	■	1
6	6	4		**WHATCHA SAY** (Rotem, K Anderson, J Desrouleaux, J Heap)	Jason DeRulo — BEVERLY HILLS/WARNER BROS.		1
7	8	7		**SEXY CHICK** (D Guetta, S Vee, J C Sindres, D Guetta, J C Sindres, G Tuinfort, S Vee, A Thiam)	David Guetta Featuring Akon — GUM/ASTRALWERKS/CAPITOL		7
8	7	12		**MEET ME HALFWAY** (Harris, Adams, Adams, Gomez, Ferguson, N Harris, Badgley, Gordon, Snyder, Zander, Hill)	The Black Eyed Peas —		7
9	10	8		**3** (M Martin, Shellback, K Dr. Luke, Martin, Shellback, T Amber)	Britney Spears —		1
10	9	10		**DOWN** (Rotem, Hayes, J Sean, J Cotter, R Arrow, J Skaller, J Perkins, D Carter)	Jay Sean Featuring Lil Wayne — CASH MONEY/UNIVERSAL REPUBLIC		1
11	11	9		**PAPARAZZI** (Lady Gaga, S G Germanotta, R Fusari)	Lady Gaga — STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		6
12	13	13		**SWEET DREAMS** (M Martin, A Shellback, L Love, B Knowles, S Scheffer, A Wilkins, Rico, Love)	Beyonce — MUSIC WORLD/MRA	●	10
13	14	16		**ALREADY GONE** (R Tedder, Kelly, Clarkson, R Tedder)	Kelly Clarkson — RCA/RMG		13
14	12	11		**PARTY IN THE U.S.A.** (Dr. Luke, Kottwald, C Kelly, J Cornish)	Miley Cyrus — HOLLYWOOD		2
15	16	17		**FOREVER** (Drake, Kanye West, Lil Wayne, Eminem, B Cox, M Samuels, A Graham, K West, D Carter, M Mathers)	Drake Featuring Kanye West, Lil Wayne & Eminem — HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE		6
16	17	14		**NEED YOU NOW** (Kelley, Scott, Kear, Mathews, M D Haywood, C Kelley, H Scott, J Kear)	Lady Antebellum — CAPITOL	●	5
17	15	18		**I GOTTA FEELING** (J G Getta, F Guetta, W Adams, A Pineda, J Gomez, S Ferguson, D Guetta, F Riesterer)	The Black Eyed Peas —		1
18	18	15		**YOU BELONG WITH ME** (N Chapman, T Swift, T Swift, L Rose)	Taylor Swift — R&G MACHINE/BIG MACHINE	■	2
19	25	30		**DO YOU REMEMBER** (Jay Sean, Sean Paul, Lil Jon, Kottwald, J Foster, J Skaller, R Larow, S P Hendricks, H Smith, J Perkins)	Jay Sean Featuring Sean Paul & Lil Jon — CASH MONEY/UNIVERSAL REPUBLIC		19
20	19	80		**HARD** (J Stewart, J Nash, J Nash, C A Stewart, R Fenty, J Jenkins)	Rihanna Featuring Jeezy — SRP/DEF JAM/IDJMG		19
21	21	21		**USE SOMEBODY** (A Petrina, R Bass, C Followill, J Followill, M Followill, N Followill)	Kings Of Leon — RCA/RMG	■	4
22	20	22		**I CAN TRANSFORM YA** (Chris Brown, Brown, Boyz, X Dean, J A Bereal, D Carter)	Chris Brown Featuring Lil Wayne & Swizz Beatz — JIVE/ZOMBA		20
23	27	26		**FIFTEEN** (N Chapman, T Swift, T Swift)	Taylor Swift — UNIVERSAL REPUBLIC/MRA		23
24	36	–	2	GREATEST GAINER/DIGITAL — **BEDROCK**	Young Money Featuring Lloyd —		24
25	28	27		**EVACUATE THE DANCEFLOOR** (Cascada, Rishios, M Reuter)	Cascada —		25
26	31	32		**MONEY TO BLOW** (Mma, B Williams, A Graham, D Carter, C Gholson)	Birdman Featuring Lil Wayne & Drake — CASH MONEY/UNIVERSAL/MRA		26
27	23	20		**RUN THIS TOWN** (K Weston, S Carter, K Weste, Wilson, R Fenty, A Alatas)	Jay-Z, Rihanna & Kanye West —	●	2
28	24	23		**COWBOY CASANOVA** (M Fright, Underwood, M Elizondo, B James)	Carrie Underwood — 19/ARISTA/RMG		11
29	29	61		**GIVE IT UP TO ME** (Timbaland, Morley, S Mebarak Ripoll, A Ghost, D Carter)	Shakira Featuring Lil Wayne — EPIC		29
30	22	19		**RUSSIAN ROULETTE** (Harmon, N Hoff-Hoff, N Smith, Harmon)	Rihanna — SRP/DEF JAM/IDJMG		9
31	34	29		**BABY BY ME** (Polow da Don, C J Jackson, Jr., J Jones, S Smith)	50 Cent Featuring Ne-Yo — SHADY/AFTERMATH/INTERSCOPE		28
32	33	40		**TWO IS BETTER THAN ONE** (R Howes, M Johnson)	Boys Like Girls Featuring Taylor Swift —		32
33	32	28		**FALLIN' FOR YOU** (R Neale, T Shanks, C Call, A T Nowels)	Colbie Caillat — UNIVERSAL REPUBLIC		12
34	26	24		**ONE TIME** (J Bieber, J Stewart, C A Stewart, J Bunton, C Cole, T Nkhereanye)	Justin Bieber — RBMG/IDJMG		26
35	35	34		**DO I** (L Stevens, L Bryan, C Kelley, D Haywood)	Luke Bryan — CAPITOL NASHVILLE		34
36	38	36		**PAPERS** (J Garrett, Zaytoven, U Raymond IV, S Garrett, K Dotson, A Mathis)	Usher — LAFACE/JLG		31
37	40	44		**TIE ME DOWN** (Rami, E H Ben, Amin, V D, A Thomas)	New Boyz Feat. Ray J — SHOTTA/COLUMBIA/WARNER BROS.		37
38	39	39		**CONSIDER ME GONE** (R M Stevens, M Fright, S Diamond, M Green)	Reba — STARSTRUCK/MCA		38
39	45	51		**GANGSTA LUV** (C Stewart, T Nash, T Nash, C A Stewart, C C Broadus Jr.)	Snoop Dogg Featuring The-Dream — DOGGYSTYLE/PRIORITY/CAPITOL		39
40	59	68		**SAY AAH** (Chinx, T Taylor, R M Ferebee Jr., T Neverson, T Scales, N Walker, D Jones)	Trey Songz Featruing Fabolous —		40
41	30	–		**TELEPHONE** (Lady Gaga, Germanotta, R Perkins, L Daniels, L Franklin, B Knowles)	Lady Gaga Featuring Beyonce — STREAMLINE/KONLIVE/INTERSCOPE		30
42	48	48		**IF YOU ONLY KNEW** (R Casali, C Smith, D Bassett)	Shinedown — ATLANTIC		42
43	54	57		**I INVENTED SEX** (C Tamayo, C Mckinney, T Scales, T Neverson, A Graham)	Trey Songz Featuring Drake — SLIP-N-SLIDE/ATLANTIC		43
44	47	41		**LIVE LIKE WE'RE DYING** (Kinnear, A Hampton, Kinnear, A Frampton, D G Donoghue, M Sheehan)	Kris Allen — 19/RCA/RMG		41
45	46	45		**HEY, SOUL SISTER** (M Erefe Espionage, P Monahan, E Lind, A Bjorklund)	Train — AWARE/COLUMBIA		45
46	44	42		**WHITE LIAR** (Landolfi, N Hemby)	Miranda Lambert — COLUMBIA/MRA		36
47	56	66		**THE TRUTH** (Mann, Jones, A Minhoe)	Jason Aldean — BROKEN BOW		47
48	64	67		**SPOTLIGHT** (Polow da Don, R Davis, U Raymond IV, J Jones)	Gucci Mane Featuring Usher — BRICK SQUAD/ASYLUM/WARNER BROS.		48
49	51	52		**SOUTHERN VOICE** (Brantley, Moore, T Mcgraw, C Smith, T Douglas, B Dipiero)	Tim McGraw — CURB		49
50	37	35		**BODY LANGUAGE** (The Movement, Benson, L Cole, J Mccartney, T-Pain)	Jesse McCartney Featuring T-Pain — HOLLYWOOD		35
51	42	58		**TRY SLEEPING WITH A BROKEN HEART** (Rhamir, Chevier, A Dey, Greenberg)	Alicia Keys — MBK/RMG		42
52	57	60		**I WANNA MAKE YOU CLOSE YOUR EYES** (Beaver, D Bentley, B Beavers, D Bentley)	Dierks Bentley — CAPITOL NASHVILLE		52
53	52	59		**SMILE** (R Cavallo, M Shafer, B Daly, J Harding, J Bose)	Uncle Kracker — TOP DOG/ATLANTIC		47
54	58	62		**RED LIGHT** (Kurstin, M Perkins, J Singleton, M Peirce, D Matrosky)	David Nail — MCA NASHVILLE		54
55	43	33		**TOES** (K Stegall, Z Brown, Z Brown, W Durrette, J Hopkins, S Mullins)	Zac Brown Band — HOME GROWN/ATLANTIC/BIGGER PICTURE		25
56	75	88		**IT KILLS ME** (Fenix, A Martin, A Martin, R Littlejohn, Jr., L Carr, E Shuleman)	Melanie Fiona — SRC/UNIVERSAL MOTOWN		56
57	60	63		**BONFIRE** (C Wenner, C Morgan, T Botkin, K Denney, C Morgan, M Rogers)	Craig Morgan — BNA		57
58	53	49		**WASTED** (Patron, Douglas, R Davis, A Washington)	Gucci Mane Featuring Plies Or OJ Da Juiceman — MAYBACH/WARNER BROS.		36
59	63	54		**UPRISING** (M.E., M.B., Amy)	Muse — HELIUM 3/WARNER BROS.		37
60	55	43		**SAY HEY (I LOVE YOU)** (M Franti, S Dunbar, R Shakespear, M Franti, C Young)	Michael Franti & Spearhead Feat. Cherine Anderson — BMG/BMG WARFARE/UNIVERSAL REPUBLIC		18
61	76	–		**MORNING AFTER DARK** (Timbaland, Nelly Furtado, Soshy, Timbaland, Morley, Harmon, Timberlake, Clayton, Bean)	Timbaland Featuring Nelly Furtado & SoShy — MOSLEY/BLACKGROUND/INTERSCOPE		61
62	74	86		**NEVER GONNA BE ALONE** (R J Lange, J Moi, Nickelback, R J Lange, C Kroeger)	Nickelback — ROADRUNNER/BRP		62
63	HOT SHOT DEBUT		1	**LAST CHRISTMAS** (A Anders, Pastrnak, M P Murphy, G Michael)	Glee Cast — 20TH CENTURY FOX TV/COLUMBIA		63
64	72	71		**HISTORY IN THE MAKING** (Rogers, D Rucker, F Rogers, L Mills)	Darius Rucker — CAPITOL NASHVILLE		64
65	68	–		**CRAWL** (A Messenger, N Atweh, C Brown, A Messinger, N Atweh, L Boyd)	Chris Brown — JIVE/ZOMBA		65
66	NEW			**LIFE AFTER YOU** (M Benson, N Gallant, C Gentry, C Kroeger, B James, J Moi)	Daughtry — 19/RCA/RMG		66
67	NEW			**ACCORDING TO YOU** (M Benson, S Diamond, A Frampton)	Orianthi — TAL/GEFFEN/INTERSCOPE		67
68	67	69		**HAVEN'T MET YOU YET** (B Brock, A Foster, A Chang, M Buble)	Michael Buble — 143/REPRISE		57
69	49	37		**I'M ALIVE** (B Cannon, N K Chesney, K Chesney, D Dillon, M Tamburino)	Kenny Chesney With Dave Matthews — BNA		32
70	78	83		**EIGHT SECOND RIDE** (J Ritchey, J Owen, E Durrance)	Jake Owen — RCA NASHVILLE		70
71	82	76		**BAD HABITS** (Music, H David Muzet)	Maxwell — COLUMBIA		71
72	83	82		**SOMEDAY** (M Arbitrio, R Thomas, M Serletic, S Carter)	Rob Thomas — EMB/EMI/ATLANTIC		72
73	NEW			**WHO I AM** (J Fields, N Jonas)	Nick Jonas & The Administration — HOLLYWOOD		73
74	69	–		**ONE LESS LONELY GIRL** (L Lewis, E M Hammad, S Pham, L'Ron, H Shin, E Lewis, B Muhammad, S Pham, L'Ron, H Shin)	Justin Bieber — ISLAND/IDJMG		16
75	NEW			**CARRY OUT** (Timbaland, Jodeci, Ty Mosley, J Harmon, J Timberlake, T Clayton, J Bean)	Timbaland Featuring Justin Timberlake — MOSLEY/BLACKGROUND/INTERSCOPE		75
76	86	93		**WHY DON'T WE JUST DANCE** (Rogers, J Beaver, J Single'ton, C Brown)	Josh Turner — MCA NASHVILLE		76
77	73	53		**ALL THE RIGHT MOVES** (Tedder, R Tedder)	OneRepublic — MOSLEY/INTERSCOPE		53
78	81	81		**I WILL NOT BOW** (Bandeth, B Burnley)	Breaking Benjamin — HOLLYWOOD		40
79	70	31		**HAPPY** (Tedder, R Tedder, E K Bogart, Lewis)	Leona Lewis — SYCO/RMG		31
80	80	70		**GETTIN' YOU HOME (THE BLACK DRESS SONG)** (J Stone, D C Jones, Batten, K Blazy)	Chris Young — RCA NASHVILLE		33
81	65	–		**VIDEO PHONE** (Beyonce, Sanford, S Garrett, B Knowles, B Knowles, S Crawford, S Garrett, A Beyincé)	Beyonce — MUSIC WORLD/MRA		65
82	89	90		**BREAK** (M Benson, Three Days Grace, B Stock)	Three Days Grace — JIVE/ZOMBA		82
83	91	96		**I GET IT IN** (Dong Dynasty, Tank, J Franklin, R Newt Sr., O Grandberry, J Valentine, R Davis)	Omarion Featuring Gucci Mane — STARWORLD/MUSICWORKS/TUG/CAPITOL		83
84	77	75		**I'M GOING IN** (Needer, K Lain, A Graham, D Carter, J W Jenkins)	Drake Featuring Lil Wayne & Young Jeezy — YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN		48
85	NEW			**SHUT IT DOWN** (Jimmy "Joker" A A, Dylan "Re Deale" A C Perez, Charly A Tham, Afrojack)	Pitbull Featuring Akon — SRP/RMG		85
86	93	98		**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO** (R Walker, R Cuomo, B Walker)	Weezer — DGC/INTERSCOPE		81
87	100	–		**THAT'S HOW COUNTRY BOYS ROLL** (L Hamberlain, B Currington, B Currington, D Davidson, B Jones)	Billy Currington — MERCURY NASHVILLE		87
88	85	72		**IMMA STAR (EVERYWHERE WE ARE)** (M Schultz, Fe, Tonka, James, M Schultz)	Jeremih — MICA SCHULTZ/DEF JAM/IDJMG		51
89	71	56		**FUNHOUSE** (T Kanal, J Harry, Pink, T Kanal, J Harry)	Pink — LAFACE/JLG		44
90	NEW			**1901** (Phoenix, P Zdar, Phoenix)	Phoenix — LOYAUTE/GLASSNOTE		90
91	79	55		**WHO SAYS** (Mayer, Jordan, C Mayer)	John Mayer — COLUMBIA		17
92	88	77		**DROP IT LOW** (Polow da Don, C Jones, E Dean, C Brown)	Ester Dean Featuring Chris Brown — HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE		38
93	92	95		**WHEELS** (Foo Fighters, Foo Fighters)	Foo Fighters — ROSWELL/RCA/RMG		72
94	RE-ENTRY			**KINGS AND QUEENS** (Flood, S Lillywhite, 30 Seconds To Mars, J Leto)	30 Seconds To Mars — IMMORTAL/VIRGIN/CAPITOL		88
95	99	–		**ALL I ASK FOR ANYMORE** (Fuller, Beathard, James)	Trace Adkins — CAPITOL NASHVILLE		95
96	NEW			**BREAKEVEN** (Howard, M Sheehan, A Frampton, S A Kipner, C Watkins, M Sheehan, A Frampton, S Kipner)	The Script — PHONOGENIC/SONY		96
97	NEW			**CRYIN' FOR ME (WAYMAN'S SONG)** (T Keith, M Wright, T Keith)	Toby Keith — SHOW DOG NASHVILLE		17
98	NEW			**IF WE EVER MEET AGAIN** (Beanz, Timbaland, Beanz, T V Mosley, K M Busbee)	Timbaland Featuring Katy Perry — MOSLEY/BLACKGROUND/INTERSCOPE		98
99	RE-ENTRY			**REGRET** (Tank, Franklin, Tank, K Stephenson, Valentine, L Luckett, R Newt Sr., Franklin, C Brooks)	LeToya Featuring Ludacris —		78
100	NEW			**AMERICAN SATURDAY NIGHT** (Rogers, B Paisley, A Gorley, K Lovelace)	Brad Paisley — ARISTA NASHVILLE		100



1

The track by Jay-Z and Keys (pictured) has the biggest audience lead of the year on Hot 100 Airplay as 36.6 million impressions separate it from Beyoncé's "Sweet Dreams" at No. 2.

8

The group had two of the six titles to spend at least 10 weeks at No. 1 this decade. That's down from 10 double-digit No. 1 stays in the '90s.

12

She's the only artist this decade to have two albums—"Dangerously in Love" and "I Am . . . Sasha Fierce"—each produce four top 10 Hot 100 singles.



36

The Hot 100 Artist of the Decade spent a total of 126 weeks in the top 10 during the past 10 years, the only artist to reach triple digits. Beyoncé, with 74 weeks, was next in line.



63

The cast equals Lil Wayne for most charted tracks in 2009 with 21 and has a chance to surpass the rapper next week on the final chart of the calendar year.

BETWEEN THE BULLETS

DECADE NO. 1 TOTAL IS ALL-TIME LOW



With one week left until the close of the calendar year (according to Billboard chart dates), it appears that Jay-Z and Alicia Keys' "Empire State of Mind" will be the 129th and final song to top the Billboard Hot 100 this decade. Since a high of 253 No. 1s in the '70s, the decade tally of No. 1s has steadily declined. There were 231 songs that ruled the list in the '80s, and 140 climbed to the top in the '90s. The period from the chart's launch in August 1958 to 1969 produced 227 No. 1s. The drastic dip in No. 1s the past two decades can be tied to the increased accuracy of the Hot 100, courtesy of Nielsen-based monitored airplay and point-of-purchase sales data, which has formed the basis of the chart since 1991. *—Silvio Pietroluongo*

POP/ADULT/ROCK

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	**#1** 4 WKS **WHATCHA SAY** JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
2	2	10	**3** BRITNEY SPEARS (JIVE/JLG)
3	3	13	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
4	5	12	**REPLAY** IYAZ (TIME IS MONEY/BELUGA HEIGHTS/REPRISE)
5	6	16	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
6	4	15	**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
7	8	20	**DOWN** JAY SEAN FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
8	12	8	GREATEST GAINER **TIK TOK** KE$HA (KASZ MONEY/RCA/RMG)
9	9	21	**SWEET DREAMS** BEYONCE (MUSIC WORLD/COLUMBIA)
10	11	11	**SEXY CHICK** DAVID GUETTA FEAT AKON (GUM/ASTRALWERKS/CAPITOL)
11	13	7	**BAD ROMANCE** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
12	7	18	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
13	14	7	**EMPIRE STATE OF MIND** JAY-Z + ALICIA KEYS (ROC NATION)
14	10	12	**MEET ME HALFWAY** THE BLACK EYED PEAS (INTERSCOPE)
15	15	15	**EVACUATE THE DANCEFLOOR** CASCADA (ROBBINS)
16	16	24	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
17	20	4	**FIFTEEN** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
18	22	4	**DO YOU REMEMBER** JAY SEAN FEAT SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL REPUBLIC)
19	18	15	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
20	17	26	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
21	21	8	**TWO IS BETTER THAN ONE** BOYS LIKE GIRLS FEAT TAYLOR SWIFT (COLUMBIA)
22	25	8	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
23	28	6	**GIVE IT UP TO ME** SHAKIRA FEAT LIL WAYNE (EPIC)
24	29	3	**ACCORDING TO YOU** ORIANTHI (VAL/GEFFEN/INTERSCOPE)
25	23	15	**RUN THIS TOWN** JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
26	26	19	**ONE TIME** JUSTIN BIEBER (ISLAND/IDJMG)
27	30	4	**FOREVER** DRAKE FEAT KANYE WEST, LIL WAYNE & EMINEM (AUBREY/CASH MONEY/INTERSCOPE)
28	37	2	**HARD** RIHANNA FEAT JEEZY (SRP/DEF JAM/IDJMG)
29	31	6	**NEVER GONNA BE ALONE** NICKELBACK (ROADRUNNER/RRP)
30	24	9	**BODY LANGUAGE** JESSE MCCARTNEY FEAT T-PAIN (HOLLYWOOD)
31	32	5	**HEAVEN CAN WAIT** WE THE KINGS (CURVE)
32		2	**ONE LESS LONELY GIRL** JUSTIN BIEBER (ISLAND/IDJMG)
33	33	5	**LIVE LIKE WE'RE DYING** KRIS ALLEN (19/JIVE/JLG)
34	38	2	**LIFE AFTER YOU** DAUGHTRY (19/RCA/RMG)
35	27	7	**RUSSIAN ROULETTE** RIHANNA (SRP/DEF JAM/IDJMG)
36		1	**TELEPHONE** LADY GAGA FEAT BEYONCE (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
37	39	2	**RAIN** CREED (WIND-UP)
38	35	19	**OBSESSED** MARIAH CAREY (ISLAND/IDJMG)
39	40	3	**ALL THE RIGHT MOVES** ONEREPUBLIC (MOSLEY/INTERSCOPE)
40	34	12	**FUNHOUSE** PINK (LAFACE/JLG)

Not content with claiming the honor of top title of the decade ("How You Remind Me") on Rock Songs (see page 161), Nickelback adds to its impressive track record on **Adult Top 40**.

"Never Gonna Be Alone," the third format single from "Dark Horse," rises 11-10 on the latter chart to become the band's 10th top 10, tying the band with Goo Goo Dolls for most top 10s this decade. John Mayer follows with nine top 10s since 2000.

On **Adult Contemporary**, two new versions of "Have Yourself a Merry Little Christmas" debut. Colbie Caillat enters at No. 23 with her rendition from "A Very Special Christmas 7." At No. 24, David Archuleta arrives with his styling from his "Christmas From the Heart" album.

Jumping 23-14 on Adult Contemporary, "Nutrocker" marks Trans-Siberian Orchestra's highest-charting hit at the format.



ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	**#1** 8 WKS **YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	16	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	3	14	**HAVEN'T MET YOU YET** MICHAEL BUBLÉ (143/REPRISE)
4	4	30	**HER DIAMONDS** ROB THOMAS (EMBLEM/ATLANTIC)
5	6		**THE CLIMB** MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
6	9		**COME ON GET HIGHER** MATT NATHANSON (VANGUARD/CAPITOL)
7	12	18	**BEAUTIFUL WORLD (WE'RE ALL HERE)** JIM BRICKMAN & ADAM CROSSLEY (SOMERSET BRICKHOUSE/DIRECT)
8	7	26	**NO SURPRISE** DAUGHTRY (19/RCA/RMG)
9	5	24	**PLEASE DON'T LEAVE ME** PINK (LAFACE/JLG)
10	8	46	**YOU FOUND ME** THE FRAY (EPIC)
11	10	12	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY (ISLAND/IDJMG)
12	11	14	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
13	17	3	**CHERRY CHERRY CHRISTMAS** NEIL DIAMOND (COLUMBIA)
14	23	2	**NUTROCKER** TRANS-SIBERIAN ORCHESTRA (ATLANTIC)
15	13	16	**KISS A GIRL** KEITH URBAN (CAPITOL NASHVILLE/CAPITOL)
16	21	2	**SILENT NIGHT** SUSAN BOYLE (SYCO/COLUMBIA)
17	15	9	**ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
18	14	14	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
19	16	7	**WE WEREN'T BORN TO FOLLOW** BON JOVI (ISLAND/IDJMG)
20	21	10	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
21	27	2	**THE CHRISTMAS CAN-CAN** STRAIGHT NO CHASER (ATCO/ATLANTIC)
22	26	2	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
23			**HAVE YOURSELF A MERRY LITTLE CHRISTMAS** COLBIE CAILLAT (PRODIGAL/A&M/IDJ)
24			GREATEST GAINER **HAVE YOURSELF A MERRY LITTLE CHRISTMAS** DAVID ARCHULETA (19/JIVE/JLG)
25			**CANDY CANE CHRISTMAS** DARIUS RUCKER (CAPITOL NASHVILLE/CAPITOL)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	**#1** 3 WKS **ALREADY GONE** KELLY CLARKSON (19/RCA/RMG)
2	3	20	**SMILE** UNCLE KRACKER (TOP DOG/ATLANTIC)
3	5	9	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
4	2	26	**FALLIN' FOR YOU** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
5	4	32	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
6	7	12	**SOMEDAY** ROB THOMAS (EMBLEM/ATLANTIC)
7	6	25	**YOU BELONG WITH ME** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
8	9	16	**HEY, SOUL SISTER** TRAIN (AWARE/COLUMBIA)
9	8		**I GOTTA FEELING** THE BLACK EYED PEAS (INTERSCOPE)
10	11	11	**NEVER GONNA BE ALONE** NICKELBACK (ROADRUNNER/RRP)
11	10	16	**WE WEREN'T BORN TO FOLLOW** BON JOVI (ISLAND/IDJMG)
12	12	22	**SAY HEY (I LOVE YOU)** MICHAEL FRANTI & SPEARHEAD (BIG BOX WAX/ANT/UNIVERSAL REPUBLIC)
13	13	6	**HALFWAY GONE** LIFEHOUSE (GEFFEN/INTERSCOPE)
14	15		**PAPARAZZI** LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	17	15	**MAYBE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
16	14	15	**PARTY IN THE U.S.A.** MILEY CYRUS (HOLLYWOOD)
17	18	7	**LIVE LIKE WE'RE DYING** KRIS ALLEN (19/JIVE/JLG)
18	16	18	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
19		4	**LIFE AFTER YOU** DAUGHTRY (19/RCA/RMG)
20	19	14	**COME ON** GREEN RIVER ORDINANCE (VIRGIN/CAPITOL)
21	21	7	**HAVEN'T MET YOU YET** MICHAEL BUBLÉ (143/REPRISE)
22	20	11	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
23	23	13	**BREAKEVEN** THE SCRIPT (PHONOGENIC/EPIC)
24	24	10	**ALL THE RIGHT MOVES** ONEREPUBLIC (MOSLEY/INTERSCOPE)
25	25	9	**SEX ON FIRE** KINGS OF LEON (RCA/RMG)

ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	**#1** 2 WKS **BREAK** THREE DAYS GRACE (JIVE/JLG)
2	2	17	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
3	3	11	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
4			**UPRISING** MUSE (HELIUM-3/WARNER BROS.)
5	6	16	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU TO** WEEZER (DGC/INTERSCOPE)
6	4	17	**CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
7	7	13	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
8	10		**KINGS AND QUEENS** 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
9		25	**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
10	12	20	**THE FIXER** PEARL JAM (MONKEYWRENCH)
11		24	**JARS** CHEVELLE (EPIC)
12	11	27	**YOU'RE GOING DOWN** SICK PUPPIES (VIRGIN/CAPITOL)
13	15	22	**1901** PHOENIX (LOYAUTE/GLASSNOTE)
14	14	27	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
15	13	27	**NEW DIVIDE** LINKIN PARK (MACHINE SHOP/WARNER BROS.)
16	17	6	**NEW FANG** THEM CROOKED VULTURES (DGC/INTERSCOPE)
17	20	18	**BACK AGAINST THE WALL** CAGE THE ELEPHANT (DSP/JIVE/JLG)
18	21	8	**JUST BREATHE** PEARL JAM (MONKEYWRENCH)
19	18	12	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (SUMMIT CHOP SHOP/ATLANTIC)
20	19	8	**SNUFF** SLIPKNOT (ROADRUNNER/RRP)
21	16	16	**OVERCOME** CREED (WIND-UP)
22	23	15	**AGAIN** FLYLEAF (A&M/OCTONE/INTERSCOPE)
23	22	7	**SPACESHIP** PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
24	26	15	**MEDICATE** AFI (DGC/INTERSCOPE)
25	25	16	**INVINCIBLE** ADELITAS WAY (VIRGIN/CAPITOL)
26	27	12	**MONSTER** SKILLET (ARDENT/ING/ATLANTIC)
27	28	4	**SCREAM WITH ME** MUDVAYNE (EPIC)
28	24	11	**EAST JESUS NOWHERE** GREEN DAY (REPRISE)
29	31		**SUBSTITUTION** SILVERSUN PICKUPS (DANGERBIRD)
30	29	7	**CRASH** CAVO (REPRISE)
31	30	18	**HARD TO SEE** FIVE FINGER DEATH PUNCH (PROSPECT PARK)
32			GREATEST GAINER **YOUR DECISION** ALICE IN CHAINS (VIRGIN/CAPITOL)
33	33	15	**FUGITIVE** DAVID GRAY (MERCER STREET/DOWNTOWN)
34	32	7	**BROKEN, BEAT & SCARRED** METALLICA (WARNER BROS.)
35			**WHO SAYS** JOHN MAYER (COLUMBIA)
36	38	7	**HEY, SOUL SISTER** TRAIN (AWARE/COLUMBIA)
37		7	**STORM TO PASS** ATREYU (HOLLYWOOD)
38	43	17	**FIRELIES** OWL CITY (UNIVERSAL REPUBLIC)
39	50	2	**ODD ONE** SICK PUPPIES (RMR/VIRGIN/CAPITOL)
40	39	6	**JUST SAY YES** SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
41		5	**CHASING PIRATES** NORAH JONES (BLUE NOTE/CAPITOL)
42	41	5	**EYESORE** JANUS (REAL/JLG)
43		10	**SLOW POISON** THE BRAVERY (ISLAND/IDJMG)
44	34		**CRAWL BACK IN** DEAD BY SUNRISE (WARNER BROS.)
45	42	6	**MESS OF ME** SWITCHFOOT (ATLANTIC)
46			**SHAKIN' HANDS** NICKELBACK (ROADRUNNER/RRP)
47	37	15	**FOREVER IN YOUR HANDS** ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
48			**IT'S NOT YOU** HALESTORM (ATLANTIC)
49			**LETTER FROM A THIEF** CHEVELLE (EPIC)
50	46	13	**MAYBE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)

The oldest entry on **Alternative** and **Triple A**—Kings of Leon's "Use Somebody"—is the top title of the year on each tally. The song is also the No. 1 Triple A track of the decade; view the format's top cuts of the 2000s exclusively on billboard.biz.



ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	**#1** 12 WKS **UPRISING** MUSE (HELIUM-3/WARNER BROS.)
2	2	16	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU** WEEZER (DGC/INTERSCOPE)
3	3		**KINGS AND QUEENS** 30 SECONDS TO MARS (IMMORTAL/VIRGIN/CAPITOL)
4	4		**SAVIOR** RISE AGAINST (DGC/INTERSCOPE)
5	5	17	**I WILL NOT BOW** BREAKING BENJAMIN (HOLLYWOOD)
6	6	14	**BREAK** THREE DAYS GRACE (JIVE/JLG)
7	8	22	GREATEST GAINER **1901** PHOENIX (LOYAUTE/GLASSNOTE)
8	10		**BACK AGAINST THE WALL** CAGE THE ELEPHANT (DSP/JIVE/JLG)
9	9	12	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (SUMMIT CHOP SHOP/ATLANTIC)
10	7	11	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
11	11	12	**IF YOU ONLY KNEW** SHINEDOWN (ATLANTIC)
12	14	6	**NEW FANG** THEM CROOKED VULTURES (DGC/INTERSCOPE)
13	12	47	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
14	18	7	**JUST BREATHE** PEARL JAM (MONKEYWRENCH)
15	13	39	**PANIC SWITCH** SILVERSUN PICKUPS (DANGERBIRD)
16	15	15	**AGAIN** FLYLEAF (A&M/OCTONE/INTERSCOPE)
17	17	20	**THE FIXER** PEARL JAM (MONKEYWRENCH)
18	20	12	**SUBSTITUTION** SILVERSUN PICKUPS (DANGERBIRD)
19	16	15	**MEDICATE** AFI (DGC/INTERSCOPE)
20	21	11	**EAST JESUS NOWHERE** GREEN DAY (REPRISE)
21	22		**SNUFF** SLIPKNOT (ROADRUNNER/RRP)
22	19	17	**CHECK MY BRAIN** ALICE IN CHAINS (VIRGIN/CAPITOL)
23	23	13	**SLOW POISON** THE BRAVERY (ISLAND/IDJMG)
24	24	8	**MESS OF ME** SWITCHFOOT (ATLANTIC)
25	25	10	**TOO FAKE** HOCKEY (ISLAND/CAPITOL)

TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	**#1** 3 WKS **WHO SAYS** JOHN MAYER (COLUMBIA)
2	3	8	GREATEST GAINER **CHASING PIRATES** NORAH JONES (BLUE NOTE/CAPITOL)
3	2	16	**HEY, SOUL SISTER** TRAIN (AWARE/COLUMBIA)
4	4	9	**WHEELS** FOO FIGHTERS (ROSWELL/RCA/RMG)
5	5	21	**FUGITIVE** DAVID GRAY (MERCER STREET/DOWNTOWN)
6	6	10	**JUST SAY YES** SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
7		7	**JUST BREATHE** PEARL JAM (MONKEYWRENCH)
8	7		**MAYBE** INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
9	9	15	**DREAMS** BRANDI CARLILE (COLUMBIA)
10	10	4	**YOU & ME** DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
11	11	13	**(IF YOU'RE WONDERING IF I WANT YOU TO) I WANT YOU** WEEZER (DGC/INTERSCOPE)
12	13	10	**MEET ME ON THE EQUINOX** DEATH CAB FOR CUTIE (SUMMIT CHOP SHOP/ATLANTIC)
13	12	44	**USE SOMEBODY** KINGS OF LEON (RCA/RMG)
14	15	7	**BETTER TOGETHER (LIVE)** JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
15	19	13	**I AND LOVE AND YOU** THE AVETT BROTHERS (AMERICAN/COLUMBIA)
16		12	**40 DOGS** BOB SCHNEIDER (SHOCKORAMA/KIRTLAND)
17	17	16	**SOMETHING BEAUTIFUL** NEEDTOBREATHE (ATLANTIC)
18	20		**THE FIXER** PEARL JAM (MONKEYWRENCH)
19	21	10	**NOTION** KINGS OF LEON (RCA/RMG)
20		5	**SHADY ESPERANTO AND THE YOUNG HEA** STEPHEN KELLOGG AND THE SIXERS (YANG/ARD)
21	23	7	**HEY WORLD** MICHAEL FRANTI & SPEARHEAD (BIG BOX WAX/ANT/UNIVERSAL REPUBLIC)
22	22	14	**CHANCES** FIVE FOR FIGHTING (AWARE/COLUMBIA)
23	25	3	**FIREFLIES** OWL CITY (UNIVERSAL REPUBLIC)
24	24	4	**KILLER LIFE** SHERYL CROW (A&M/INTERSCOPE)
25	27	16	**SAY PLEASE** MONSTERS OF FOLK (HANSRULA)

HOT COUNTRY SONGS

LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER · PROMOTION LABEL	CERT.	PEAK POSITION
1	1	17	**#1 4 WKS** NEED YOU NOW P WORLEY,LADY ANTEBELLUM (D HAYWOOD,C KELLEY,H SCOTT,J KEAR)	Lady Antebellum CAPITOL NASHVILLE		1
2	2		DO I J STEVENS, L BRYAN,C KELLEY,D HAYWOOD)	Luke Bryan CAPITOL NASHVILLE		2
3	4		CONSIDER ME GONE K MCENTIRE,M BRIGHT,(S DIAMOND,M GREEN)	Reba STARSTRUCK/VALORY		3
5	5		BONFIRE C CORNELL,C MORGAN,(T BOTKIN,K DENNEY,C MORGAN,M ROGERS)	Craig Morgan BNA		4
6	7		I WANNA MAKE YOU CLOSE YOUR EYES B BEAVERS,D BENTLEY,(B BEAVERS,D BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		5
4			COWBOY CASANOVA M BRIGHT,C UNDERWOOD,M ELVIZONDO,B JAMES	Carrie Underwood 19/ARISTA NASHVILLE		1
8	10		RED LIGHT D ROSS,M WRIGHT,C SINGLETON,M PEIRCE,D MAINUSKY)	David Nail MCA NASHVILLE		7
10	11		SOUTHERN VOICE T MCGRAW,D SMITH,(T DOUGLAS,B DIPIERO)	Tim McGraw CURB		8
7	8		FIFTEEN N HARMAN,T SWIFT,(T SWIFT)	Taylor Swift BIG MACHINE		7
11	13		WHITE LIAR F POWELL,M WRIGHT,K LAMBERT,A HEMBY)	Miranda Lambert COLUMBIA		10
12	12		HISTORY IN THE MAKING D KING,T HUGHES,S MILES)	Darius Rucker ARISTA NASHVILLE		11
13	14		THE TRUTH M MAJOR,B JAMES,A MONACO	Jason Aldean BROKEN BOW		12
14	16		EIGHT SECOND RIDE J FISHER,J MCNEELY,(J BRANDEE)	Jake Owen RCA		13
9			I'M ALIVE K BANNISTER,K CHESNEY,K CHRISTY,D DILLON,M TAMBURINO)	Kenny Chesney With Dave Matthews BNA		6
15	15		ALL I ASK FOR ANYMORE B ROGERS,(J BEAVERS,T JAMES)	Trace Adkins ARISTA NASHVILLE		14
17	19		WHY DON'T WE JUST DANCE B ROGERS,(J BEAVERS,J SINGLETON,D BROWN)	Josh Turner MCA NASHVILLE		16
16	17		TWANG G STRAIT,(A DEDIALE,M MARVEL,J BUTLER)	George Strait MCA NASHVILLE		16
21	24	6	**GREATEST GAINER** AMERICAN SATURDAY NIGHT B REGAN,B PAISLEY,(A GORLEY,K LOVE,ACE)	Brad Paisley ARISTA NASHVILLE		18
18	21		THAT'S HOW COUNTRY BOYS ROLL J CHAMBERLAIN,B CURRINGTON,(B CURRINGTON,D DAVIDSON,B JONES)	Billy Currington MERCURY		18
22	23		CRYIN' FOR ME (WAYMAN'S SONG) T KEITH,M WRIGHT,T KEITH)	Toby Keith SHOW DOG		20
20	22		HURRY HOME J HUMAN,Z WILLIAMS)	Jason Michael Carroll ARISTA NASHVILLE		20
19	18		WHY R HARRAH,A FLATTS,(A SHAMBLIN,R MATHES)	Rascal Flatts LYRIC STREET		18
23	26		A LITTLE MORE COUNTRY THAN THAT J CHAMBERLAIN,B POYTHRESS,R FLEEN,(W CARELL)	Easton Corbin MERCURY		23
27	32		TIL SUMMER COMES AROUND K URBAN,M POWELL,(K URBAN)	Keith Urban CAPITOL NASHVILLE		24
24	25		TODAY M ANDERSON,(B MCGUIRE,J AMES)	Gary Allan MCA NASHVILLE		24



18

Singer's No. 2 peak with last single ended a decade-best streak of 10 straight No. 1s (from 2006 to 2009). Third release and title track from "American Saturday Night" draws Greatest Gainer applause (up 3 million audience impressions).



52

Singer/comedian Carrington posts the Hot Shot Debut with his highest rank to date (viewable at billboard.com/charts). The seasonal track is from his new album, "Make It Christmas."

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER · PROMOTION LABEL	CERT.	PEAK POSITION
26	26	28		BEER ON THE TABLE M WRIGHT,T THOMPSON,K JOHNSON,A ZACK)	Josh Thompson COLUMBIA		26
27	27	30		HILLBILLY BONE J HENDRICKS,C WEEMAN,L LAIRD	Blake Shelton Featuring Trace Adkins WARNER BROS.		27
28	28	27		DIDN'T YOU KNOW HOW MUCH I LOVED YOU J STANLEY,(E LINDSEY,A MAY,T VERGES)	Kellie Pickler 19/BNA		25
29	29			OUTSIDE MY WINDOW J BOXTON,S BOXTON,J SHAW,M J HUDSON,G BURR)	Sarah Buxton LYRIC STREET		26
30	30	31		KEEP ON LOVIN' YOU T HUFF,E STANLEY,(N T WILLMON)	Steel Magnolia BIG MACHINE		28
31	32	34		BACKWOODS J STOVER,(J MOORE,J PAULIN,J S STOVER)	Justin Moore VALORY		31
32	31	33		SARA SMILE D HALL,(D HALL,J OATES)	Jimmy Wayne Featuring Daryl Hall & John Oates VALORY		31
33	33	36		HELL ON THE HEART J JOYCE,(E CHURCH,D RUTTAN,J SPILLMAN)	Eric Church CAPITOL NASHVILLE		33
34	34	35		GIMMIE THAT GIRL M WRIGHT,(B AKINS,D DAVIDSON,B HAYS,JP)	Joe Nichols UNIVERSAL SOUTH		34
35	45	52		HIGHWAY 20 RIDE A BRYAN,J BROWN,J BROWN,W DURRETTE	Zac Brown Band HOME GROWN/ATLANTIC/BIGGER PICTURE		35
36	48	–		TEMPORARY HOME M BRIGHT,(C UNDERWOOD,L LAIRD,Z MALOY)	Carrie Underwood 19/ARISTA NASHVILLE		36
37	35	41		WHISTLIN' DIXIE M WRIGHT,A DEDIALE,(J R HOUSER,A TRIBBLE)	Randy Houser UNIVERSAL SOUTH		35
38	36	37		EVERYWHERE I GO P VASSAR,(P VASSAR,J STEELE)	Phil Vassar UNIVERSAL SOUTH		36
39	39			19 AND CRAZY M IRWIN,J KEAR,K OMUNSON,(M IRWIN,J KEAR,K OSMUNSON,K SHEPARD)	Bomshel CURB		39
40	37			LOVE LIKE CRAZY T JOHNSON,(D JOHNSON,T JAMES)	Lee Brice IRS		37
41	40			HIP TO MY HEART N CHAPMAN,K PERRY,R PERRY,A PERRY,D BEAVERS)	The Band Perry REPUBLIC NASHVILLE		40
42	41	46		HOW FAR DO YOU WANNA GO? M WRIGHT,M SERGENT,J STEELE,C MYRICK	Gloriana EMBLEM/WARNER BROS./WRN		41
43	47	48		THE CALL J STROUD,D M KENNON,N GORDON,J CAMPBELL)	Matt Kennon BAMAJAM STRATEGY/DAVARO		43
44	43	47		THE MAN I WANT TO BE J STROUD,B JAMES,E NICHOLS)	Chris Young RCA		43
45	42	43		LOVE LIVES ON C BASON,M HOPE,J STEVENS,M WEST)	Mallary Hope MCA NASHVILLE		42
46	38	38		LONG AFTER I'M GONE B KENNY,C STONE,(W K ALPHIN,M BEESON,R SUPA)	Big Kenny LOVE EVERYBODY GLOTOWN/BIGGER PICTURE		34
47	46			STUCK E BANNON,(J MYERS,B MONTANA)	Ash Bowers STANLEY BEER		42
48	44	44		THERE IS A GOD T BROWN,A GORLEY,C DEBOO)	Lee Ann Womack MCA NASHVILLE		44
49	49	49		OUGHTA BE MORE SONGS ABOUT THAT B CHANCEY,T MONTGOMERY,H HANNAH,T CONNELL,A TRIBBLE)	Montgomery Gentry COLUMBIA		49
50	51	53		SHE WON'T BE LONELY LONG B BROWN,V BROWN,(B BROWN)	Clay Walker EDGE		50

TOP COUNTRY ALBUMS

LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER · DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	2	56	**#1 28 WKS** TAYLOR SWIFT BIG MACHINE 150698 (18.98) ◆	Fearless	4	1
2	1		CARRIE UNDERWOOD ARISTA NASHVILLE 01158 (18.98)	Play On		1
5	6	8	**GREATEST GAINER** SUGARLAND MERCURY 009 UMGN (13.98)	Gold And Green		3
3	3		LADY ANTEBELLUM CAPITOL NASHVILLE 72 (12.98)	Lady Antebellum	■	1
4	4		TIM MCGRAW CURB 77	Southern Voice		1
6	5		ZAC BROWN BAND ATLANTIC/BIGGER PICTURE 519206 (18.98)	The Foundation	■	2
7	10		TAYLOR SWIFT BIG MACHINE 150698 (18.98) ◆	Taylor Swift	4	1
8	8		JASON ALDEAN BROKEN BOW 26756	Wide Open	●	2
11	7		DARIUS RUCKER ARISTA NASHVILLE 01206 (18.98)	Learn To Live	■	1
9	9		SOUNDTRACK WALT DISNEY 002 (18.98)	Hannah Montana: The Movie	■	1
12	13		VARIOUS ARTISTS MCA/UMRG 598	NOW That's What I Call A Country Christmas		11
11	11		MIRANDA LAMBERT COLUMBIA 46854 SMN (12.98)	Revolution		1
13	12		TOBY KEITH SHOW DOG NASHVILLE 027 (18.98)	American Ride		1
14	16		REBA THE BLACK MOON/VALORY (18.98) ◆	Keep On Loving You		1
15	14		SUGARLAND MERCURY UMGN (13.98)	Love On The Inside	2	1
21	24		ROSANNE CASH MANHATTAN BLG (18.98)	The List		5
19	20		KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	●	1
17	18		GEORGE STRAIT MCA NASHVILLE UMGN (13.98)	Twang	●	1
20	22		KENNY CHESNEY BNA 49530 SMN (11.98)	Greatest Hits II		1
16	17		LUKE BRYAN CAPITOL NASHVILLE 45833 (18.98)	Doin' My Thing		2
18	23		RASCAL FLATTS LYRIC STREET 004 (18.98)	Unstoppable	■	1
23	21		BROOKS & DUNN ARISTA NASHVILLE SMN (13.98)	#1s ... And Then Some		1
22	15		JAMEY JOHNSON MERCURY SMN (13.98)	That Lonesome Song	●	6
26	27		VARIOUS ARTISTS CAPITOL/EMI 76 (19.98)	NOW That's What I Call Country Vol. 2		4
25	25		BRAD PAISLEY ARISTA NASHVILLE 12 (12.98)	American Saturday Night		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER · DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
26	24	19		ALAN JACKSON ARISTA NASHVILLE 01158 (18.98)	Songs Of Love And Heartache		10
27	27	26		CHRIS YOUNG RCA 52614 SMN (10.98)	The Man I Want To Be		6
28				BILLY CURRINGTON MERCURY 009 SMN (13.98)	Little Bit Of Everything		2
29	29	29		RASCAL FLATTS LYRIC STREET 004 (13.98)	Greatest Hits Volume 1		2
30	30	31		JUSTIN MOORE VALORY 51198	Justin Moore		3
31	34	30		SUGARLAND MERCURY 009 UMGN (13.98) ◆	LIVE On The Inside		1
32	35	33		KELLIE PICKLER BNA 22811 SMN (11.98) ◆	Kellie Pickler		1
33	31	37		GLORIANA EMBLEM/WARNER BROS. 519780/WRN (13.98)	Gloriana		2
34	37			DIERKS BENTLEY ARISTA NASHVILLE 02158 (18.98)	Feel That Fire		1
35	36	32		LYLE LOVETT LOST HIGHWAY 013174 UMGN (13.98)	Natural Forces		8
36	32	–		JIMMY WAYNE VALORY 51200 (12.98)	Sara Smile		32
37	38	34		COLT FORD AVENUE F 3001 (16.98)	Ride Through The Country		24
38	41	40		RANDY HOUSER UNIVERSAL SOUTH 001699 (10.98)	Anything Goes		21
39	39	39		MARTINA MCBRIDE EMI (17.98)	Shine		1
40	47	42		JAKE OWEN RCA 52857 SMN (12.98)	Easy Does It		2
41	40			KENNY CHESNEY BNA 49530 SMN (18.98)	Lucky Old Sun		1
42	45	43		ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		4
43	46	44		TIM MCGRAW CURB 77 (11.98)	Greatest Hits 3		1
44		–		RASCAL FLATTS LYRIC STREET DIGITAL EP (6.98)	Unwrapped		44
45	49			VARIOUS ARTISTS CAPITOL/EMI MUSIC SPECIAL MKTS. 76 (19.98)	NOW That's What I Call Country		1
46		48		TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten		7
47		47		WILLIE NELSON DAMAGE/LEGACY 612978 BLG (17.98)	American Classic		14
48	50	41		JOE NICHOLS UNIVERSAL SOUTH 012389 (13.98)	Old Things New		16
49	60	57		REBA MCENTIRE MCA NASHVILLE 011864 UME (18.98)	50 Greatest Hits		49
50	53	46		DAVID NAIL MCA NASHVILLE 010481 UME (10.98)	I'm About To Come Alive		19

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER · DISTRIBUTING LABEL	Title	CERT.
1	1	42	**#1 25 WKS** STEVE MARTIN RI SHARE 610647*/ROUNDER	The Crow: New Songs For The Five-String Banjo	
2	2	10	PATTY LOVELESS SKAGGS FAMILY 901009	Mountain Soul II	
3	6	12	RICKY SKAGGS SKAGGS FAMILY 901009	Solo: Songs My Dad Loved	
4	4	58	STEVE IVEY MEMORY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass	
5	3	13	THE ISAACS GAITHER MUSIC GROUP 46014	The Isaacs ... Naturally: An Almost A Cappella Collection	
6	13	11	LOUDON WAINWRIGHT III RECORDS	High Wide & Handsome: The Charlie Poole Project	
7	RE-ENTRY		JERRY DOUGLAS [illegible]	Jerry Christmas	
8	5	63	OLD CROW MEDICINE SHOW [illegible]	Tennessee Pusher	
9	10	67	BILL & GLORIA GAITHER WITH THEIR HOMECOMING FRIENDS [illegible]	Bill Gaither Presents: Classic Bluegrass Homecoming, Volume One	
10	RE-ENTRY		DAILEY & VINCENT [illegible]	Singing From The Heart	

BETWEEN THE BULLETS

'WHITE' LIGHTNING



Miranda Lambert's fastest-rising single to date becomes her second top 10 on Hot Country Songs. Up 1.2 million impressions, "White Liar" steps 11-10 in its 16th chart week—that's lightning speed compared with her prior top 10, "Gunpowder & Lead," which needed 28 weeks to crack that part of the chart in July 2008. That song peaked at No. 7 on the Aug. 16, 2008, tally. Although her overall reception at country radio has been mixed, her retail track record is more consistent. Each of her three studio sets has opened at No. 1 on Top Country Albums, including her latest, "Revolution," which debuted atop the Oct. 17 chart. —*Wade Jessen*

R&B/HIP-HOP

Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT / DISTRIBUTING LABEL
1	1	2	**R. KELLY** — UNTITLED (JIVE 31136/JLG) — #1 1 WK
2	2	7	**MICHAEL JACKSON** — MICHAEL JACKSON'S THIS IS IT (SOUNDTRACK) (MJJ/EPIC/SONY MUSIC)
3	1	2	**RIHANNA** — RATED R (SRP/DEF JAM 013736/IDJMG)
4	4	26	**THE BLACK EYED PEAS** — THE E.N.D. (INTERSCOPE 012887*/IGA)
5	3	4	**50 CENT** — BEFORE I SELF-DESTRUCT (SHADY/AFTERMATH/INTERSCOPE 012878*/IGA) +
6	5	13	**JAY-Z** — THE BLUEPRINT 3 (ROC NATION 520856*/AG) +
7	NEW	1	**JUVENILE** — COCKY & CONFIDENT (UTP E1/ATLANTIC 511263/AG)
8	7	56	**BEYONCE** — I AM...SASHA FIERCE (MUSIC WORLD/COLUMBIA 19402*/SONY MUSIC)
9	6	2	**BIRDMAN** — PRICELESS (CASH MONEY/UNIVERSAL MOTOWN 012060/UMRG) +
10	11	14	**TREY SONGZ** — READY (NO LIMIT/ATLANTIC 518794/AG)
11	10	4	**MELANIE FIONA** — THE BRIDGE (SRC/UNIVERSAL MOTOWN 013158/UMRG)
12	8	14	**WHITNEY HOUSTON** — I LOOK TO YOU (ARISTA 10033/RMG)
13	20	8	**JACKSON 5** — ULTIMATE CHRISTMAS COLLECTION (MOTOWN 013448/UME)
14	21	2	**BLAKROC** — BLAKROC (BLAKROC 33032*/EX)
15	13	22	**MAXWELL** — BLACKSUMMER'S NIGHT (COLUMBIA 89142/SONY MUSIC) +
16	19	11	**MARIAH CAREY** — MEMOIRS OF AN IMPERFECT ANGEL (ISLAND 013226/IDJMG)
17	16	23	**VARIOUS ARTISTS** — NOW 31 (EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC)
18	9	3	**JANET** — NUMBER ONES (A&M 013612/UME)
19	12	13	**DRAKE** — SO FAR GONE (SRP/YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 012...)
20	15	29	**EMINEM** — RELAPSE (SHADY/AFTERMATH/INTERSCOPE 012863*/IGA)
21	18	10	**BEBE & CECE WINANS** — STILL (...MALACO)
22	32	31	**CHRISETTE MICHELE** — EPIPHANY (DEF JAM 012797/IDJMG) + — GREATEST GAINER
23	14	3	**BOYZ II MEN** — LOVE (DECCA 011...) +
24	17	2	**ANGIE STONE** — UNEXPECTED (STAX 31288/CONCORD)
25	23	12	**KID CUDI** — MAN ON THE MOON: THE END OF DAY (...) +
26	27	79	**LIL WAYNE** — THA CARTER III (CASH MONEY/UNIVERSAL/MOTOWN 0119...)
27	26	4	**WALE** — ATTENTION DEFICIT (ALLIDO/INTERSCOPE 013229*/IGA)
28	36	15	**LETOYA** — LADY LOVE (CAPITOL 97259)
29	24	3	**RAKIM** — THE SEVENTH SEAL (RA 342*/SMC)
30	35	18	**K'JON** — I GET AROUND (UP&UP/UNIVERSAL REPUBLIC 013162/UMRG)
31	29	6	**TECH N9NE** — K.O.D. (STRANGE/E1/RBC)
32	51	42	**CHARLIE WILSON** — UNCLE CHARLIE (P MUSIC/JIVE 23389/JLG)
33	33	8	**MARIO** — D.N.A. (...1965*/RMG)
34	30	12	**NEW BOYZ** — SUPPLY, JUMZ AND A BIC ... (...)
35	34	14	**PITBULL** — REBELUTION (MR. 305/POLO GROUNDS J./51991/RMG)
36	46	7	**JOSS STONE** — COLOUR ME FREE! (VIRGIN 67059/EX/CAPITOL)
37	38	12	**LIL' BOOSIE** — SUPERBAD: THE RETURN OF BOOSIE BAD AZZ (TRU/ASYLUM/WARNER BROS.)
38	41	6	**BRIAN MCKNIGHT** — EVOLUTION OF A MAN (HARD WORK 5122/E1) +
39	56	38	**KERI HILSON** — IN A PERFECT WORLD... (...)
40	RE	59	**MARY MARY** — THE SOUND (...)
41	RE	5	**VARIOUS ARTISTS** — NOW THAT'S WHAT I CALL SMOOTH CLASSICS (...)
42	37	23	**JEREMIH** — JEREMIH (MICK SCHULTZ/DEF JAM 013095*/IDJMG)
43	31	3	**PRETTY RICKY** — PRETTY RICKY (...)
44	62	3	**VARIOUS ARTISTS** — THE ULTIMATE MOTOWN CHRISTMAS COLLECTION (MOTOWN/UME/EMI) — PACE SETTER
45	52	51	**ANTHONY HAMILTON** — THE POINT OF IT ALL (MERCURY/MUSIC SO SO/DEF 23357/JLG)
46	44	15	**MICHAEL JACKSON** — THE DEFINITIVE COLLECTION (MOTOWN 013297/UME)
47	48	63	**T.I.** — PAPER TRAIL (GRAND HUSTLE/ATLANTIC 512267*/AG) +
48	49	19	**BEYONCE** — ...(...) +
49	53	16	**LEDISI** — TURN ME LOOSE (VERVE FORECAST 012677/VG) +
50	47	19	**FABOLOUS** — LOSO'S WAY (SOUNDTRACK) (...) +

Capping 2009 with two Grammy Award nominations, Billboard's Adult R&B artist of the year, Charlie Wilson, soars 51-32 (up 37%) on Top R&B/Hip-Hop Albums. His set "Uncle Charlie" houses "There Goes My Baby," which claims the title of top Adult R&B song of the year.



MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	**I INVENTED SEX** — TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC) — #1 1 WK
2	1	11	**MONEY TO BLOW** — BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
3	1	10	**EMPIRE STATE OF MIND** — JAY-Z + ALICIA KEYS (ROC NATION)
4	4	9	**PAPERS** — USHER (LAFACE/JLG)
5	5	10	**BABY BY ME** — 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
6	9	8	**IT KILLS ME** — MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
7	6	14	**FOREVER** — DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
8	7	10	**I CAN TRANSFORM YA** — CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
9	8	16	**REGRET** — LETOYA FEAT. LUDACRIS (CAPITOL)
10	10	20	**WASTED** — GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/ASYLUM/WARNER BROS.)
11	11	11	**BAD HABITS** — MAXWELL (COLUMBIA)
12	13	6	**SPOTLIGHT** — GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)
13	15	5	**SAY AAH** — TREY SONGZ (SONG BOOK/ATLANTIC)
14	12	4	**HARD** — RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
15	22	3	**BEDROCK** — YOUNG MONEY FEAT. LLOYD, YOUNG JEEZY & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG) — GREATEST GAINER
16	18	7	**GANGSTA LUV** — SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
17	17	5	**I GET IT IN** — OMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/TVG/CAPITOL)
18	16	9	**I LOOK GOOD** — CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)
19	14	27	**BREAK UP** — MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
20	20	19	**NUMBER ONE** — R. KELLY FEAT. KERI HILSON (JIVE/JLG)
21	21	12	**FRESH** — 6 TRE G (MOONSTONE/JIVE/BATTERY)
22	32	2	**HOW LOW** — LUDACRIS (DTP/DEF JAM/IDJMG)
23	31	3	**TRY SLEEPING WITH A BROKEN HEART** — ALICIA KEYS (MBK/J/RMG)
24	27	4	**SEX THERAPY** — ROBIN THICKE (STAR TRAK/INTERSCOPE)
25	23	6	**TIE ME DOWN** — NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
26	26	10	**VIDEO PHONE** — BEYONCE (MUSIC WORLD/COLUMBIA)
27	33	3	**I AM** — MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
28	25	9	**THINKIN' ABOUT YOU** — MARIO (...RMG)
29	34	2	**O LET'S DO IT** — WAKA FLOCKA FLAME (SO ICEY ASYLUM/WARNER BROS.)
30	RE	8	**GOTTA GET IT** — JUVENILE (UTP/E1/ATLANTIC)
31	30	7	**I'M GOING IN** — DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UMRG)
32	24	19	**RUN THIS TOWN** — JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
33	35	3	**ECHO** — R. KELLY (JIVE/JLG)
34	29	11	**EVERYTHING, EVERYDAY, EVERYWHERE** — FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
35	36	3	**I GET CRAZY** — NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)
36	38	4	**MEDICINE** — PLIES FEAT. KERI HILSON (BIG GATES/ATLANTIC)
37	39	2	**FED UP** — DJ KHALED FEAT. USHER, DRAKE, YOUNG JEEZY & RICK ROSS (WE THE BEST)
38	NEW	1	**H.A.T.E.U.** — MARIAH CAREY (ISLAND/IDJMG)
39	NEW	1	**MY HOOD** — B.G. FEAT. MANNIE FRESH & GAR (CHOPPA CITY/ATLANTIC/E1)
40	40	4	**TRY IT OUT** — BIG BANK BLACK FEAT. KANDI (DUCT TAPE/DEF JAM/IDJMG)

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	**EMPIRE STATE OF MIND** — JAY-Z + ALICIA KEYS (ROC NATION) — #1 3 WKS
2	2	12	**SWEET DREAMS** — BEYONCE (MUSIC WORLD/COLUMBIA)
3	3	17	**WHATCHA SAY** — JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
4	4	13	**FOREVER** — DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE)
5	5	12	**SEXY CHICK** — DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)
6	6	9	**REPLAY** — IYAZ (...) — GREATEST GAINER
7	7	20	**DOWN** — JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL/REPUBLIC)
8	10	13	**TIE ME DOWN** — NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER BROS.)
9	9	10	**MEET ME HALFWAY** — THE BLACK EYED PEAS (INTERSCOPE)
10	11	8	**GANGSTA LUV** — SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/CAPITOL)
11	8	12	**PAPARAZZI** — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
12	14	2	**DO YOU REMEMBER** — JAY SEAN FEAT. SEAN PAUL & LIL JON (CASH MONEY/UNIVERSAL/REPUBLIC)
13	19	4	**HARD** — RIHANNA FEAT. JEEZY (SRP/DEF JAM/IDJMG)
14	15	11	**BABY BY ME** — 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCOPE)
15	20	5	**TIK TOK** — KESHA (RAS/Z MONEY/RCA/RMG)
16	12	19	**RUN THIS TOWN** — JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
17	13	9	**I CAN TRANSFORM YA** — CHRIS BROWN FEAT. LIL WAYNE & SWIZZ BEATZ (JIVE/JLG)
18	16	21	**BREAK UP** — MARIO FEAT. GUCCI MANE & SEAN GARRETT (J/RMG)
19	18	14	**ONE TIME** — JUSTIN BIEBER (ISLAND/IDJMG)
20	17	21	**THROW IT IN THE BAG** — FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
21	22	6	**MONEY TO BLOW** — BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/...)
22	21	5	**SPOTLIGHT** — GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER BROS.)
23	23	5	**BAD ROMANCE** — LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
24	29	2	**BEDROCK** — YOUNG MONEY FEAT. LLOYD (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
25	25	8	**3** — BRITNEY SPEARS (JIVE/JLG)
26	28	4	**I INVENTED SEX** — TREY SONGZ FEAT. DRAKE (SONG BOOK/ATLANTIC)
27	24	7	**SHUT IT DOWN** — PITBULL FEAT. AKON (MR. 305/POLO GROUNDS J./RMG)
28	30	2	**HOW LOW** — LUDACRIS (DTP/DEF JAM/IDJMG)
29	27	13	**WASTED** — GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/ASYLUM/WARNER BROS.)
30	26	8	**EVERYTHING, EVERYDAY, EVERYWHERE** — FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/IDJMG)
31	32	3	**GIVE IT UP TO ME** — SHAKIRA FEAT. LIL WAYNE (EPIC)
32	33	3	**I GET IT IN** — OMARION FEAT. GUCCI MANE (STARWORLD/MUSICWORKS/TVG/CAPITOL)
33	NEW	1	**SAY AAH** — TREY SONGZ (SONG BOOK/ATLANTIC)
34	NEW	1	**I AM** — MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
35	35	12	**YOU BELONG WITH ME** — TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
36	37	8	**I'M GOING IN** — DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
37	35	3	**HOLD MY HAND** — SEAN PAUL (VP/ATLANTIC)
38	31	8	**PAPERS** — USHER (LAFACE/JLG)
39	NEW	1	**MEDICINE** — PLIES FEAT. KERI HILSON (BIG GATES/ATLANTIC)
40	NEW	1	**TRY SLEEPING WITH A BROKEN HEART** — ALICIA KEYS (MBK/J/RMG)

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	**MILLION DOLLAR BILL** — WHITNEY HOUSTON (ARISTA/RMG) — #1 1 WK
2	1	25	**BAD HABITS** — MAXWELL (COLUMBIA)
3	6	15	**WHAT I'VE BEEN WAITING FOR** — BRIAN MCKNIGHT (HARD WORK/E1)
4	7	9	**PAPERS** — USHER (LAFACE/JLG)
5	4	32	**CAN'T LIVE WITHOUT YOU** — CHARLIE WILSON (P MUSIC/JIVE/JLG)
6	8	6	**AIN'T LEAVIN WITHOUT YOU** — JAHEIM (DIVINE MISS/ATLANTIC)
7	5	12	**DOESN'T MEAN ANYTHING** — ALICIA KEYS (MBK/...RMG)
8	3	32	**PRETTY WINGS** — MAXWELL (COLUMBIA)
9	9	30	**CLOSE TO YOU** — ...(...)
10	12	10	**IT KILLS ME** — MELANIE FIONA (SRC/UNIVERSAL MOTOWN/UMRG)
11	10	8	**THIS IS IT** — MICHAEL JACKSON FEAT. THE JACKSONS (MJJ/EPIC/COLU...)
12	11	11	**YESTERDAY** — TONI BRAXTON FEAT. TREY SONGZ (ATLANTIC)
13	13	8	**RELIGIOUS** — R. KELLY (...JIVE/JLG)
14	20	8	**I AIN'T HEARIN' U** — ANGIE STONE (STAX/CMG) — GREATEST GAINER
15	14	17	**OH** — KEVON EDMONDS (MAKE)
16	16	10	**DON'T MAKE 'EM LIKE U NO MOR...** — RUBEN STUDDARD (19/MICKDRY/RED)
17	15	22	**GOIN' THRU CHANGES** — LEDISI (VERVE FORECAST/VERVE)
18	17	4	**TRY SLEEPING WITH A BROKEN HEA...** — ALICIA KEYS (MBK/J/RMG)
19	24	8	**STAYING IN LOVE** — RAPHAEL SAADIQ (COLUMBIA)
20	23	6	**BULLETPROOF** — RAHEEM DEVAUGHN FEAT. LUDACRIS (JIVE/JLG)
21	25	3	**FISTFUL OF TEARS** — MAXWELL (COLUMBIA)
22	21	20	**DON'T STAY** — LAURA IZIBOR (ATLANTIC)
23	19	19	**THIS TIME** — K.JON FEAT. LEE ENGLAND JR. & AUGUSTINE ALVAREZ (UP&UP/UNIVERSAL REPUB...)
24	18	20	**I LOOK TO YOU** — WHITNEY HOUSTON (ARISTA/RMG)
25	27	17	**MY CHILD** — ALL 4 ONE (PEAK/CMG)

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	**EMPIRE STATE OF MIND** — JAY-Z + ALICIA KEYS (ROC NATION) — #1 5 WKS
2	2	15	**FOREVER** — DRAKE (HARVEY MASON/ZONE 4/STREAMLINE/INTERSC...)
3	3	9	**MONEY TO BLOW** — BIRDMAN FEAT. LIL WAYNE & DRAKE (CASH MONEY/UNIVERSAL MOTOWN/...)
4	4	12	**BABY BY ME** — 50 CENT FEAT. NE-YO (SHADY/AFTERMATH/INTERSCO...)
5	6	RE	**GANGSTA LUV** — SNOOP DOGG FEAT. THE-DREAM (DOGGYSTYLE/PRIORITY/C...)
6	5	19	**WASTED** — GUCCI MANE FEAT. PLIES OR DJ DA JUICEMAN (MIZAY/ASYLUM/WARNER...)
7	11	4	**BEDROCK** — YOUNG MONEY FEAT. LLOYD, YOUNG JEEZY & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MO...) — GREATEST GAINER
8	9	10	**TIE ME DOWN** — NEW BOYZ FEAT. RAY J (SHOTTY ASYLUM/WARNER B...)
9	10	7	**SPOTLIGHT** — GUCCI MANE FEAT. USHER (MIZAY/ASYLUM/WARNER...)
10	8	20	**RUN THIS TOWN** — JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
11	7	26	**THROW IT IN THE BAG** — FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM...)
12	16	4	**HOW LOW** — LUDACRIS (DTP/DEF JAM/IDJMG)
13	13	14	**I LOOK GOOD** — CHALIE BOY (DIRTY 3RD/JIVE/BATTERY)
14	12	14	**I'M GOING IN** — DRAKE FEAT. LIL WAYNE & YOUNG JEEZY (YOUNG MONEY/CASH MONEY/UNIVERSAL MO...)
15	15	33	**BEST I EVER HAD** — DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN/UM...)
16	14	12	**EVERYTHING, EVERYDAY, EVERYWH...** — FABOLOUS FEAT. KERI HILSON (DESERT STORM/DEF JAM/I...)
17	RE	2	**I WANNA ROCK** — SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
18	19	8	**FRESH** — 6 TRE G (MOONSTONE/JIVE/BATTERY)
19	17	24	**SUCCESSFUL** — DRAKE FEAT. TREY SONGZ & LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MO...)
20	18	20	**5 STAR CHICK** — YO GOTTI (POLO GROUNDS J./RMG)
21	21	5	**SHUT IT DOWN** — PITBULL FEAT. AKON (MR. 305/POLO GROUNDS J./RMG)
22	23	6	**WE BE STEADY MOBBIN'** — LIL WAYNE FEAT. GUCCI MANE (NOT LISTED)
23	25	4	**I GET CRAZY** — NICKI MINAJ FEAT. LIL WAYNE (YOUNG MONEY)
24	RE	1	**O LET'S DO IT** — WAKA FLOCKA FLAME (SO ICEY ASYLUM/WARNER B...)
25	24	5	**GOTTA GET IT** — JUVENILE (UTP/E1/ATLANTIC)

BETWEEN THE BULLETS

NEW NO. 1s FOR KELLY, HOUSTON



Veteran artists celebrate No. 1s on Top R&B/Hip-Hop Albums and Adult R&B this week. R. Kelly earns his 11th chart-topper on Top R&B/Hip-Hop Albums as "Untitled" shifts 114,000 units. With the exception of his debut album, "Born Into the 90's," in 1992, each of Kelly's studio albums have reached the top rung. "Untitled" also lands at No. 4 on the Billboard 200, his 11th top five on that list.

Whitney Houston leads Adult R&B for the first time in six years as "Million Dollar Bill" inches 2-1. The track is Houston's second single from "I Look to You" and her first No. 1 since "One of Those Days" in 2003. Her new album's title song peaked at No. 2 in October. "Million" interrupts Maxwell's No. 1 streak after 11 weeks, the longest for a male since 2007. —*Raphael George*

HOT R&B/HIP-HOP SONGS

LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT, PROMOTION LABEL	CERT.	PEAK POSITION
1	2	10	**#1 2 WKS** **PAPERS** (JARRETT/JAYTOVEN/U RAYMOND IV/S GARRETT/K DOTSON/A MATHIS)	**Usher** (L) LAFACE/JLG		1
2	3		**I INVENTED SEX** (S DAMY/TROY/SIR JINKS/EY T SCALES/T NEVERSON/A GRAHAM)	**Trey Songz Featuring Drake** (B)		2
4	5		**MONEY TO BLOW** (EMMA ROY/ROBERT LAMB/A GRAHAM/D CARTER/C GHOLSON) (B) CASH MONEY/UNIVERSAL/MOTOWN/UMG	**Birdman Featuring Lil Wayne & Drake**		3
3	1		**EMPIRE STATE OF MIND** (JAY-Z/ANGELA HUCKABY/ALICIA KEYS/ANGELA HUCKABY/ALICIA KEYS/BABY/ALICIA KEYS/A HUCKABY) (B) (L)	**Jay-Z + Alicia Keys**		1
8	12	16	**GREATEST GAINER/AIRPLAY** **IT KILLS ME** (J FENDLA MARTIN/A MARTIN/R LITTLEJOHN JR/L CARBLE SHULMAN) (B) SRC/UNIVERSAL/UMG	**Melanie Fiona**		5
5	4		**BAD HABITS** (DAVID MUSZEJ/DAVID MUSZEJ) (B)	**Maxwell**		4
7	9		**BABY BY ME** (POLOW DA DON/C J JACKSON JR/J JONES/S SMITH) (B) SHADY/AFTERMATH/INTERSCOPE	**50 Cent Featuring Ne-Yo**		7
12	14		**SAY AAH** (TRAVIS BELL/T TAYLOR/R MEEBERE JR/T NEVERSON/T SCALES/S WALKA/D CORE...) (B)	**Trey Songz Featruing Fabolous**		8
6	7		**PRETTY WINGS** (DAVID MUSZEJ/DAVID MUSZEJ) (B) (L)	**Maxwell**		1
9	6		**FOREVER** (KANYE WEST/JAMES/S A GRAHAM/K WEST/D CARTER/M MATHERS) (B) HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE	**Drake Featuring Kanye West, Lil Wayne & Eminem**		2
11	11		**I CAN TRANSFORM YA** (MIZ BEATZ/C BROWN/L BOYD/A DEAN/J A BERE/S CARTER) (B)	**Chris Brown Featuring Lil Wayne & Swizz Beatz**		11
10	8		**WASTED** (KATE/L DOUGLAS/R DAVIS/A WASHINGTON) (B) MCRAY/SLIP N SLIDE/WARNER BROS	**Gucci Mane Featuring Plies Or OJ Da Juiceman**		3
23	36		**BEDROCK** (JON/LOU/RAMONDA/JAMES/MSTRKRAFT/DAXON/GARRETT/MOSLEY/LAMON) (B)	**Young Money Featuring Lloyd**		13
14	10		**REGRET** (SAUL/FRANKIE/J TANK/K STEPHENSON/J VALENTINE/L LUCKETT/R NEWTON SR/FRANKIE/J) (B)	**LeToya Featuring Ludacris**		8
13	13		**GOD IN ME** (A CAMPBELL/E A CAMPBELL/E ATKINS CAMPBELL/T ATKINS CAMPBEL...) (B)	**Mary Mary Featuring Kierra "KIKI" Sheard**		5
18	19		**MILLION DOLLAR BILL** (MIZ BEATZ/A KEYS (A KEYS/K DEAN/N HARRIS/A W FELDER/R TYSON) (B)	**Whitney Houston**		16
32	29		**TRY SLEEPING WITH A BROKEN HEART** (BHASKER/BHASKER/A KEYS/PREYNOLDS) (B)	**Alicia Keys**		17
16	17		**HARD** (STEWART/T NASH/T NASH/C A STEWART/R FENTY/J A JENKINS) (B)	**Rihanna Featuring Jeezy**		16
22	23		**SPOTLIGHT** (W DAVIS/R DAVIS/D RAYMOND IV/J JONES) (B) BREEZY SQUAD/ASYLUM/WARNER BROS	**Gucci Mane Featuring Usher**		19
24	25		**AIN'T LEAVIN WITHOUT YOU** (BRAD/...) (B)	**Jaheim**		20
17	21		**DOESN'T MEAN ANYTHING** (ALICIA KEYS/A KEYS/K BROTHERS JR/...) (B)	**Alicia Keys**		14
15	15		**BREAK UP** (GARRETT/J CRAWFORD/S GARRETT/S CRAWFORD/R DAVIS) (B)	**Mario Featuring Gucci Mane & Sean Garrett**		2
21	20		**I GET IT IN** (DYNASTY/TANK/FRANKIE/J NEWTON/D GRANDBERRY/VALENTINE/R DAVIS) (B) STARWORLD/MUSE/WARNER/...	**Omarion Featuring Gucci Mane**		20
39	39		**I AM** (TARQUATE/M TEDDE/M S ERIKSEN/T E HERMANSEN/C A STEVE DEAN/M BEITE) (B) MATRIARCH/...	**Mary J. Blige**		24
20	24		**I LOOK GOOD** (BRAD/E WILLIAMS/...) (B) C-BOY/INC/...	**Charlie Boy**		29
35	50		**HOW LOW** (MIKE/C HUGGINS/T WILLIAMS/C H DEANHOUR/E SADLER/K SHOLAR/K LEE) (B) DTE/...	**Ludacris**		26
19	16		**NUMBER ONE** (K HAMILTON/R HAMILTON/R KELLY/R HAMILTON/R HAMILTON/A...) (B)	**R. Kelly Featuring Keri Hilson**		8
29	31		**GANGSTA LUV** (STEWART/A NASH/C A STEWART/C C BROAD/S...R) (B)	**Snoop Dogg Featuring The-Dream**		28
31	27		**CLOSE TO YOU** (THE-MAZE/J WILLIAMS) (B) BAC MALACO	**BeBe & CeCe Winans**		21
27	26		**CAN'T LIVE WITHOUT YOU** (THE UNDERDOGS/H L MASON JR/D E THOMAS/C FAUNTLEROY II/S L RUSSELL...) (B) P MUSIC/JIVE/JLG	**Charlie Wilson**		18
33	37		**FRESH** (KEVIN/K E R HUGHES/A FATTY/N D DAVIS/R WALTERS) (B) MAJOR/...	**6 Tre G**		31
38	32		**WHAT I'VE BEEN WAITING FOR** (B MCKNIGHT/B MCKNIGHT) (B) EAST WEST/...	**Brian McKnight**		28
26	22		**THIS IS IT** (M JACKSON/L MCCLAIN/M WARREN/M JACKSON/R NANA) (B)	**Michael Jackson Featuring The Jacksons**		18
25	18		**UNDER** (MARK/RANDY/D DIXON/C BEREAL/S NEW/T FRANKLIN/T...NES/K STEPHENSON/M TURNER) (B)	**Pleasure P**		5
28	34		**I'M GOING IN** (DRAKE/GRAHAM/D LANTER/J W JENNINGS) (B)	**Drake Featuring Lil Wayne & Young Jeezy**		28
30	28		**5 STAR CHICK** (...T/M MANN/R TATE/...) (B)	**Yo Gotti**		19
41	52		**VIDEO PHONE** (...RANKIE/...STRANGE/S RANCHES/S CHAMPION/...GARRETT/A BEYONCE) (B) (L)	**Beyonce**		37
34	30		**ON THE OCEAN** (...PROOF/...HNSON) (B) PMP/RED/EMI/UNIVERSAL/...	**K'Jon**		12
43	54		**SEX THERAPY** (KEVIN/...WAKE/R HOUSE/FREAKJOBE/STARSKY/WARNER/HITTLER/...K EDWARD) (B)	**Robin Thicke**		39
47	51		**I GET CRAZY** (...MIRAJ/D...ANTE) (B)	**Nicki Minaj Featuring Lil Wayne**		40
48	63		**O LET'S DO IT** (TAY BEATZ/...MAL HORS) (B)	**Waka Flocka Flame** SO ICEY/ASYLUM/WARNER BROS		41
40	35		**RUN THIS TOWN** (...UTTER K WHITE/E WILSON/R FENTY/A ALATA) (B) (L)	**Jay-Z, Rihanna & Kanye West**		3
45	47		**WE BE STEADY MOBBIN'** (...AMBER D...HNSON/R DAVIS) (B)	**Lil Wayne Featuring Gucci Mane**		42
52	RE		**YESTERDAY** (...NE/...FRANCIS/ARMSTRONG/M WHITE/THATT/T BRAXTON) (B) ATLANTIC	**Toni Braxton Featuring Trey Songz**		44
49	56		**THINKIN' ABOUT YOU** (THE-DREAM/...EVE/A HANNA/JACKSON/A/JAMES/...DAVIS/...N KAMSKY) (B)	**Mario**		45
36	38		**THE POINT OF IT ALL** (...WRIGHT/A HAMILTON/J AVILA/B R AVILA/J D WRIGHT) (B) MISTER'S MUSIC SO SO DEF/JLG	**Anthony Hamilton**		19
46	42		**TIE ME DOWN** (...R/...ARMAN/D A THOMAS) (B) SHOTTY/...	**New Boyz Featuring Ray J**		42
42	33		**SUCCESSFUL** (...SHOP/...PHERSON/...ANDER) (B)	**Drake Featuring Trey Songz & Lil Wayne**		3
RE-ENTRY	1		**SOLDIER OF LOVE** (SADE/M PELA/...AGE/A HALE/S MATTHEWMAN/PS DENMAN)	**Sade** EPIC		49
37	44		**THROW IT IN THE BAG** (...T/...H/...M Z/A STEWART/T NASH) (B)	**Fabolous Featuring The-Dream**		4
58	46		**BULLETPROOF** (...NA/...TA/...B/...DA/...HNE/...RRIS/...MAYE) (B)	**Raheem DeVaughn Featuring Ludacris**		46
62			**I AIN'T HEARIN' U** (...AMES/...AMS) (B)	**Angie Stone**		52
60	64		**ECHO** (...T/...LAMER/R KELLY/...KE/...SPEGEL/D JAMMER/...PELL) (B)	**R. Kelly**		53
54	53		**GOTTA GET IT** (...JUVENILE L EDWARDS) (B) UTP/ET/ATLANTIC	**Juvenile**		53
56	60		**FLEX** (...MK ROGERS/...ROGERS/B...N/...WIGHT/A...KSON/...LBERT/...)	**The Party Boyz**		55



8

The track earns the Virginia native his seventh top 10 on this chart while his previous offerings pinned to No. 1 on Mainstream R&B/Hip-Hop, his fourth chart-topper on that tally.



10

With 16 chart appearances, including five top 10s and a No. 1 single, Drake...posted...was a fruitful year as Billboard's Top New R&B/Hip-Hop Artist of 2009. His debut single, "Best I Ever Had," also ranks at No. 4 among the year's Top R&B/Hip-Hop Songs.



37

Beyonce earns her second Top R&B/Hip-Hop Artist of the year honor two years after her first victory in that category. This is also the fourth consecutive year a female has won the top artist trophy.



70

2009 has become Monica's most successful chart year with [illegible] Top 10 hits, including her Top 5 duet with Rick Ross, "Let Me Love You (Until You Learn to Love Someone Else)," which reached No. 3...

LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT, PROMOTION LABEL	CERT.	PEAK POSITION
67	–		**I WANNA ROCK** (...BROADUS JR/E MOLINA/R GUYARD JR) (B) DOGGYSTYLE/PRIORITY/CAPITOL	**Snoop Dogg**		56
55	61		**RELIGIOUS** (THE PENTAGON/R KELLY/E DAWKINS/A DIXON) (B)	**R. Kelly**		55
59	70		**ALL THE WAY TURNT UP** (K...N/...N D MAYK/E BONDU/L D ARCEO)	**Roscoe Dash Featuring Soulja Boy Tell'em** MUSIC ONE		54
64	68		**SAY SOMETHING** (TIMBALAND/...HO/T MOSLEY/J HARMON/A GRAHAM/T CLAYTON/...MAULTSBY) (B) MOSLEY/BLACKGROUND/INTERSCOPE	**Timbaland Featuring Drake**		38
92	–		**HEY DADDY (DADDY'S HOME)** (THE RUNNER/RICO LOVE/RICO LOVE/A HARR/J JACKSON/L RAYMOND IV)	**Usher Featuring Plies** LAFACE/JLG		60
61	58		**DROP IT LOW** (POLOW DA DON/...JONES/E DEAN/C BROWN) (B) HARVEY MASON/ZONE 4/STREAMLINE/INTERSCOPE	**Ester Dean Featuring Chris Brown**		33
65	66		**LOVE COME DOWN** (...ARE/...VIN/...WATSON/HOLLAWAYS COMBS/S C CARTER/B GORYA/METH...) (B)	**Diddy - Dirty Money**		62
63	63		**I'M GOOD** (THE NEPTUNES/P L WILLIAMS/G THORNTON/T THORNTON) (B)	**Clipse Featuring Pharrell Williams**		27
69	73		**FED UP** (...K/...K/...M KHALID/RAYMOND IV/...ATKINS/...REEN/...A/SAMANTHA HARR/...JACKSON/...HOMAS) (B)	**DJ Khaled Featuring Usher, Drake, Young Jeezy & Rick Ross** WE THE BEST		64
68	67		**MEDICINE** (...W DA DON/A L WASHINGTON)	**Plies Featuring Keri Hilson** BIG GATES/ATLANTIC		64
72	97		**INDEPENDENT** (...RILEY/V RHODES) (B) DEEVIBE HALL-A-FAME/UNAUTHORIZED ASYLUM/WARNER BROS	**Candi Redd**		66
74	78		**NEVER KNEW I NEEDED** (C HARMON/NE...S/C SMITH/J HARMON) (B)	**Ne-Yo** DEF JAM/WALT DISNEY/IDJMG		67
66	53	43	**EVERYTHING, EVERYDAY, EVERYWHERE** (B...E/...JA/...SON/R LESLIE/K C HILSON) (B)	**Fabolous Featuring Keri Hilson** DESERT STORM/DEF JAM/IDJMG		31
NEW			**LUV 2 BALL** (CHRIS E MANYX THOMAS/M DAYE/G GORDY FUDGE/A GREEN) (B)	**Impromp2** ICS/ARDENT		68
73	96		**FISTFUL OF TEARS** (DAVID MUSZE/MUSZE/H DAVID) (B)	**Maxwell** (L) MRA		78
71	66	62	**OH** (G & C URTIS SR/G G URTIS SR/K EDMONDS/L DEVILLE/BEY)	**Kevon Edmonds** (L) MANE		56
72	57	55	**SWEET DREAMS** (M...N/WILKINS/RICO LOVE/B KNOWLES/G GOETTER/W WILKINS/RICO LOVE) (B)	**Beyonce** MUSIC WORLD/COLUMBIA		48
78	85		**DON'T MAKE 'EM LIKE U NO MORE** (...NNIE/B PERRY/G EALEY) (B)	**Ruben Studdard** (L) INC/KOCH/RLG		73
83	89		**CRAWL** (A MESSENGER/N ATWEH/C BROWN/A MESSENGER/N ATWEH/...BOYD) (B)	**Chris Brown** (L) JIVE/JLG		69
93	–		**HOME GURL** (...NSON/...HAMILTON/T BURNETT/...BROWN/S ATWATER)	**Bone** CTE/UNDER SEIGE/DEF JAM/IDJMG		75
76	76	72	**HEADBOARD** (THE PARTNERS/...DOOLEY/M CARPENTER/ELLIOTT/J MULLINS/...MOLINS/...CHSTIAN/...WINSTON) (B)	**Hurricane Chris Featuring Mario + Plies** (L) ATLANTIC/ARDENT/RAM		63
84	–		**MY HOOD** (...FRESH/E N DORSEY/B O THOMAS) (B) CHOPPA CITY/ATLANTIC	**B.G. Featuring Mannie Fresh & Gar**		77
70	65		**TRY IT OUT** (...AYTOVEN/...R HUSEY/K BURRUSS/K DOTSON) (B)	**Big Bank Black Featuring Kandi** DEBUT TAPE/DEF JAM/IDJMG		52
71	71		**THUG** (...R...THOMAS/...WILLIAMS/D QUINTON/R WOOLFOLK/...HITTERSON/A TOWNS/J WORRELL/...ARSHA/YXNG) (B) BSS/INTERSCOPE	**Slim Thug**		70
86	89		**H.A.T.E.U.** (M CAREY/...STEWART/T NASH/M CAREY/T NASH/L A STEWART) (B)	**Mariah Carey** (L) ...AN/...MI...		70
81	77	–	**EMPIRE STATE OF MIND (PART II) BROKEN DOWN** (A SHOLA/A...A/A...E/...CARTER/...LLIOTT/E A HUSTE II/K KEYES/...HOWARD)	**Alicia Keys** MRC/RMG		77
90	74		**STAYING IN LOVE** (R SAADIQ/R SAADIQ) (B)	**Raphael Saadiq** (L) ...MRA		74
85	76		**BETTER BELIEVE IT** (M...ES/THA TRAK/...HATCH/A GRADNEY JR/...W...PHES/A W...AMS) (B) TRAK/...M/WARNER BROS	**Lil Boosie Featuring Young Jeezy & Webbie**		40
[illegible]	–		**TIP OF MY TONGUE** (NOT LISTED/NOT LISTED) (B)	**Jagged Edge Featuring Trina & Gucci Mane**		79
[illegible]			**LOVE SUGGESTIONS** (M DOWNING/R RIDEOUT/W DOWNING/R RIDEOUT/T TOLBERT) (B)	**Will Downing** CONCORD/...		83
[illegible]			**I CAN'T MAKE YOU LOVE ME** (B...A/...R/...MEN/M REID A SHAMBLIN)	**Boyz II Men** DECCA		86
88	83		**HELL OF A LIFE** (...NA/...HARRIS JR/...ESNUTT) (B) GRAND HUSTLE/ATLANTIC	**T.I**		71
[illegible]			**ON TO THE NEXT ONE** (...WEZ BEATZ/...CARTER/...DEAN/...AIGE/...ERSON/...SNAY/...CHATEAU)	**Jay-Z + Swizz Beatz** (L) ROC NATION		85
87	95		**BREAK UP TO MAKE UP** (M...Z/...FELTON/M...HITE) (B) MICK SCHULTZ/DEF JAM/IDJMG	**Jeremih**		87
[illegible]			**I WANT TO KNOW WHAT LOVE IS** (M...AREY/A...HE/M...NES) (B)	**Mariah Carey** (L) SME/...MG		49
91	80	93	**CAN'T HARDLY WAIT** (...ESCHER/...N/...DAMS/...R BUTLER JR/R L BREAUX/S M E/MENDAO/...ESCHER/...N) (B)	**N'Dambi** COLUMBIA/...		88
92	[illegible]	75	**I LOOK TO YOU** (...T/...T/...T/

CHRISTIAN/GOSPEL

Billboard

CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	17	#1 3 WKS **CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
2	2	15	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET/REUNION PLG
3	3	12	**WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
4	4	22	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT/WORD/CURB
5	5	29	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
6	12	12	**FORGIVEN** SANCTUS REAL SPARROW EMI CMG
7	27	2	GREATEST GAINER **GIVE THIS CHRISTMAS AWAY** MATTHEW WEST FEAT. AMY GRANT SPARROW/EMI CMG
8	11	25	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS SPARROW EMI CMG
9	9	21	**HE IS** MARK SCHULTZ WORD CURB
10	18	9	**ON AND ON** CHASEN INO
11	8	17	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
12	13	22	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
13	14	11	**LET THE WATERS RISE** MIKESCHAIR CURB
14	15	14	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW EMI CMG
15	6	32	**REVELATION SONG** PHILLIPS, CRAIG & DEAN INO
16	16	11	**SALVATION IS HERE** LINCOLN BREWSTER INTEGRITY
17	20	8	**ALIVE** POCKET FULL OF ROCKS MYRRH WORD/CURB
18	32	2	**EMMANUEL (HALLOWED MANGER GROUND)** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
19	37	2	**JOY TO THE WORLD (UNSPEAKABLE JOY)** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
20	22	4	**ALWAYS** SWITCHFOOT CREDENTIAL/ATLANTIC EMI CMG
21	40	2	**NIGHT BEFORE CHRISTMAS** BRANDON HEATH MONOMODE/REUNION PLG
22	33	2	**I'LL BE BRAVE THIS CHRISTMAS** BIG DADDY WEAVE FERVENT/WORD/CURB
23	42	2	**CHRISTMAS TIME** CHRIS AND CONRAD VSR
24	28	4	**SOMETIMES** MATT BROUWER BLACK SHOE
25	21	20	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT/WORD/CURB
26	25	6	**YOUR HANDS** JJ HELLER STONE TABLE
27	19	18	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
28	41	2	**WINTER SNOW** AUDREY ASSAD FEAT CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
29	31	18	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
30	29	19	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT/WORD/CURB
31	50	2	**WHEN LOVE WAS BORN** MARK SCHULTZ WORD/CURB
32	24	18	**HE IS WITH YOU** MANDISA SPARROW EMI CMG
33	26	17	**GLORIOUS** NEWSBOYS INPOP
34	HOT SHOT DEBUT		**GO TELL IT ON THE MOUNTAIN** TENTH AVENUE NORTH REUNION PLG
35	23	11	**SAFE** PHIL WICKHAM FEAT. BART MILLARD INO
36	34	8	**HEARTBEAT** REMEDY DRIVE WORD/CURB
37	NEW		**HE HAS COME FOR US (GOD REST YE MERRY GENTLEMEN)** MEREDITH ANDREWS WORD/CURB
38	36	7	**AGAIN** FLYLEAF A&M/OCTONE/INTERSCOPE
39	NEW		**GOD BLESS US** ECHOING ANGELS PATTON HOUSE
40	47	9	**THE MEANING OF LIFE** HAWK NELSON BEC TOOTH & NAIL
41	44	6	**DON'T YOU KNOW YOU'RE BEAUTIFUL** SEABIRD CREDENTIAL/EMI CMG
42	43	7	**FORGET AND NOT SLOW DOWN** RELIENT K MONO VS STEREO/GOTEE
43	39	16	**GLORY TO GOD FOREVER** FEE INO
44	NEW		**GOD REST YE MERRY GENTLEMEN** DOWNHERE CENTRICITY
45	49	3	**HANDS** THE ALMOST TOOTH & NAIL
46	NEW		**YOU ARE THE REASON** SHAWN STARBUCK METRO
47	48	6	**LIVE LIKE WE'RE DYING** KRIS ALLEN 19/JIVE/ZOMBA
48	NEW		**JOY TO THE WORLD** 33MILES INO
49	30	9	**THERE IS A WAY** NEWWORLDSON INPOP
50	NEW		**IT'S CHRISTMAS DAY** FAMILY FORCE 5 TAG/EMI CMG

TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	$ENT.
1	1	3	#1 3 WKS **CASTING CROWNS** [illegible]	
2	2	9	**CHRIS TOMLIN** [illegible]	
3	3	9	**VARIOUS ARTISTS** WOW HITS 2010 WORD/CURB/PROVIDENT INTEGRITY 485*/EMI CMG	
4	5	4	**FLYLEAF** MEMENTO MORI A&M OCTONE 013512 EMI CMG	
5	4	4	**SWITCHFOOT** HELLO HURRICANE LOW/CAGE PEOPLE/ATLANTIC/CREDENTIAL 4[illegible] EMI CMG +	
6	8	15	**SKILLET** AWAKE ARDENT/INO ATLANTIC 2554/PROVIDENT-INTEGRITY	
7	6	5	**STEVEN CURTIS CHAPMAN** BEAUTY WILL RISE SPARROW 6516/EMI CMG	
8	11	7	**KUTLESS** IT IS WELL BEC [illegible]/EMI CMG	
9	25	6	GREATEST GAINER **MORMON TABERNACLE CHOIR/ORCHESTRA** [illegible]	
10	22	4	**VARIOUS ARTISTS** THE TIME LIFE TREASURY OF CHRISTMAS TRADITIONS TIME LIFE 2505[illegible]	
11	12	11	**DAVID CROWDER BAND** CHURCH MUSIC SIXSTEPS SPARROW 6515 EMI CMG	
12	7	60	**FRANCESCA BATTISTELLI** MY PAPER HEART FERVENT 887378/WORD-CURB	
13	9	66	**CHRIS TOMLIN** HELLO LOVE [illegible]/SIXSTEPS SPARROW 2359/EMI CMG	
14	18	2	**THE PRIESTS** HARMONY RCA VICTOR 59825 RMG	
15	15	15	**SELAH** YOU DELIVER ME CURB 79138/WORD/CURB	
16	34	61	**VARIOUS ARTISTS** WOW HITS 2009 EMI CMG/PROVIDENT-INTEGRITY 5677[illegible]/WORD-CURB	
17	14	13	**BARLOWGIRL** LOVE & WAR FERVENT 887861/WORD/CURB	
18	26	59	**MARY MARY** THE SOUND [illegible]/COLUMBIA 4[illegible]/PROVIDENT-INTEGRITY +	
19	23	9	**RELIENT K** FORGET AND NOT SLOW DOWN MONO VS STEREO 520696/WORD-CURB	
20	13	71	**THIRD DAY** REVELATION ESSENTIAL 10853/PROVIDENT-INTEGRITY	
21	36	13	**GAITHER VOCAL BAND** REUNITED GAITHER MUSIC GROUP 6044 EMI CMG	
22	28	81	**TENTH AVENUE NORTH** OVER AND UNDERNEATH RELIENT K 10126/PROVIDENT-INTEGRITY	
23	10	58	**MICHAEL W. SMITH** A NEW HALLELUJAH REUNION 10133/PROVIDENT-INTEGRITY	
24	46	3	**FAMILY FORCE 5** FAMILY FORCE 5'S CHRISTMAS PAGEANT TAG 7937 EMI CMG	
25	45	9	**VARIOUS ARTISTS** SONGS 4 WORSHIP 50 INTEGRITY 24202 TIME LIFE	
26	48	7	**ERNIE HAASE & SIGNATURE SOUND** EVERY LIGHT THAT SHINES AT CHRISTMAS [illegible]	
27	31	17	**BRITT NICOLE** THE LOST GET FOUND SPARROW 2358 EMI CMG	
28	21	18	**PHILLIPS, CRAIG & DEAN** FEARLESS INO 4966 PROVIDENT-INTEGRITY	
29	24	13	**THOUSAND FOOT KRUTCH** WELCOME TO THE MASQUERADE TOOTH & NAIL 4783/EMI CMG	
30	19	11	**HAWK NELSON** LIVE LIFE LOUD! BEC 7306 EMI CMG	
31	32	5	**THE ALMOST** MONSTER MONSTER TOOTH & NAIL 4543 EMI CMG	
32	20	3	**PHIL WICKHAM** HEAVEN & EARTH INO 3903 PROVIDENT-INTEGRITY	
33	38	15	**NEEDTOBREATHE** THE OUTSIDERS ATLANTIC 519702/WORD-CURB	
34	40	43	**RED** INNOCENCE & INSTINCT ESSENTIAL 10863/PROVIDENT-INTEGRITY +	
35	27	15	**MARK SCHULTZ** COME ALIVE WORD CURB 887394	
36	16	6	**PUREnRG** THE REAL THING FERVENT 887795/WORD-CURB	
37	RE-ENTRY		**MATTHEW WEST** SOMETHING TO SAY SPARROW 4520 EMI CMG	
38	29	43	**KARI JOBE** KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY	
39	49	35	**MERCYME** 19 [illegible]/PROVIDENT INTEGRITY +	
40	RE-ENTRY		**TERCER CIELO** [illegible]	
41	17	3	**SARA GROVES** FIREFLIES AND SONGS SPRING/INO 4712/PROVIDENT-INTEGRITY	
42	44	2	**VARIOUS ARTISTS** WHEN LOVE WAS BORN WORD-CURB 887873	
43	41	10	**PILLAR** CONFESSIONS ESSENTIAL 10804/PROVIDENT INTEGRITY	
44	30	27	**NEWSBOYS** IN THE HANDS OF GOD INPOP 1454 EMI CMG	
45	RE-ENTRY		**JEREMY CAMP** LIVE BEC 4924 EMI CMG	
46	HOT SHOT DEBUT		**MICHAEL W. SMITH** THE ULTIMATE CHRISTMAS COLLECTION [illegible]/PROVIDENT-INTEGRITY	
47	RE-ENTRY		**THE BROOKLYN TABERNACLE CHOIR** DECLARE YOUR NAME LIVE WORSHIP INTEGRITY 4830/PROVIDENT-INTEGRITY	
48	RE-ENTRY		**MAT KEARNEY** CITY OF BLACK & WHITE ANARC/COLUMBIA/INPOP 1466/EMI CMG	
49	50	18	**HILLSONG** FAITH + HOPE + LOVE LIVE [illegible]/INTEGRITY 4660/PROVIDENT-INTEGRITY	
50	RE-ENTRY		**JARS OF CLAY** [illegible]	

HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	15	#1 2 WKS **UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BEACH STREET/REUNION/PLG
2	2	16	**CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
3	3	[illegible]	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
4	4	32	**REVELATION SONG** PHILLIPS CRAIG & DEAN INO
5	29	2	GREATEST GAINER **GIVE THIS CHRISTMAS AWAY** MATTHEW WEST FEAT. AMY GRANT SPARROW/EMI CMG
6	6	11	**WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
7	[illegible]	20	**HE IS** MARK SCHULTZ WORD CURB
8	24	2	**EMMANUEL (HALLOWED MANGER GROUND)** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
9	10	17	**SING, SING, SING** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
10	8	29	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
11	5	29	**LEAD ME TO THE CROSS** CHRIS AND CONRAD VSR
12	11	17	**GLORIOUS** NEWSBOYS INPOP
13	7	[illegible]	**BORN AGAIN** THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL PLG
14	14	19	**IT'S YOUR LIFE** FRANCESCA BATTISTELLI FERVENT WORD-CURB
15	17	18	**ALIVE AGAIN** MATT MAHER ESSENTIAL PLG
16		1	**JOY TO THE WORLD (UNSPEAKABLE JOY)** CHRIS TOMLIN SIXSTEPS SPARROW EMI CMG
17	15	19	**HOW HE LOVES** DAVID CROWDER BAND SIXSTEPS SPARROW EMI CMG
18	19	13	**HEAVEN IS THE FACE** STEVEN CURTIS CHAPMAN SPARROW EMI CMG
19		1	**NIGHT BEFORE CHRISTMAS** BRANDON HEATH MONOMODE REUNION PLG
20	16	15	**FOLLOW YOU** LEELAND WITH BRANDON HEATH ESSENTIAL PLG
21	NEW		**I'LL BE BRAVE THIS CHRISTMAS** BIG DADDY WEAVE FERVENT WORD CURB
22	18	11	**HE IS WITH YOU** MANDISA SPARROW EMI CMG
23	NEW		**CHRISTMAS TIME** CHRIS AND CONRAD VSR
24	20	10	**SAFE** PHIL WICKHAM FEAT. BART MILLARD INO
25	30	4	**ON AND ON** CHASEN INO

CHRISTIAN CHR

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	13	#1 2 WKS **WHAT FAITH CAN DO** KUTLESS BEC TOOTH & NAIL
2	2	17	**CITY ON OUR KNEES** TOBYMAC FOREFRONT EMI CMG
3	3	13	**FORGIVEN** SANCTUS REAL SPARROW EMI CMG
4	4	16	**HEARTBEAT** REMEDY DRIVE WORD CURB
5	5	13	**UNTIL THE WHOLE WORLD HEARS** CASTING CROWNS BLACK STREET/REUNION PLG
6	6	11	**ON AND ON** CHASEN INO
7	8	10	**FORGET AND NOT SLOW DOWN** RELIENT K MONO VS STEREO/GOTEE
8	7	19	**BEAUTIFUL ENDING** BARLOWGIRL FERVENT WORD CURB
9	[illegible]	18	**THE MEANING OF LIFE** HAWK NELSON BEC TOOTH & NAIL
10	12	7	**DON'T YOU KNOW YOU'RE BEAUTIFUL** SEABIRD CREDENTIAL EMI CMG
11	11	[illegible]	**LET THE WATERS RISE** [illegible]
12	14	9	**OUR TIME** GROUP 1 CREW FERVENT WORD-CURB
13	18	4	**AGAIN** FLYLEAF A&M OCTONE INTERSCOPE
14	10	29	**HOLD MY HEART** TENTH AVENUE NORTH REUNION PLG
15	13	25	**FROM THE INSIDE OUT** SEVENTH DAY SLUMBER BEC TOOTH & NAIL
16	[illegible]	12	**HEAVEN** JARS OF CLAY GRAY MATTERS/ESSENTIAL PLG
17	20	[illegible]	**BEST OF ME** THE LETTER BLACK TOOTH & NAIL
18	15	[illegible]	**FORWARD MOTION** THOUSAND FOOT KRUTCH TOOTH & NAIL
19	19	10	**THE WORDS I WOULD SAY** SIDEWALK PROPHETS FERVENT WORD CURB
20	21	7	**ANTIDOTE** B REITH GOTEE
21	29	3	GREATEST GAINER **HERE IN THIS MOMENT** BECKAH SHAE BECKAH SHAE
22	23	4	**ALWAYS** SWITCHFOOT CREDENTIAL ATLANTIC EMI CMG
23	27	2	**WE SHINE** STELLAR KART INO
24	25	7	**SECRETS AND REGRETS** PILLAR ESSENTIAL PLG
25	[illegible]	6	**SAFE IN YOUR ARMS** ABANDON [illegible]

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	10	#1 4 WKS **BEBE & CECE WINANS** STILL BAC 31105 MALACO
2	5	6	GREATEST GAINER **VARIOUS ARTISTS** [illegible]
3	2	11	**FRED HAMMOND** LOVE UNSTOPPABLE F HAMMOND/VERITY 43341 JLG
4	7	6	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL! CHRISTMAS [illegible]
5	3	5	**TAMELA MANN** THE MASTER PLAN TILLYMANN 8135
6	4	60	**MARY MARY** THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC +
7	11	45	**VARIOUS ARTISTS** WOW GOSPEL 2009 WORD CURB/EMI CMG/VERITY 41675/JLG
8	10	57	**HEZEKIAH WALKER & LFC** SOULED OUT VERITY 23487/JLG
9	[illegible]	7	**THE WHISPERS** THANKFUL KINGDOM 8888
10	8	2	**SHIRLEY CAESAR** A CITY CALLED HEAVEN SHU BEL 7214/LIGHT
11	9	6	**BYRON CAGE** FAITHFUL TO BELIEVE GOSPO CENTRIC/VERITY 43343/JLG
12	17	[illegible]	**VARIOUS ARTISTS** GOSPEL'S BEST MEN/WOMEN CHOIRS EMI GOSPEL 96807 EX
13	12	3	**THE BROOKLYN TABERNACLE CHOIR** DECLARE YOUR NAME LIVE WORSHIP INTEGRITY/COLUMBIA 45259/SONY MUSIC
14	21	4	**TRIN-I-TEE 5:7** LOVE, PEACE, JOY AT CHRISTMAS SPIRIT RISING 0081/MUSIC WORLD +
15	16	15	**VICKIE WINANS** HOW I GOT OVER DESTINY JOY 8120
16	15	37	**ISRAEL HOUGHTON** THE POWER OF ONE INTEGRITY/COLUMBIA 42584/SONY MUSIC
17	13	27	**BRIAN COURTNEY WILSON** JUST LOVE SPIRIT RISING 066/MUSIC WORLD
18	14	15	**J MOSS** JUST JAMES PAJAM/GOSPO CENTRIC/VERITY 47910/JLG
19	19	127	**MARVIN SAPP** THIRSTY VERITY 09433/JLG
20	[illegible]	62	**LECRAE** REBEL REACH 98070/INFINITY
21	23	35	**SMOKIE NORFUL** LIVE TREMYLES/EMI GOSPEL
22	27	58	**BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC** CRY YOUR LAST TEAR TEHILLAH 7209/LIGHT
23	24	[illegible]	**YOLANDA ADAMS** PURPLIST: THE VERY BEST OF YOLANDA ADAMS VERITY/LEGACY 27450/SONY MUSIC
24	25	64	**VARIOUS ARTISTS** WOW GOSPEL ESSENTIALS: ALL TIME FAVORITE SONGS WORD-CURB/VERITY/SONY M
25	28	19	**LEE WILLIAMS AND THE SPIRITUAL QC'S** FALL ON ME [illegible]

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	1	25	#1 3 WKS **THEY THAT WAIT** FRED HAMMOND FEAT. JOHN P KEE F HAMMOND/VERITY
2	2	30	**CLOSE TO YOU** BEBE & CECE WINANS B&C MALACO
3	3	41	**JUSTIFIED** SMOKIE NORFUL TREMYLES/EMI GOSPEL
4	4	34	**I WOULDN'T KNOW YOU** JAMES FORTUNE & FIYA FEAT KEITH "KEIBEBOP" JOHNSON & AMBITA FOR BLACK SHEEP W
5	6	45	**GOD IN ME** MARY MARY FEAT KIERRA "KIKI" SHEARD MY BLOCK/COL
6	8	18	**HOW I GOT OVER** VICKIE WINANS FEAT. TIM BOWMAN, JR. DESTINY JO
7	5	19	**GOD FAVORED ME** HEZEKIAH WALKER & LFC FEAT. MARVIN SAPP & DJ ROGERS VE
8	9	52	**PRAISE HIM IN ADVANCE** MARVIN SAPP VERITY JLG
9	10	23	**RESTORED** J MOSS PAJAM GOSPO CENTRIC JLG
10	11	22	**RAIN ON US** EARNEST PUGH EPM/BLACK SMOKE WORLDWIDE
11	7	39	**WAIT ON THE LORD** DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD VERITY
12	12	35	**ALL I NEED** BRIAN COURTNEY WILSON SPIRIT RISING/MUSIC WO
13	13	12	**FAITHFUL TO BELIEVE** BYRON CAGE GOSPO CENTRIC/VERITY/JLG
14	15	[illegible]	**ALREADY HERE** BRIAN COURTNEY WILSON SPIRIT RISING/MUSIC WO
15	[illegible]	12	**LORD DO IT FOR ME** ALVIN DARLING EMTRO GOSPEL
16	16	10	**NOBODY BUT JESUS** SHIRLEY CAESAR FEAT. J MOSS SHU-BEL/LIGHT
17	17	5	**THE MASTER PLAN** TAMELA MANN TILLYMANN
18	23	6	**BREAKTHRU** GREG O'QUIN & IPRAIZE PENDULUM
19	14	8	**GRACE** BEBE & CECE WINANS B&C MALACO
20	26	19	**HELP ME BELIEVE** KIRK FRANKLIN FO YO SOUL GOSPO CENTRIC JLG
21	20	14	**THIS JOY** BISHOP JAMES E. SYNG PRESENTS AUTOMATIC PRAISE FEAT. TRACY SIM
22	21	8	**EVERY PRAYER** ISRAEL HOUGHTON FEAURING MARY MARY INTEGRITY/COL
23	25	4	**RESTING ON HIS PROMISE** YOUTHFUL PRAISE FEAT. J.J. HAIRSTON EVIDENCE GOSPEL/J
24	[illegible]	7	**FREE** RIZEN VERITY JLG
25	27	7	**GOOD NEWS** VANESSA BELL ARMSTRONG EMI GOSPEL

Mary Mary opens at No. 29 on Hot Gospel Songs (viewable in full at billboard.com/charts) with "Seattle," the third track from the duo's album "The Sound." Second single "God in Me" spent seven weeks at No. 1 in August/September. The pair ranks at No. 3 on the 2009 Hot Gospel Songs artist recap.



Up 263 plays, the holiday duet "Give This Christmas Away" blasts 29-5 with the Greatest Gainer nod on Hot Christian AC Songs. The track also takes the biggest gain on the audience-driven Christian Songs, where it improves by 1.1 million impressions and vaults 27-7.



HOT DANCE CLUB SONGS

LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
2	10	#1 1 WK **HANG ON** PLUMB / CURB
3	8	**I WANT TO KNOW WHAT LOVE IS** MARIAH CAREY / ... / ... / ...

LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST / IMPRINT / PROMOTION LABEL
1	4	15	**#1 1 WK** GRACIAS A TI / WISIN & YANDEL FEATURING DANIELE RILERAS (WY MACHETE)
2	2	7	ME GUSTA TODO DE TI / BANDA EL RECODO (FONOVISA)
3	1	11	LOOKING FOR PARADISE / ALEJANDRO SANZ FEATURING ALICIA KEYS (WARNER LATINA)
4	3	13	ESCLAVO DE SUS BESOS / DAVID BISBAL (VALE / UNIVERSAL MUSIC LATINO)
5	5	9	HAY OJITOS / INTOCABLE (M/SONY MUSIC LATIN)
6	6	11	TE IRA MEJOR SIN MI / JOAN SEBASTIAN (MUSART BALBOA)
7	8	9	LA CALABAZA / LA ARROLLADORA BANDA EL LIMON (DISA)
8	11	11	DERECHO DE ANTIGUEDAD / LA ORIGINAL BANDA EL LIMON (FONOVISA)
9	12	13	NI ROSAS NI JUGUETES / PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
10	10	33	LO INTENTAMOS / ESPINOZA PAZ (DISA ASL)
11	28	6	GREATEST GAINER ESTUVE / ALEJANDRO FERNANDEZ (FONOVISA)
12	7	22	TE VES FATAL / EL TRONO DE MEXICO (FONOVISA MUSIVISA)
13	13	8	NI CON OTRO CORAZON / PEDRO FERNANDEZ (FONOVISA)
14	9	19	SU VENENO / AVENTURA (PREMIUM LATIN)
15	23	13	ERES TODO TODO / JULION ALVAREZ Y SU NORTEÑO BANDA (DISA ASL)
16	21	5	EQUIVOCADA / THALIA (SONY MUSIC LATIN)
17	19	27	SUFRE / LOS DAREYES DE LA SIERRA (DISA)
18	15	17	MI COMPLEMENTO / LOS HURACANES DEL NORTE (DISA)
19	20	4	ME ENAMORE DE TI / CHAYANNE (SONY MUSIC LATIN)
20	17	11	MANOS AL AIRE / NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
21	26	5	EL DOCTORADO / TONY DIZE (PINA)
22	14	18	MI CAMA HUELE A TI / TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
23	27	3	DID IT AGAIN (LO HECHO ESTA HECHO) / SHAKIRA (EPIC/SONY MUSIC LATIN)
24	22	7	SE ME VA LA VOZ / ALEJANDRO FERNANDEZ (UNIVERSAL MUSIC LATINO)
25	43	3	DILE AL AMOR / AVENTURA (PREMIUM LATIN)
26	31	5	SIN EVIDENCIAS / BANDA MS (DISA ASL)
27	29	8	CAMINOS DIFERENTES / ROBERTO TAPIA (FONOVISA MUSIVISA)
28	16	13	FELIZ / KANY GARCIA (SONY MUSIC LATIN)
29	41	7	TE AMO / CUMBRE NORTEÑA (SONY MUSIC LATIN)
30	24	6	GRITO MUNDIAL / DADDY YANKEE (EL CARTEL)
31	49	2	FELIZ NAVIDAD / TITO "EL BAMBINO" (SIENTE)
32	47	4	YO ME CONFIE / ANDRES MARQUEZ "EL MACIZO" (DISA)
33	HOT SHOT DEBUT		YA LO SE / JENNI RIVERA (FONOVISA)
34	30	5	SIN QUERER / EDNITA NAZARIO (SONY MUSIC LATIN)
35	42	4	AMOR QUEDATE / JENCARLOS (BUSCAME BULLSEYE)
36	36	17	TU DEFECTO / LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA)
37	31	5	PAPARAZZI / LADY GAGA (INTERSCOPE KONLIVE CHERRYTREE INTERSCOPE)
38	38	6	SOY TODO TUYO / LOS TUCANES DE TIJUANA (FONOVISA MUSIVISA)
39	NEW		COLGANDO EN TUS MANOS / CARLOS BAUTE CON MARTA SANCHEZ (WARNER LATINA)
40	37	3	EMPIRE STATE OF MIND / JAY-Z + ALICIA KEYS (ROC NATION)
41	32	4	SEXY CHICK / DAVID GUETTA FEATURING AKON (GUM/ASTRALWERKS/CAPITOL)
42	40	5	CIELO AZUL, CIELO NUBLADO AKA CIELO NEVADO / PESADO (DISA ASL)
43	34	12	ENCONTRE / CONJUNTO ATARDECER (DISA ASL)
44	33	12	COMO VOLVER A SER FELIZ / LUIS ENRIQUE (TOP STOP)
45	NEW		MIENTES / CAMILA (SONY MUSIC LATIN)
46	44	14	SENTIMIENTOS DE CARTON / DUELO (FONOVISA MUSIVISA)
47	NEW		MIRAME / VICTOR MANUELLE (KIYAVI)
48	NEW		SIN TI NO VIVO / PATRULLA 81 (DISA)
49	39	17	EL BORRACHO / GRUPO MONTEZ DE DURANGO (DISA)
50	NEW		HASTA BAJO / DON OMAR (MACHETE)

Wisin & Yandel score their sixth No. 1 title on Hot Latin Songs as "Gracias A Ti" jumps 4-1 (13 million listener impressions, up 18%). This chart-topper pushes the duo past Maná for the most No. 1s by a group or duo in the chart's 23-year history. They first led the list in 2006 with "Llame Pa' Verte."



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	MOST SHOP DEBUT		**#1 1 WK** THALIA / PRIMERA FILA (SONY MUSIC LATIN 56091)	
2	3	2	GREATEST GAINER ANDREA BOCELLI / MI NAVIDAD (SUGAR/SENTE/UNIVERSAL MUSIC LATINO 602036)	+
3	NEW		JENNI RIVERA / LA GRAN SEÑORA (FONOVISA 354398) UMLE	
4	NEW		COSCULLUELA / EL PRINCIPE (SENTE/UNIVERSAL MUSIC LATINO 653035) UMLE	
5	1	28	WISIN & YANDEL / LA REVOLUCION (WY MACHETE 012967) UMLE	+
6	2	26	AVENTURA / THE LAST (PREMIUM LATIN 20800) SONY MUSIC LATIN	[2]
7	NEW		BANDA EL RECODO / ME GUSTA TODO DE TI (FONOVISA 354394) UMLE	+
8	11	2	PACE SETTER DRACO / DRACO (SONY MUSIC LATIN 59999)	
9	NEW		INTOCABLE / CLASSIC (IM 60130) SONY MUSIC LATIN	
10	7	4	JENCARLOS / BUSCAME (BULLSEYE 8914)	
11	9	3	TONY DIZE / LA MELODIA DE LA CALLE (UPDATED) (PINA 70201) SONY MUSIC LATIN	
12	13	3	TITO "EL BAMBINO" / EL PATRON LA VICTORIA (SENTE/UNIVERSAL MUSIC LATINO 653812) UMLE	
13	5	2	PATRULLA 81 / SIN TI NO VIVE (DISA 721404) UMLE	
14	8	5	MARCO ANTONIO SOLIS / MAS DE MARCO ANTONIO SOLIS (FONOVISA 354216) UMLE	+
15	6	3	LARRY HERNANDEZ / EN VIVO DESDE CULIACAN (MENDIETA/FONOVISA 570056) UMLE	+
16	NEW		PESADO / DESDE LA CANTINA VOLUMEN 1 (DISA 726553) UMLE	+
17	14	5	GILBERTO SANTA ROSA / LO MEJOR DE GILBERTO EN LA NAVIDADES (SONY MUSIC LATIN 60067)	
18	10	5	EL TRONO DE MEXICO / HASTA MI FINAL (FONOVISA 354315) UMLE	
19	16	6	EDNITA / SOY (SONY MUSIC LATIN 55934)	
20	21	11	DON CHETO / EL KTME DE USTEDES (PLATINO 8832)	
21	28	18	TERCER CIELO / DEFINICION DIVINA (ESENCIA/FONOVISA MUSIC LATIN 653736) UMLE	
22	16	4	ALEJANDRO SANZ / PARAISO EXPRESS (WARNER LATINA 522519)	
23	15	22	VICENTE FERNANDEZ / NECESITO DE TI (SONY MUSIC LATIN 53282)	
24	20	36	LARRY HERNANDEZ / 16 NARCO CORRIDOS (MENDIETA/FONOVISA 570037) UMLE	
25	27	2	TITO "EL BAMBINO" / EL PATRON (SENTE/UNIVERSAL MUSIC LATINO 653812) UMLE	
26	22	4	VICTOR MANUELLE / YO MISMO (KIYAVI 24784) SONY MUSIC LATIN	
27	29	29	ESPINOZA PAZ / YO NO CANTO PERO LO INTENTAMOS (ASL/DISA 730251) UMLE	
28	19	3	LOS RIELEROS DEL NORTE / EN VIVO PARA TI (FONOVISA 354286) UMLE	+
29	47	43	MARIACHI HERMANOS BARGIAS / CANTOS Y ALABANZAS (DISCOS BARAJAS 559) VINA	+
30	17	67	LUIS FONSI / PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO 011801) UMLE	+
31	23	13	LOS TIGRES DEL NORTE / LA GRANJA (FONOVISA 354192) UMLE	+
32	55	8	INDIRA MONTES Y LAS FLORES / LA ROSA DE GUADALUPE (PLATINO 11047)	
33	30	28	HECTOR ACOSTA / SIMPLEMENTE... EL TORITO (EMI/UNIVERSAL MUSIC LATINO 602) UMLE	
34	37	15	JOAN SEBASTIAN / PEGADITO AL CORAZON (MUSART 4208) BALBOA	
35	33	9	JUAN GABRIEL / MIS CANCIONES MIS AMIGOS (DISCOS 605 577225) SONY MUSIC LATIN	
36	31	7	DAVID BISBAL / SIN MIRAR ATRAS (VALE/UNIVERSAL MUSIC LATINO 013491) UMLE	+
37	25	9	VARIOUS ARTISTS / RADIO EXITOS: EL DISCO DEL AÑO 2009 (DISA 724187) UMLE	
38	24	56	EL TRONO DE MEXICO / ALMAS GEMELAS (FONOVISA 353804) UMLE	
39	52	5	JOSEPH FONSECA / AMANTE BACHATA (ESENCIA/UNIVERSAL MUSIC LATINO 653753) UMLE	
40	44	4	OLGA TANON / 4:13 (MG 60205) SONY MUSIC LATIN	+
41	35	37	MARISELA / 20 EXITOS INMORTALES (IM 6614)	
42	26	3	TIERRA CALI / ULTIMATE COLLECTION: 14 HITS (UNIVERSAL MUSIC LATIN 602) UMLE	
43	38	29	LUIS ENRIQUE / CICLOS (TOP STOP 6910)	+
44	42	2	EL CHAPO / CON LA FUERZA DEL CORRIDO (DISA 721403) UMLE	
45	29	24	LAURA PAUSINI / PRIMAVERA ANTICIPADA (WARNER LATINA 516627)	
46	42	7	VARIOUS ARTISTS / SUPER 61: CON LA MUSICA DE MEXICO (FONOVISA 354161) UMLE	
47	48	12	NELLY FURTADO / MI PLAN (NELSTAR/UNIVERSAL MUSIC LATINO 013318) UMLE	
48	35	3	LUIS FONSI / 6 SUPER HITS (EP) (UNIVERSAL MUSIC LATINO 013618) UMLE	
49	51	69	DADDY YANKEE / TALENTO DE BARRIO (SOUNDTRACK) (EL CARTEL/MACHETE 280020) UMLE	[2]
50	40	5	TRIO LOS ANDINOS / ANTOLOGIA NAVIDEÑA (MACHETE 746)	

Thalía returns to the top of the charts as new set "Primera Fila" debuts at No. 1 on Top Latin Albums and Latin Pop Albums (7,000 copies). On the former, the title is her second chart-topper following "Thalía," which also debuted at No. 1 in the June 8, 2002, issue and stayed there for five weeks.



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1			**#1 1 WK** JENNI RIVERA / LA GRAN SEÑORA (FONOVISA 354398) UMLE	
2			BANDA EL RECODO / ME GUSTA TODO DE TI (FONOVISA 354394) UMLE	+
3	NEW		INTOCABLE / CLASSIC (IM 60130) SONY MUSIC LATIN	
4	1	2	PATRULLA 81 / SIN TI NO VIVE (DISA 721404) UMLE	
5	3	5	MARCO ANTONIO SOLIS / MAS DE MARCO ANTONIO SOLIS (FONOVISA 354216) UMLE	+
6	2	3	LARRY HERNANDEZ / EN VIVO DESDE CULIACAN (MENDIETA/FONOVISA 570056) UMLE	+
7	NEW		PESADO / DESDE LA CANTINA VOLUMEN 1 (DISA 726553) UMLE	+
8	4	5	EL TRONO DE MEXICO / HASTA MI FINAL (FONOVISA 354315) UMLE	
9	9	9	DON CHETO / EL KTME DE USTEDES (PLATINO 8832)	
10	5	22	VICENTE FERNANDEZ / NECESITO DE TI (SONY MUSIC LATIN 53282)	
11	8	33	LARRY HERNANDEZ / 16 NARCO CORRIDOS (MENDIETA/FONOVISA 570037) UMLE	
12	6	29	ESPINOZA PAZ / YO NO CANTO PERO LO INTENTAMOS (ASL/DISA 730251) UMLE	
13	7	3	LOS RIELEROS DEL NORTE / EN VIVO PARA TI (FONOVISA 354286) UMLE	+
14	RE-ENTRY		MARIACHI HERMANOS BARGIAS / CANTOS Y ALABANZAS (DISCOS BARAJAS 559) VINA	+
15	10	13	LOS TIGRES DEL NORTE / LA GRANJA (FONOVISA 354192) UMLE	+
16	NEW		INDIRA MONTES Y LAS FLORES / LA ROSA DE GUADALUPE (PLATINO 11047)	
17	15	12	JOAN SEBASTIAN / PEGADITO AL CORAZON (MUSART 4208) BALBOA	
18	12	9	VARIOUS ARTISTS / RADIO EXITOS: EL DISCO DEL AÑO 2009 (DISA 724187) UMLE	
19	11	56	EL TRONO DE MEXICO / ALMAS GEMELAS (FONOVISA 353804) UMLE	
20	13	3	TIERRA CALI / ULTIMATE COLLECTION: 14 HITS (UNIVERSAL MUSIC LATIN 602) UMLE	

LATIN POP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1			**#1 1 WK** THALIA / PRIMERA FILA (SONY MUSIC LATIN 56091)
2	1	2	ANDREA BOCELLI / MI NAVIDAD (SUGAR/SENTE/UNIVERSAL MUSIC LATINO 602036) UMLE +
3	4	2	DRACO / DRACO (SONY MUSIC LATIN 59999)
4	3	4	JENCARLOS / BUSCAME (BULLSEYE 8914)
5	5	6	EDNITA / SOY (SONY MUSIC LATIN 55934)
6	8	24	TERCER CIELO / DEFINICION DIVINA (ESENCIA/FONOVISA MUSIC LATIN 653736) UMLE
7	6	4	ALEJANDRO SANZ / PARAISO EXPRESS (WARNER LATINA 522519)
8	7	67	LUIS FONSI / PALABRAS DEL SILENCIO (UNIVERSAL MUSIC LATINO) UMLE +
9	11	9	JUAN GABRIEL / MIS CANCIONES MIS AMIGOS (DISCOS 605 577225) SONY MUSIC LATIN
10	10	7	DAVID BISBAL / SIN MIRAR ATRAS (VALE/UNIVERSAL MUSIC LATINO 013491) UMLE +
11	14	37	MARISELA / 20 EXITOS INMORTALES (IM 6614)
12	9	34	LAURA PAUSINI / PRIMAVERA ANTICIPADA (WARNER LATINA 516627)
13	17	12	NELLY FURTADO / MI PLAN (NELSTAR/UNIVERSAL MUSIC LATINO 013318) UMLE
14	13	3	LUIS FONSI / 6 SUPER HITS (EP) (UNIVERSAL MUSIC LATINO 013618) UMLE
15	15	6	TRIO LOS ANDINOS / ANTOLOGIA NAVIDEÑA (LA MUSICA 746)
16	18		LA QUINTA ESTACION / SIN FRENOS (SONY MUSIC LATIN 41947)
17	12	55	RICARDO ARJONA / 5TO PISO (WARNER LATINA 516669)
18	2		ANAHI / MI DELIRIO (EMI TELEVISA 08030)
19	16	2	ALEJANDRA GUZMAN / UNICO (EMI TELEVISA 57904)
20	19		PAULINA RUBIO / 6 SUPER HITS (EP) (UNIVERSAL MUSIC LATINO 013901) UMLE

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	26	**#1 25 WKS.** AVENTURA / THE LAST (PREMIUM LATIN 20800) SONY MUSIC LATIN	[2]
2	2		GILBERTO SANTA ROSA / LO MEJOR DE GILBERTO EN LA NAVIDADES (SONY MUSIC LATIN 60067)	
3	3	4	VICTOR MANUELLE / YO MISMO (KIYAVI 24784) SONY MUSIC LATIN	
4	4	28	HECTOR ACOSTA / SIMPLEMENTE... EL TORITO (EMI/UNIVERSAL MUSIC LATINO 653753) UMLE	
5	7	5	JOSEPH FONSECA / AMANTE BACHATA (ESENCIA/UNIVERSAL MUSIC LATINO 653753) UMLE	
6	6	4	OLGA TANON / 4:13 (MG 60205) SONY MUSIC LATIN	+
7		30	LUIS ENRIQUE / CICLOS (TOP STOP 6910)	+
8	8	35	VARIOUS ARTISTS / 30 TROPICALES DE AYER HOY Y SIEMPRE (VINA 610)	
9	10	8	GRUPO MANIA / SE PEGO LA MANIA (MG MUSA/MG 33002) SONY MUSIC LATIN	
10	14	4	VARIOUS ARTISTS / LA TRULLA DEL PAM PAM PAM (AA 60004) SONY MUSIC LATIN	
11	15	19	OMEGA / EL DUEÑO DEL FLOW (PLANET 90118) SONY MUSIC LATIN	
12	12	43	GILBERTO SANTA ROSA / EL CABALLERO DE LA SALSA (SENTIMIENTO 44130) SONY MUSIC LATIN	+
13	9	21	VARIOUS ARTISTS / SUPER 15 MEGA HITS (MACHETE 013149) UMLE	
14	19	26	VARIOUS ARTISTS / 30 NORTEÑAS PEGADITAS: LO MEJOR DEL 2009 (MEGA 4761) SONY MUSIC LATIN	
15	17	55	VARIOUS ARTISTS / 40 BACHATAS PODEROSAS (SONY 6 ROLL 80345) SONY MUSIC LATIN	
16	11	3	VARIOUS ARTISTS / SUPER BACHATA 2010 (PLANET 90106) SONY MUSIC LATIN	
17	16		XTREME / CHAPTER DOS (MACHETE) UMLE	
18	RE-ENTRY		VARIOUS ARTISTS / FIESTA LATINA (DISCOS 605 47203) SONY MUSIC LATIN	
19			JOHNNY VENTURA / VOLVIO LA NAVIDAD (HOMEBOYS 3)	+
20			BACHATA HEIGHTZ / THE FIRST (ATLANTIC)	

LATIN RHYTHM ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	NEW		**#1 1 WK** COSCULLUELA / EL PRINCIPE (SENTE/UNIVERSAL MUSIC LATINO 653035) UMLE
2	1	28	WISIN & YANDEL / LA REVOLUCION (WY MACHETE 012967) UMLE +
3	2		TONY DIZE / LA MELODIA DE LA CALLE (UPDATED) (PINA 70201) SONY MUSIC LATIN
4		3	TITO "EL BAMBINO" / EL PATRON LA VICTORIA (SENTE/UNIVERSAL MUSIC LATINO 653812) UMLE
5	4		TITO "EL BAMBINO" / EL PATRON (SIENTE) UMLE
6	5		DADDY YANKEE / TALENTO DE BARRIO (SOUNDTRACK) (EL CARTEL/MACHETE 280020) UMLE
7	7	55	MAKANO / TE AMO (PANAMA MACHETE 460031) UMLE
	6	3	MAKANO / 6 SUPER HITS (EP) (MACHETE 460036) UMLE
9	8	32	DON OMAR / (DON MACHETE 012867) UMLE
10	9	45	FLEX / LA EVOLUCION ROMANTIC STYLE (EMI TELEVISA 67912)
11		10	VARIOUS ARTISTS / LATIN URBAN KINGZ (MACHETE 012319) UMLE
12	13	36	ALEXIS & FIDO / DOWN TO EARTH (SONY MUSIC LATIN 43561)
13	14	26	WISIN & YANDEL / EL DUO DE LA HISTORIA (FRESH 11364) SONY MUSIC LATIN
14	15	3	DJ PAYBACK GARCIA / ALMAS (VIRUS 9422)
15	12		CALLE 13 / LOS DE ATRAS VIENEN CONMIGO (NORTE 16801) SONY MUSIC LATIN
16	11	9	VICO C / BABILLA (CARIBBEAN 84806) EMI TELEVISA
17	16	56	DJ NESTY / WISIN Y YANDEL PRESENTAN LA NUEVE MAESTRA (WY MACHETE 012) UMLE
18	RE-ENTRY		KINTO SOL / LA SANGRE NUNCA MUERE (VIRUS 9419)
19	17	37	KINTO SOL / CARCEL DE SUEÑOS (VIRUS MACHETE 012212) UMLE
20	NEW		VARIOUS ARTISTS / URBANIZACION PERFECTA 1 (VOL. 2) (MACHETE 012) UMLE

BETWEEN THE BULLETS

JUANES: STAR OF THE DECADE



Colombian pop star Juanes finishes the '00s as Latin music's breakou star. After releasing his debut album, "Fijate Bien," to moderate succes in 2001, his following three sets spent many weeks atop Top Latin Album and Top Latin Pop Albums. On Hot Latin Songs, he posted six No. 1 including "Me Enamora," which spent 20 weeks at the top. Due to thes feats, he's the only artist to rank within the top five on the Decade-En Latin Albums, Songs and Artists recaps (see page 160). —*Raúl Ramir*

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SINGLES & TRACKS SONG INDEX

80! (Chattahoochee) ASCAP/Kobalt Music Publishing America, Inc. ASCAP) H100 90
9 AND CRAZY (Getting Grown Music, BMI/Osmurasse Publishing, BMI/Notable Music, BMI/Year Of The Dog Music, ASCAP/Darth Buddha Music, ASCAP) CS 39
(Mariacne AR- STIM/Kobalt Music Publishing America, Inc., ASCAP/Songs Of Kobalt Music Publishing America, Inc. BMI/Universal Music Publishing Scandinavia AB/Universal-Polygram International Publishing, ASCAP) HL/WBM, H100 9
STAR CHICK (Give Me Me, ASCAP/Copyright Control) REH 36

A

ACCORDING TO YOU (Jem And Steve's Music, ASCAP/Andrew Frampton Music, BMI/Stage Three Music Inc., BMI) H100 67
AIN'T LEAVIN WITHOUT YOU (WB Music Corp. ASCAP/Divine Mill Music, ASCAP/EMI April Music, Inc., ASCAP/Made By The Laues, ASCAP/EMI Combine Music, SESAC/Unique Joints, SESAC/Precision Done Music BMI/Universal Tunes, SESAC/James Carr Music, BMI/Songs Of Universal Pgm/Gram International, BMI/Cutt Sounds Ltd., BMI/Chesaci Music Publishing, BMI) HL/WBM, REH 20
ALL I ASK FOR ANYMORE (Sony/ATV Acuff Rose Music, BMI/Warner Tamerlane Publishing Corp. BMI/T-Bird's Music, BMI) HL/WBM, CS 14, H100 95
ALL THE RIGHT MOVES (Midnite Miracle Music, ASCAP/Sony/ATV Tunes LLC, ASCAP) HL, H100 77
ALL THE WAY TURNT UP (MMI, ASCAP/Scrilla Boy Tell'em Music, BMI/Lunchbox Music, BMI/Wyte, ASCAP/Element 9 Hip-Hop, BMI/Tarin Care Of Business, BMI) REH 58
ALREADY GONE (Songs For My Shrink, ASCAP/Kobalt Music Publishing America, Inc. ASCAP/Write 2 Live, ASCAP) H100 13
AMERICAN SATURDAY NIGHT (EMI April Music, Inc., ASCAP/New Sea Gayle Music, ASCAP/Tapercom, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Almotawah, ASCAP/Didn't Have To Be Music, ASCAP), HL, CS 18, H100 100
AQUI QUEDATE (Kobet Music Publishing, ASCAP/Universal Musical ..., ASCAP) LT 35

B

BY BY ME (Not Cent Music Publishing, ASCAP/Universal Music Corporation, ASCAP/My Dad Starts Tomorrow Inc., BMI/Songs Of Universal Inc., BMI/Universal Music - Z Tunes LLC, ASCAP/Ten In The Ground Publishing, ASCAP/EMI April Music Inc., ASCAP/Apex Red Music, ASCAP) HL/WBM, H100 47, REH 7
BOWWOWS (Super Slick 98, BMI/Bunker Creek Publishing, BMI/EMI April Music Inc. ASCAP/Songs Of Countrywood, ASCAP/EMI Blackwood Music Inc. BMI/PawPaw Paulin Publishing, BMI) HL, CS 31
BAD HABITS (Sony/ATV Tunes LLC, ASCAP/Muzzaveli, ASCAP/RenArmi Music, ASCAP/EMI April Music, Inc. ASCAP) HL, H100 71, REH 6
BAD ROMANCE (Sony/ATV Songs LLC, BMI/RedOne Productions, ..., BMI/Stefani Germanotta p/k/a Lady Gaga, BMI/House Of Gaga Publishing, Inc. BMI/Globsor Music Inc., BMI) HL, H100 2
BADDICK (Young Money Publishing Inc. BMI/Warner-Tamerlane Publishing Corp. BMI/Lwe Write LLC, BMI/The Publishing Designee Of Aubrey Graham, BMI/Drake Music Inc., BMI/Universal Music Corporation, ASCAP/Universal Music - Z Songs, BMI, H100 1, LT 40, REH 4
BADWOODS (Super Slick 98, BMI/Bunker Creek Publishing, BMI/EMI April Music Inc. ASCAP/Songs Of Countrywood, ASCAP/EMI Blackwood Music Inc. BMI/PawPaw Paulin Publishing, BMI) HL, CS 31
BAD HABITS (Sony/ATV Tunes LLC, ASCAP/Muzzaveli, ASCAP/RenArmi Music, ASCAP/EMI April Music, Inc. ASCAP) HL, H100 71, REH 6
BAD ROMANCE (Sony/ATV Songs LLC, BMI/RedOne Productions, ..., BMI/Stefani Germanotta p/k/a Lady Gaga, BMI/House Of Gaga Publishing, Inc. BMI/Globsor Music Inc., BMI) HL, H100 2
BADDICK (Young Money Publishing Inc. BMI/Warner-Tamerlane Publishing Corp. BMI/Lwe Write LLC, BMI/The Publishing Designee Of Aubrey Graham, BMI/Drake Music Inc., BMI/Universal Music Corporation, ASCAP/Universal Music - Z Songs, BMI, H100 1, LT 40, REH 4
BAD IT AGAIN (LO HECHO ESTA HECHO) (The Caramel House Music, BMI/Ensign Music Corporation, BMI/Move Water From Nazareth, ASCAP/EMI April Music, Inc. ASCAP/Eliseo's Baby Boy Publishing, ASCAP/Warner Chappell Music Spain S.A., SGAE/Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI) HL/WBM, LT 23

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Please direct inquiries, nominations and applications to: **Dr. Perri Lee Roberts, Chair, Theatre Arts Chair Search Committee, University of Miami, College of Arts and Sciences, P.O. Box 248004, Coral Gables, FL 33124-4620 or via e-mail to: theatreartschair@as.miami.edu.** Application materials requested: A cover letter, including the applicant's administrative philosophy; current curriculum vitae, and names, addresses & contact information of five professional and/or academic references. The Search Committee will begin reviewing materials immediately. Applications and nominations will be given full consideration until the position is filled. The projected start date is June 1, 2010.

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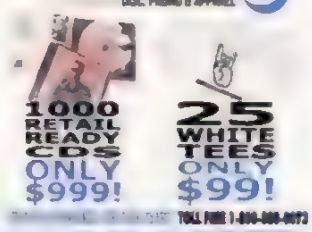
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IN MEMORIAM

BERLE ADAMS
Mercury Records co-founder/talent agent Berle Adams, 92, Sept. 1 in Los Angeles. Adams signed the Who and Neil Diamond, booked road dates for Glenn Miller and helped build Louis Jordan's career. He was among the founders of Mercury Radio and Television, which became Mercury Records.



Mercury man: **BERLE ADAMS** (right)

DEE ANTHONY
Artist manager Dee Anthony, 83, Oct. 25 in Connecticut. He shepherded the careers of Peter Frampton, Tony Bennett and Peter Allen. By emphasizing the importance of live performance, he helped bring U.K. rock acts like Traffic and Jethro Tull to prominence in the United States.

RON ASHETON
Guitarist Ron Asheton, 60, Jan. 6 in Ann Arbor, Mich. Asheton and his drummer brother Scott formed the Stooges with Iggy Pop in Ann Arbor in 1967. The band stood out for its reckless abandon, theatrics and pummeling style, a clear precursor for punk and alternative rock.

BARRY BECKETT
Keyboardist/producer Barry Beckett, 66, June 10 in Hendersonville, Tenn. A member of the celebrated Muscle Shoals Rhythm Section, Beckett played on tracks by Aretha Franklin, Wilson Pickett and many others. As a producer or co-producer, he manned the boards for many prominent rock and country artists, from Bob Dylan to Kenny Chesney.

JAY BENNETT
Multi-instrumentalist Jay Bennett, 45, May 24 in Urbana, Ill. Bennett was best-known for his work with Wilco, with whom he wrote and recorded on albums including "Being There," "Summerteeth" and "Yankee Hotel Foxtrot." He also released four albums of his own this decade.

FREDDY BIENSTOCK
Music publisher Freddy Bienstock, 86, Sept. 20 in New York. Bienstock, who served on the National Music Publishers' Assn.'s board of directors for nearly 20 years, founded Carlin Music in 1966 by acquiring the Belinda Music catalog and built it into a portfolio with more than 100,000 songs.

JOE BOYLAND
Artist manager Joe Boyland, 61, March 17 in Nashville. For 13 years he was a partner in Legend Artist Management, which managed Bad Company, Nazareth and B.J. Thomas. Boyland also co-managed Lynyrd Skynyrd, organizing the band's first reunion tour. More recently, he founded Big Street Entertainment.

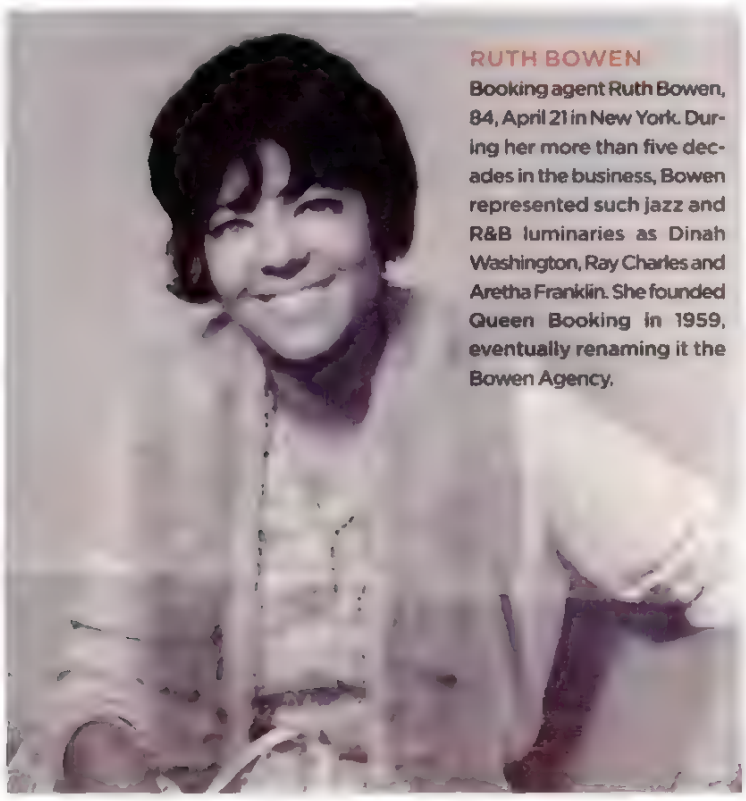
SAM BUTERA
Saxophonist Sam Butera, 81, June 3 in Las Vegas. Butera played with such jazz greats as Ella Fitzgerald and Louie Bellson. But he was most notable for leading Louis Prima's band the Witnesses, who captivated Las Vegas audiences with their loud, rambunctious jazz style, from 1954 to 1975.

JIM CARROLL
Punk poet Jim Carroll, 60, Sept. 11 in New York. A teenage poetry prodigy and the author of "The Basketball Diaries," a 1978 memoir about growing up in New York, he later formed the Jim Carroll Band, whose 1980 debut album, "Catholic Boy," included the punk anthem "People Who Died."

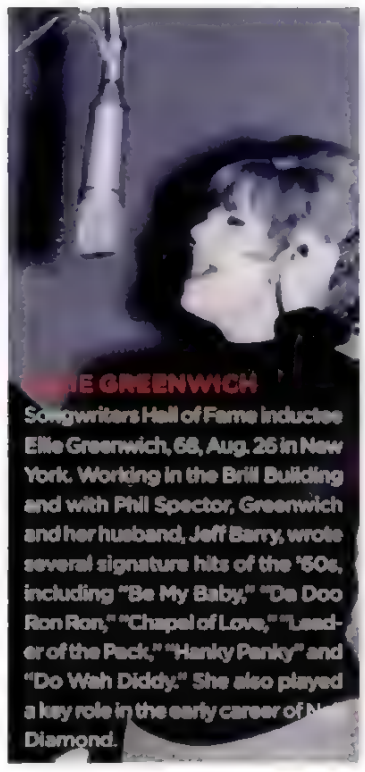
CHRIS CONNOR
Jazz singer Chris Connor, 81, Aug. 29 in Toms River, N.J. Connor first came to prominence with the orchestras of Claude Thornhill and Stan Kenton and recorded the hits "All About Ronnie," "Trust in Me" and "I Miss You So."

PIERRE COSSETTE
Manager/talent agent/record executive/TV producer Pierre Cossette, 85, Sept. 26 in St. Anicet, Quebec. In 1971, he brought the Grammy Awards to TV. For the next 35 years, he personally oversaw the production of the show, as it grew into a massively prominent event.

JIM DICKINSON
Record producer/session musician Jim Dickinson, 67, Aug. 15 in Memphis. Dickinson played on recordings by the Rolling Stones, Aretha Franklin and Sam & Dave, among others.



RUTH BOWEN
Booking agent Ruth Bowen, 84, April 21 in New York. During her more than five decades in the business, Bowen represented such jazz and R&B luminaries as Dinah Washington, Ray Charles and Aretha Franklin. She founded Queen Booking in 1959, eventually renaming it the Bowen Agency.



ELLIE GREENWICH
Songwriters Hall of Fame inductee Ellie Greenwich, 68, Aug. 26 in New York. Working in the Brill Building and with Phil Spector, Greenwich and her husband, Jeff Barry, wrote several signature hits of the '60s, including "Be My Baby," "Da Doo Ron Ron," "Chapel of Love," "Leader of the Pack," "Hanky Panky" and "Do Wah Diddy." She also played a key role in the early career of Neil Diamond.

BOB GREENBERG
Record executive Bob Greenberg, 75, Sept. 11 in West Hills, Calif. Greenberg's career spanned more than 50 years, at several labels: Eastern, Warner Bros., Atlantic and United Artists. In 1980, he co-founded Mirage Records. Acts he worked with include Led Zeppelin, the Rolling Stones, AC/DC, Aretha Franklin, ABBA and Bette Midler.

JEFF HANSON
Singer/songwriter Jeff Hanson, 31, June 5 in St. Paul, Minn. Hanson recorded three albums for the Kill Rock Stars label, earning critical acclaim for his haunting compositions and hushed, expressive singing.

ISRAEL HOROWITZ
Classical music producer and longtime Billboard editor/columnist Israel Horowitz, 92, Dec. 26 in Closter, N.J. He gave Decca Records a footing in the classical field and produced hundreds of recordings, including albums by Andrés Segovia and Leopold Stokowski. He worked at Billboard from 1948 to 1956, then returned in 1973.

LUX INTERIOR
Cramps frontman Lux Interior, 60, Feb. 4 in Glendale, Calif. The Cramps formed in 1976 and released 14 albums in their career. Such bands as the White Stripes, Pearl Jam and the Jon Spencer Blues Explosion have credited their rockabilly-infused punk sound as an influence.

URIEL JONES
Drummer Uriel Jones, 74, March 2 in Dearborn, Mich. Jones was a member of Motown Records' legendary Funk Brothers studio band. He played on classic hits like "Ain't Too Proud to Beg," "The Tracks of My Tears" and Marvin Gaye's "I Heard It Through the Grapevine."

VERN GOSDIN
Country singer Vern Gosdin, 74, April 28 in Nashville. Nicknamed "the Voice" for his expressive baritone, Gosdin charted 41 solo singles between 1976 and 1993. His No. 1 country songs include "I Can Tell by the Way You Dance," "Set 'Em Up Joe" and "I'm Still Crazy."

MICHAEL JACKSON
Unparalleled superstar performer Michael Jackson, 50, June 25 in Los Angeles. Initially captivating pop audiences with the Jackson 5, Jackson matured into a performer of electric charisma and unprecedented crossover appeal. Signed to Motown in 1968, the Jackson 5 quickly scored several No. 1 pop and R&B hits, and Jackson's distinctive voice and dancing made him the group's focal point. In the late '70s, teaming up with producer Quincy Jones, he came into his own as a creative force; by 1982's "Thriller," his sales and visibility left his pop contemporaries in the dust. While he never again approached that album's stratospheric numbers, Jackson continued to top album charts into the '90s, and his worldwide popularity never abated.





ALLEN KLEIN
ABKCO Music & Records founder Allen Klein, 77, July 4 in New York. Klein, whose hugely influential career in the music business spanned more than 50 years, broke into the industry by aggressively auditing record labels on behalf of recording artists who weren't being paid proper royalties. Known for ruthless business practices that sometimes put him at odds with artists, he went on to manage such heavyweight acts as Sam Cooke, the Beatles and the Rolling Stones.

BOB KEANE
Label owner Bob Keane, 87, Nov. 28 in Los Angeles. Best-known for discovering and signing Ritchie Valens to Del-Fi Records, Keane also co-founded Keen Records, which released Sam Cooke's No. 1 hit "You Send Me." He later signed the Bobby Fuller Four to his Mustang imprint, scoring a top 10 hit with "I Fought the Law."

MICHAEL KLENFNER
Record man Michael Klenfner, 62, July 4 in New York. Klenfner worked for several record labels, including Columbia, Arista and Atlantic, where he helped break AC/DC in the United States. He then worked as a consultant, doing radio promotion and advising such clients as Madison Square Garden and MTV.

ERICH KUNZEL
Conductor Erich Kunzel, 74, Sept. 1 in Swan's Island, Maine. In 1965, Kunzel joined the Cincinnati Symphony Orchestra as an associate conductor and conducted his first "8 O'Clock Pops" concert. He spent 44 years with the orchestra, achieving accolades worldwide.

GARY KURFIRST
Artist manager Gary Kurfirst, 61, Jan. 3 in the Bahamas. Kurfirst began his career in 1967, opening New York's Village Theater. He went on to manage some of the leading lights of New York's new wave scene, including Blondie, the Ramones and notably Talking Heads, with whom he delved into film production in the '80s.

SEAN LaROCHE
Concert industry veteran Sean LaRoche, 71, in Ocala, Fla. In the early '70s, after getting his start as Roger Miller's road manager, LaRoche joined Premier Talent, booking acts like Led Zeppelin and the Who. In 1994, he helped form the booking firm Drake & LaRoche.

WILLIAM D. LITTLEFORD
Longtime Billboard GM William D. Littleford, 94, May 14 in Princeton, N.J. Littleford, whose grandfather William H. Donaldson founded the magazine in 1894, was GM of Billboard from 1943 until 1958, when he became president/CEO. He held those positions until 1985, when he became chairman emeritus.

ALAN LIVINGSTON
Label executive Alan Livingston, 91, March 13 in Beverly Hills, Calif. As an A&R executive for Capitol Records, Livingston signed Frank Sinatra to a record deal in 1953, marking the start of the singer's commercial comeback. A decade later, as label president, Livingston signed the Beatles.

AL MARTINO
Singer Al Martino, 82, Oct. 13 in Springfield, Pa. The Italian-American crooner had a run of chart singles in the early '50s, but rock'n'roll's appearance stalled his career. He caught fire again in 1963 and continued to hit the pop charts through the '70s, when he also appeared in the "Godfather" movies.

RALPH MERCADO
RMM Records founder executive Ralph Mercado, 67, March 10 in Hackensack, N.J. A pivotal force in extending tropical music's reach worldwide, he was seen as the Berry Gordy of salsa. Marc Anthony, La India and Tito Nieves are three international stars whose careers he launched on RMM.

ALVIN 'SKIP' MILLER
Record executive Alvin "Skip" Miller, 62, Sept. 4 in Los Angeles. He spent 17 years at Motown, advancing to president and working with such icons as Smokey Robinson, Stevie Wonder and Diana Ross. In 1988, Miller became RCA senior VP of black, jazz and progressive music.

REINHARD MOHN
Bertelsmann chief executive Reinhard Mohn, 88, Oct. 3 in Guetersloh, Germany. During a career that lasted more than six decades, Mohn transformed BMG's parent company from a German printer and book publisher into a gigantic international enterprise. In the late '50s, he oversaw Bertelsmann's entry into the music business.

DAVID 'FATHEAD' NEWMAN
Jazz saxophonist/flutist David "Fathead" Newman, 75, Jan. 20 in upstate New York. His 12-year stint as tenor sax soloist in Ray Charles's band led to collaborations with B.B. King, Aretha Franklin, Joe Cocker and Eric Clapton. From 1980 to 2008, he released several mainstream jazz albums.



KOKO TAYLOR
Blues singer Koko Taylor, 80, June 3 in Chicago. In 1962, Taylor signed to Chess Records, where her 1965 hit "Wang Dang Doodle" eventually became her signature song. She moved to Alligator Records in 1975. Of her nine albums there, eight were nominated for Grammys.

BILLY POWELL
Lynyrd Skynyrd keyboardist Billy Powell, 56, Jan. 28 in Orange Park, Fla. Powell's fluid piano runs spiced such archetypal '70s Southern rock songs as "Freebird," "Call Me the Breeze" and "Sweet Home Alabama." Upon re-forming in 1987, Skynyrd re-established itself as a solid concert draw.

BILLY LEE RILEY
Rockabilly singer Billy Lee Riley, 75, Aug. 2 in Jonesboro, Ark. Riley recorded memorable rockabilly sides for Sam Phillips' Sun Records label, including "Red Hot" and "Flying Saucer Rock and Roll."

AARON SCHROEDER
Songwriter/publisher/record producer Aaron Schroeder, 83, Dec. 2 in Englewood, N.J. Schroeder wrote more than 2,000 songs and appears as composer, lyricist and/or producer of more than 1,500 recordings. His gold and platinum musical successes include 17 songs recorded by Elvis Presley, five of which reached No. 1.

SHELBY SINGLETON
Producer/label executive Shelby Singleton, 77, Oct. 7 in Nashville. Starting in the late '50s, Singleton spent nearly a decade at Mercury Records and its sister label Smash, where he signed or produced artists like Brook Benton, Lesley Gore and Jerry Lee Lewis. He went on to produce Jeannie C. Riley's No. 1 hit "Harper Valley P.T.A." and to purchase Sun Records.

LEE SOLTERS
Publicity agent Lee Solters, 89, May 18 in West Hollywood, Calif. Solters' career in public relations spanned 70 years, during which he promoted hundreds of theater productions and celebrity clients from Mae West, Stan Getz and Frank Sinatra to Dolly Parton, the Eagles and Led Zeppelin.

MERCEDES SOSA
Argentine singer Mercedes Sosa, 74, Oct. 4 in Buenos Aires. During some of the continent's most turbulent and dictatorship-wracked years, millions of Latin Americans turned to her signature contralto voice, social messages and interpretations of many of the most powerful issue-oriented songs in the Spanish language.

MARY TRAVERS
Folk singer Mary Travers, 72, Sept. 16 in Danbury, Conn. As a member of Peter, Paul & Mary, Travers played a key role in bringing the '60s folk revival to mainstream audiences with hits like "If I Had a Hammer" and "Leaving on a Jet Plane."

DAVID 'POP' WINANS SR.
Gospel singer and patriarch David "Pop" Winans Sr., 74, April 8 in Nashville. Winans saw his children, some of whom he also managed, record numerous gospel hits. In 1989, David and his wife, Delores, garnered a Grammy nomination for their own debut album, "Mom & Pop Winans."



LES PAUL
Guitar/recording innovator Les Paul, 94, Aug. 12 in White Plains, N.Y. A pioneer in electric guitar sounds, responsible for developing and lending his name to what many consider rock-'n'roll's definitive instrument, Paul's career spanned from the jazz age through the new millennium. His early innovations in the development of the solid-body guitar would become the template for Gibson's best-selling electric, the iconic Les Paul model, introduced in 1952. An inveterate tinkerer who harbored an interest in electronics and amplification since his youth, Paul is also responsible for major developments in multitrack recording, guitar effects and the mechanics of sound in general.

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The People, Albums And Stories That Defined The Music Business Of The Last 12 Months









































































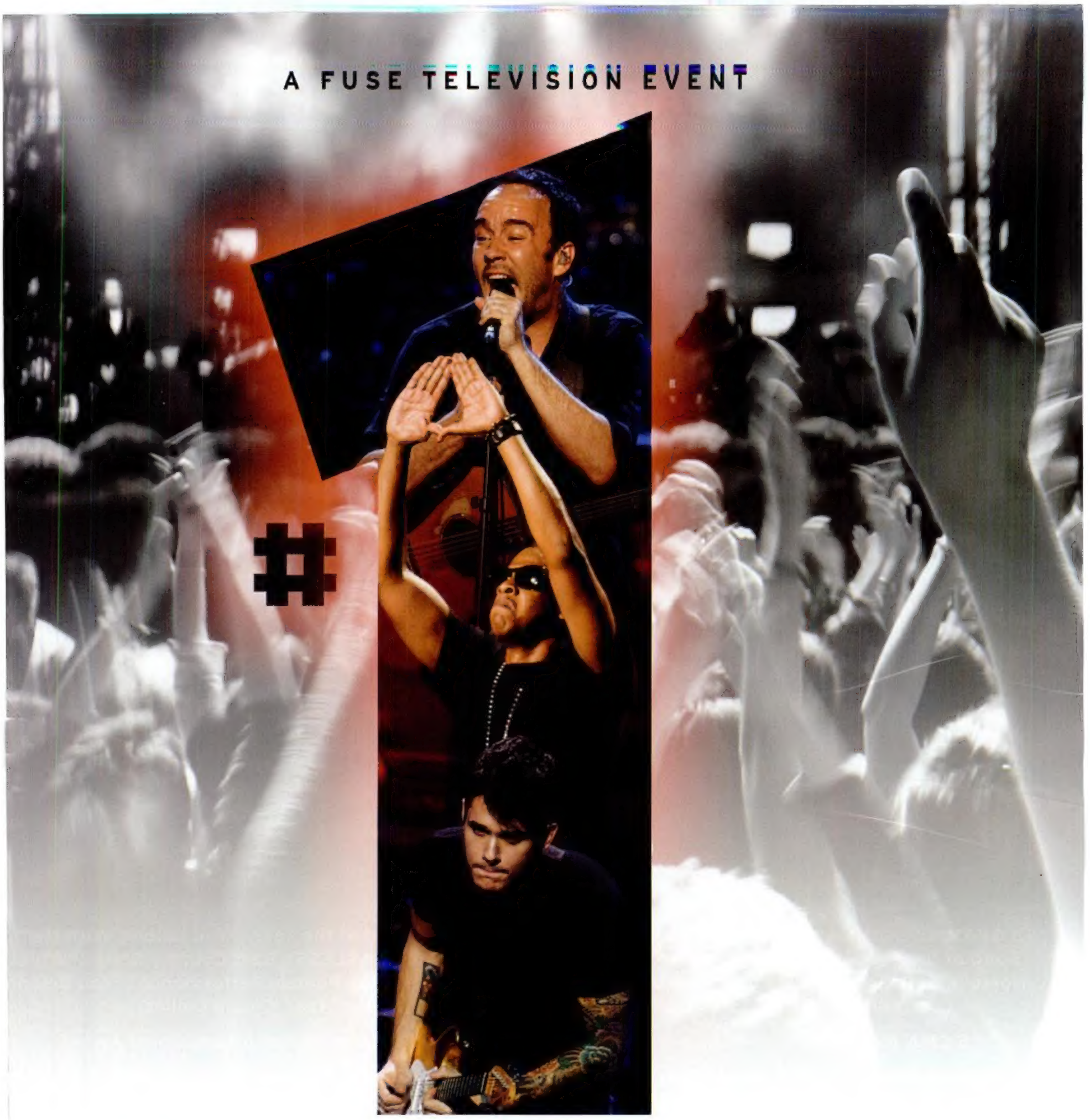








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